De-Domesticating the Actor:
Applying Ankoku Butoh's Training Process of De-domestication to Develop Presence in Western Actor Training through Experiences of Awareness, Discipline and Energy

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Submitted in fulfilment of the requirements of the degree of
Doctor of Philosophy

December 2020

ABSTRACT

The primary aim of this research is to contribute to existing Western actor training methods that explore the experience of 'presence' in actor training environments, through the construction of a suite of exercises, formulated from the Japanese psychophysical performance practice of *ankoku butoh* ('dance of darkness'). The research differentiates between the states of 'being present' and of 'having presence', with 'being present' equivalent to being *in the moment*, and 'having presence' representing an actor's *authentic* presence as perceived by others. Subsequently, exercises derived from this research are specifically designed to develop each state individually, and specifically in the order of 'being present' and 'having presence'. The process of 'de-domestication', as discussed in this research, and in its application in *ankoku butoh* training, refers to the elements of awareness, discipline and energy, experiences that this research posits are central to the development of presence as a performance technique. Utilising a mixed methodology of action research and reflective practice within the research framework, the study incorporated two action cycles of practical workshops whereby actor-participants experienced *ankoku butoh*-derived exercises to examine the possibilities of enhancing presence in actors. Cyclic principles of development, action, practice and reflection were utilised to determine if/how the exercises generated or encouraged the development of the states of 'being present and of 'having presence' in the participants. The outcome of the research was the creation of a suite of exercises formulated from *ankoku butoh*'s process of de-domestication that may be used for enhancing presence in actors. Further applications of the exercises formulated from this study may contribute to the development of presence in other non-acting physical training disciplines such as martial arts.

STATEMENT OF ORIGINALITY

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

(Signed)_____

Dwayne Lawler

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ACKNOWLEDGEMENTS

I am grateful to the following *butoh* teachers I have had the privilege of studying with in Japan: Waguri Yukio, Kobayashi Saga, Mikami Kayo, Nakajima Natsu, Ohno Yoshito, Seisaku & Nagaoka Yuri [Dance Medium], Kawamoto Yuko, Akaji Maro and the members of Dairakudakan. I am further appreciative of the assistance provided by the staff at Keio University in Tokyo, including the invaluable support of the director of the Hijikata Tatsumi Archive, Morishita Takashi. I would also like to express my gratitude to Hijikata's personal photographer Onozuka Makoto, for the use of his photographs used throughout the thesis. I further wish to thank Takehara Tomoko for her assistance in interpreting key points in interviews conducted and for the translation of crucial *butoh-fu* documents. I have benefitted greatly from the assistance of Griffith University and am especially grateful to my supervisors Dr. Linda Hassall and Professor Michael Balfour for their unwavering support and encouragement throughout this research journey. I would also like to give a special thanks to Dr. Samid Suliman for his assistance in the later stages of research.

I dedicate this thesis to my first *ankoku butoh* teacher, Waguri Yukio, who passed away before this research was completed. I recall watching his last performance and how his body radiated an energy so bright that I could only compare it to the final burst of a flame before it is extinguished. A couple of days later, he was gone. Hijikata would have been proud of his *deshi*.

RESEARCH OUTCOMES

Professional Practice Creative Output

Developing Presence in Physical Disciplines for Martial Arts Students.

CSO Tactical Training Centre: 2/40-46 Nestor Dr, Meadowbrook, QLD.

Workshop Dates: September 11, 2019; October 09, 2019.

The two practice-led workshops were by invitation from a professional self-defence and security training facility. The suite of exercises was applied for the purpose of developing physical states of presence in martial arts students. This outcome is significant as it examples how the research outcome may be applied across physical training applications.

Conference Presentation

Lawler, D. (2016). *To be moved or not to be moved: Considering Hijikata Tatsumi's ankoku butoh as an acting training method*. Paper presented at the International Exchange-Dance Program in Asian Waters Conference, September 14, Keio University Art Center.

Peer Review Journal

Lawler, D. (2020). Three exercises derived from ankoku butoh training practices to develop a 'martial presence'. *International Journal of Martial Arts* (Submitted November 15. Under review).

INTRODUCTION

Overview of the Research

This research is approached from my perspective as a theatre practitioner and researcher with the understanding that *ankoku butoh* is a form of psychophysical theatre - a body and mind unification method - aimed at developing presence in its practitioners. As such, the objective of this research is to construct a suite of exercises for Western actor training applications, derived from *ankoku butoh* training practices and designed to develop presence in actors. The research draws on my seven years of training in *ankoku butoh* and posits that it is *butoh*'s training process of 'de-domestication' and its attendance to the elements of awareness, discipline and energy, that is central to the development of presence as a performance technique. The term de-domestication can be defined as "the deliberate establishment of a population of domesticated animals or plants in the wild" (Gamborg et al., 2010, p. 57). For the purpose of this research, however, I view de-domestication as a practice experience that requires a re-assessment of 'domesticated' or acquired cognitive and physical processes in relation to a performer's presence in space and time. In a practice-led research study such as this, the theoretical underpinning of the research may be considered as being embedded within the technical analysis of other training techniques utilised in actor training environments. Essentially, acting theory is embedded in the technical experiential processes applied within specific training environments. Through such practical application, knowledge is embodied through the experience of the specific discipline investigated. From this perspective, I acknowledge the contributions of significant psychophysical actor training practitioners and associated practices throughout the thesis. The theoretical framework therefore is in the analysis of methods developed and applied by significant leading actor training practitioners such as Konstantin Stanislavski, Michael Chekhov, Jerzy Grotowski and Tadashi Suzuki. The analysis thesis further acknowledges the practice-led training philosophies of non-acting psychophysical training practices applied in martial arts training and in other disciplines, including *Noguchi Taiso* and *Noguchi Seitai*. Throughout the research process, I have drawn on experiences of training techniques and principles taught by Japanese teachers of *ankoku butoh* with a direct training lineage to its founder, Hijikata Tatsumi. The discussion of teaching practices of teachers throughout this research is significant in regard to this study, as certain aspects of their methods contribute to training perspectives in relation to the development of presence. A further element embedded in the research concerns Japanese conceptual thought in relation to some of the training applications

discussed, such as the space-time concept of *ma*. However, any discussion of these concepts is intrinsically related to the practical aims and methods of the research.

For the purpose of this research I differentiate between the terms 'being present' and 'having presence'. Thus, the research was focussed on the formulation of exercises concerned with developing the states of 'being present' and 'having presence', respectively. 'Being present' can be defined as having a profound connection with oneself, whereas 'having presence' can be regarded as having a profound effect on others. The research further contends that the application of awareness and disciplinary based exercises develop the state of 'being present', while the addition of energy focussed exercises develop the state of 'having presence'.

Research questions:

The primary question is:

- What specific exercises derived from the *ankoku butoh* training process of de-domestication can be formulated for developing the states of 'being present' and 'having presence', in actors?

The attendant sub-question is:

- How does the application of the elements of awareness, discipline and energy contribute to the development and understanding of presence in actor training?

A mixed methodology of action research and reflective practice was applied to this practice-led research. As such, the research methods employed in this project examined the *ankoku butoh* training techniques and principles of its founder, Hijikata Tatsumi, and the subsequent training practices of his *deshi* (disciples). To determine the effectiveness of *ankoku butoh* training practices to develop the states of 'being present' and of 'having presence' in actors, workshops utilising cyclic principles of action research and reflective practices were conducted. Subsequently, actor-participants were recruited to test the effectiveness of exercises derived from *ankoku butoh* training practices in relation to the development of awareness, discipline and energy, which this research posits are crucial elements in the development of presence. Data collection techniques employed during the workshops included; digital film recordings, photographs, personal and participant reflections on the workshops. The subsequent responses from the actor-participants were analysed to specifically determine which exercises would be most

effective in developing presence in actors. The outcome of the data collated from the workshops was a suite of 20 exercises, aimed at developing presence in actors that could be applied to actor training environments.

Throughout the research, I apply my own definition of *ankoku butoh* and *butoh*, respectively, based on the writings of Hijikata Tatsumi and researchers, the practices of *butoh* teachers, and my own training experiences. Having said that, it is important to note that there is no general consensus on the definition of these terms, even within the *butoh* community itself. However, according to Kurihara (2000):

> The word "Butoh," now the accepted name of the performing art genre, originated as ankoku buyo in the early 1960s. "Ankoku" means "utter darkness." "Buyo" is a generic term for dance often used in compounds […] Later in the 1960s, ankoku buyo evolved into ankoku buto (p. 10).

Furthermore, the definition and interpretation of Hijikata's notational system of *butoh-fu*, although informed by various sources, is my own. Moreover, the exercises developed for the final suite of exercises are derived from my personal training experiences of *ankoku butoh*, and subsequent interpretations of the exercises I have experienced, and decisions regarding what aspects to highlight and what to discard. While I briefly examine the Japanese elements of *ankoku butoh* in relation to training principles, the extent to which concepts of 'Japaneseness' influenced the creation of *ankoku butoh* and its various training practices is worthy of a more comprehensive discussion outside the limits of this research. Finally, this study is concerned with *ankoku butoh* training methods and not methods of performance. Therefore, any reference to performances throughout the thesis is only to emphasise or confirm particular training points of view in regards to de-domestication or presence. It is also important to clarify that the exercises developed from this research are not designed to be used for performance (unlike the performance applications of the work of Suzuki Tadashi or Meyerhold's Biomechanics), but for training purposes. In other words, this research is not aimed at teaching actors how to 'act *butoh*', but rather proposes that it is through the regular use of *butoh* training techniques employed in a rehearsal/training environment, that ultimately manifests itself as presence in a performance training environment.

Notes on Japanese Terminology

For Japanese names, I have chosen to follow the Japanese convention of using the family name followed by the first name. English language names retain the familiar form

of first name followed by the family name. A macron is used to indicate long vowels, except for those Japanese names widely known by a different spelling, such as Ohno Kazuo. The same goes for Japanese words, such as 'Tōhoku' with the exception of those standardized in the English language, such as 'Tokyo'. *Butoh* will be written throughout with an 'h', as has become common in almost all English language publications. Furthermore, the first letters in the words '*butoh*' and '*ankoku butoh*' shall be written in lower case, except when used in quotes where the original author has chosen to capitalise the first letters. Unless otherwise stated, the use of the word '*butoh*' used throughout the thesis refers to the practice of '*ankoku butoh*'. In the Japanese language, there is no written difference in singular and plural words, for example, the term '*deshi*' would refer to both the singular form of 'disciple' and the plural form of 'disciples'. The translation of written sources, interviews, and conversations from Japanese to English has been conducted variously by myself and Tomoko Takehara, a professional translator. Japanese terms used throughout the thesis are identified in the below table:

Table 1. Japanese Terms

Asbesto-kan	Asbestos hall
Butoh-ka	*Butoh* practitioner
Butoh-fu	*Butoh* notational system
Chushin	Centre
Deshi	Disciple
Gaman	To persevere
Kankyu	Quick and slow
Kata	Structured pattern of movements
Ki	Life energy
Kiba-dachi	Horse-riding stance
Kime	Dramatic pause
Kyoujaku	Strong and weak
Ma	Space-time, space-in-between
Magusare	Hijikata's development of the *ma* concept
Namba aruki	A traditional Japanese walk with agricultural origins
Shinshuku	Expansion and contraction
Seiza	Traditional Japanese seating position

Suri-ashi	A sliding/shuffling walk used in the practice of Noh theatre and *ankoku butoh*

Background to the Research

What is it that distinguishes an average actor from a great actor? Talent? That goes without saying. However, it can be acknowledged that having a powerful presence can make even an average actor, great. In 2013, I was living in Japan working as an actor and had a small role in a feature film. Being my first movie, I was naturally a little anxious, but beyond the expected nerves, I felt somehow detached or disconnected, as if my body and mind were out of sync, and that I just wasn't present when it came to performing my role. During a brief hiatus in filming, I decided to take classes in the Japanese bodymind practice of *ankoku butoh*. After taking several classes, I was inspired by the psychological and physical challenges of its training methods and its potential for actor training applications. I further began to realise that the primary purpose of *ankoku butoh* training is to develop presence in its practitioners. When filming resumed, it was as if a switch had been turned on, as I was finally able to be fully present in the scene. It was this realisation that led me on this research journey. My *ankoku butoh* training experiences have been exclusively in Japan and, as such, this research focusses specifically on exercises developed by Japanese practitioners of *ankoku butoh*. I have participated in training workshops with Waguri Yukio, Kobayashi Saga, Mikami Kayo, Nakajima Natsu, Akaji Maro [Dairakudakan], and Ohno Yoshito, members of the first and second generation of *butoh-ka* (*butoh* practitioners), acknowledged experts in the field, with extensive histories in working and developing the form to what is practiced today. I have further participated in workshops with third and fourth generation practitioners Seisaku & Nagaoka Yuri [Dance Medium], and Kawamoto Yuko (see Appendix A for biographical information).

Performer and teacher, SU-EN (2018) contends that to fully understand *ankoku butoh*, it is essential to train "with somebody who has been near the source [Hijikata]" (p. 21). This perspective is shared by choreographer Koosil-ja Hwang, who claims that "Butoh grows in Japan and needs the water, the entire cultural environment of Japan, for its authenticity" (Perron, 1999, "Dance; The Power of Stripping Down to Nothingness", para. 13). A telling difference between *ankoku butoh* and other disciplines in Japan is the absence of a traditional grading system, such as in karate. Thus, a *butoh* practitioner's position or rank is determined through a process of "self-assignment" (Alishina, 2015, p.

17), based on their experience or skill, rather than by something as tangible as a certificate or belt. By focussing on, applying, adapting and developing exercises that I have experienced directly, this study is generated from a position of practice expertise.

In addition to *ankoku butoh*, I have trained in other Japanese disciplines including *Shotokai* karate, in which I hold a third-degree black belt and the Japanese stage combat sword practice of *tate-do*. I am also a certified teacher of the *Komyo Reikido* style of reiki, a traditional Japanese energy-based practice. Renowned actor trainer and acting theoretician, Phillip Zarrilli contends that "specific sensory and experiential worlds are potentially opened by long-term, in-depth practice of meditation, martial arts, somatic practices such as massage and acting and performance" (Martial Arts Studies, 2016). My extensive karate training has complimented my *butoh* and acting practices through the development of an attuned and coordinated body, a strong sense of discipline and a greater understanding of energy distribution and projection. The practice of *tate-do* training techniques has further increased my awareness and understanding of embodiment through its application of the sword as an extension of the body. Furthermore, my experience in reiki has informed my understanding of energy as a tangible force that is able to be manipulated. As such, I consider my training background in *ankoku butoh* and these other Japanese disciplines, combined with my professional acting experience and comprehension of Japanese language and culture, places me in an informed position to undertake this research.

Significance of the Research

Although the state of 'having presence' may be difficult to define, on some level, we recognise it when we see it and equally, we recognise when an actor is lacking in presence. Whatever term is applied to the experience of 'presence' it may be attributed as one of the defining factors in determining the success of an actor undertaking a role. Indeed, Kapsali (2013) regards presence as the "holy grail" (p. 6) of acting. While considerable research has been conducted into the history and formation of *ankoku butoh*, investigations addressing the use of its training practices in actor training, particularly regarding the development of presence, are limited. Therefore, this research may be considered significant to artistic research discourse, specifically in the area of Western actor training, as it has generated a suite of exercises to enhance actor training methodologies related to the development of presence specifically for Western actor training environments. Presence is essential to performance contexts for actors because it

is often the significant element that determines an authentic connection in the relationship between actor and character, and later, in the relationship between actor and audience. The debate in both academic and performative circles as to the definition of presence, is only equalled by the question of whether or not presence can be trained (Cuddy, 2016; Erickson, 2014; Pini, 2018; Ravid, 2014). Acting teacher John Strasberg contends that his Organic Creative Process goes beyond previous actor training methods, (including that of his father, Lee Strasberg, founder of the Method) to exclusively focus on training, what Strasberg considers to be the most fundamental trait of an actor; *talent*. Strasberg (n.d.) claims that *talent* is the missing piece of the actor training puzzle and subsequently defines talent as "the ability to be inspired, able to live spontaneously in the context of the character and the play […] Without this spontaneity, really living in the moment, there is no art, there is only mechanical technique" ("The Organic Creative Process", para. 1). Strasberg's definition of talent as being inspirational equates with this research's view on the state of 'having presence', while Strasberg's further reference to talent consisting of the ability to be "in the moment" aligns with this research's definition of 'being present'. Indeed, the conceptual notion of *talent* could possibly be reframed to shift the thinking on actors' capabilities from a nebulous and highly subjective assessment of *talent,* to a capacity of 'being present'. This research further agrees with Strasberg's (n.d.) observation that, "it's a strange reality, that actors experience pleasure when they suffer; when they choose to experience what their character lives" ("Love and Determination", para 3). Indeed, this research posits that the experience of pain and suffering is a necessary prerequisite in the development of *presence* (see Chapter 3), however, "the context within which pain is experienced and the meaning attributed to the experience of pain" (Bastian et al., 2014, p. 269), is a key factor in the development of such. Creely's (2010) contention that "presence involves more than just being-there; it is a being-that-seduces" (p. 40) equates the states of 'being present' and 'having presence' as somehow existing simultaneously. However, this research posits that the 'being present' state and the 'having presence' state co-exist independently under the umbrella of *presence* and that it is the viewpoint of combining both 'being present' and 'having presence' as representing two parts of the same thing, that makes it a challenge to develop either one or the other. This research further states that these states must be developed independently, and specifically in the order of 'being present' and 'having presence'.

This research aims to clarify not only the definition of presence but further hopes to investigate how presence can be trained through the development of specific exercises

aimed at developing the states of 'being present' and of 'having presence', respectively. Consequently, the research contributes to existing actor training methods that explore the experience of 'presence' in training environments for the broad area of theatre and performance studies. This study may be considered original in that it applies specific Japanese training practices to the development of the state of presence in actors in Western training environments. Furthermore, the incorporation of these exercises may be beneficial to other practice-based physical disciplines that utilise the experience of presence as a concept, such as in martial arts training. Significantly, one of the outcomes of this research has been the opportunity to teach the exercises developed from this research to a group of martial artists, as part of a training course aimed at developing presence (CSO Tactical Training Centre, 2019). Although there has been research into the use of martial arts techniques for training actors (Camurri and Zecca, 2015; Dare, 2013; Kapsali, 2013), literature in the field has not revealed research on the benefits of actor training for the development of presence in martial artists. The benefits of 'being present' and 'having presence' in a martial arts competition environment can mean the difference between winning and losing, and even more so in a self-defence situation, where being 'in the moment' and having a powerful presence could literally mean the difference between life and death.

The exercises developed from this research as the outcome to the study are significant as the exercises aim to unite the training practices of *ankoku butoh* and that of Western actor training methods. Importantly, the research identifies that it is *ankoku butoh*'s process of working from the 'outside in' or 'body first' (as opposed to the Western approach of working from the 'inside out' or 'mind first') that is further significant to the subject of the research inquiry. In *butoh*, the practitioner waits for the body 'to be moved' or 'activated' (see Chapter 3) before engaging the cognitive processes accompanying the movement, or what Gaga creator Ohad Naharin refers to as "listening to the body before you tell it what to do" (Falabracks and Gaumont, 2020). Erikson (2014) finds the terms 'inside-out' and 'outside in', generally associated with psychophysical training practices, to be "problematic", as they suggest a disconnection between body and mind (p. 19). However, the use of these terms heuristically is appropriate as they clearly delineate the differences between the two opposing approaches. Consequently, *ankoku butoh* should be considered a psychophysical practice with its transformation process of 'outside in', whereby the body leads the mind, rather than the mind leading the body, for, as Malafouris (2008) posits, "the mind does not inhabit the body, it is rather the body that

inhabits the mind" (p. 2). This research further extends on Western actor training methods by a more thorough attention to the physical experience, as opposed to technique application practices that emphasise the training of the psychological. Therefore, in order to rebalance the relationship between the physical and the psychological, an entirely psychophysical approach that denies the use of voice (speaking or dialogue), is proposed.

The suite of actor training exercises that have arisen from this research will significantly benefit Western actor training applications as they can be directly applied to the development of presence as an acting technique and further challenge the perception that voice is a necessary requisite in the development of presence. Current psychophysical training practices regard the use of voice as the thread that connects and subsequently unifies body and mind, as demonstrated in Suzuki Tadashi's training where the inclusion of a speech from Shakespeare, for example, with no obvious connection to the physical action, prevents the method from being considered as simply 'physical theatre'. Moreover, Suzuki's dialogue is generally spoken while remaining in a static position. This research is significant as it further posits that inserting a block of dialogue between a series of physical actions disrupts the flow of the performance, and suggests that, if dialogue must be added, it should be spoken in conjunction with a physical action or movement and not delivered in between physical movement. This research further posits that the training of the body has been traditionally relegated to a secondary or supportive position in Western actor training practices and that this inattention has resulted in a mind-body imbalance. Although text is dictated by an actor through voice, Stanislavski posits that "actors communicate subtext through non-verbal means" (Carnicke, 2010, p. 12), as in the use of body language. Therefore, if the body reveals subtext, then the body plays an equal role in communication and, as such, should be trained accordingly. However, this research further suggests that to rebalance the relationship between body and mind, the approach should be reversed with emphasis on training the body to lead the mind. By completely removing the power of voice, the actor is compelled to communicate with their entire body, thus becoming fully present in a performance context.

Hijikata Tatsumi's former *deshi* (disciple) Waguri Yukio, contends that actors should learn to communicate with their entire body because "actors often use their head only, and their body is left as it is. As a result, movement and acting are separated", as demonstrated in his approach to character creation during a workshop at NIDA (National Institute of Dramatic Art) in 2013: "Let's imagine Hamlet is walking on the stage. How would he walk? What kind of body does he have? Don't act like Hamlet. Let's create his

body itself" (Interview notes, June 9, 2017). Alishina (2015) claims that Japanese *butoh* performers "never speak on stage" (p. 230) and rely exclusively on the ability of the performer to remain physically present. Alishina's comment, though overstated, does align with my own experience as both practitioner and observer that it's not that ankoku butoh performers intentionally refrain from speaking but that the emphasis is on the body to 'speak' for itself. Actor and founder of *butoh* troupe 'Dairakudakan', Maro Akaji (2018) claims that the *butoh-ka* (*butoh* practitioner) has little need for words as it is "physically possible to explain with your own physical body" (n.p.). Ohno Yoshito, the son of Hijikata's early *butoh* collaborator Kazuo Ohno, posits that "your body has everything and you have to use it all, hardness, softness etc. and also how to think about space" (Interview notes, July 23, 2017) and that it is *butoh*'s emphasis on the role of the body and its existence within the space it inhabits, that makes it beneficial to actor training. Hijikata contends that "the body is required to put words into order" (Senda, 2000, p. 65) and that "the gestures of great actors are all butoh" (p. 69). Recognising and understanding notions of presence in *ankoku butoh* is different to that which is understood by the experience as interpreted in Western actor training applications. Kurihara (1996) claims that the development of *presence* "is one of the most important aspects of butoh" (p. 97), and that Hijikata's training "techniques were designed to allow dancers to attain that ineffable quality" (ibid). Waguri Yukio recalls that Hijikata's presence was so palpable that audience members would visibly react when he entered the stage (Personal notes, July 16, 2013). Another former *deshi* Kobayashi Saga claims that Hijikata's spiritual presence visited her workplace while his physical body lay in a hospital bed, dying (Personal notes, May 9, 2014). Indeed, Hijikata was so deified through his ability to manipulate his presence, that as he lay on his deathbed, his feet were cast in bronze and today, privileged members of the *butoh* fraternity treasure miniature copies of this sculpture, as they are now regarded as containing the spiritual presence of Hijikata. Peter Brook (1989) questions why some actors have a stronger presence than others and its significance to the art of acting: "To me what matters is that one actor can stand motionless on the stage and rivet our attention while another does not interest us at all" (p. 232). If we examine Brook's observation that even without words, some actors are able to capture an audience's attention purely through their presence, combined with Eugenio Barba's (1999) claim that it is "my presence that speaks rather than my words" (p. 84), then perhaps *ankoku butoh* training techniques, which generally require no use of spoken language, may present a unique opportunity to develop presence in actors.

Extended Training Concepts applied throughout the research

Various training concepts arose as an outcome of the research conducted and from my own previous training experiences. Although the concepts are individually discussed contextually within the thesis itself, a condensed definition of each concept is presented in the below table.

Table 2. Extended Training Concepts

Activate	A sensation of an internal switch being turned on and off, activating and de-activating energy within the body, thereby encouraging movement.
Body Catalogue	A process whereby new sensations or experiences are 'logged' into an actor's 'body catalogue', to be drawn upon when required.
De-domestication	A reassessment of embedded or 'domesticated' physical actions and/or movements and associated cognitive processes.
De-visualisation	An alternative approach to visualisation, whereby all extraneous distractions associated with a specific objective are eliminated prior to focussing primarily on the objective.
Hybrid moments	The psychophysical moments of transition between two actions or movements.
Killing the ego	A renunciation of the self, closely associated with 'ego death'.
Lie to oneself	When presented with a challenging physical action or psychological experience, the *butoh* practitioner creates a false reality by lying to themselves, that it is not actually them but something else

	that is present at that moment. Thus the 'lie' becomes the practitioner's actual reality or 'truth'. As such, the Western concept of believing in oneself, is de-domesticated into lying to oneself.
Motion Blur	A photographic term de-domesticated to describe how in moments of stillness, the body continues to resonate with energy.
TEI (a tangible and embodied interaction)	TEI or 'tangible and embodied interaction' is a computational term, de-domesticated and applied as a training concept in this research.
Stopping-but *not*-stopping	A training technique to develop *presence energy*. Once a particular action or movement has ceased, energy continues to be consciously projected outward from the body in the same direction.
Vacate	A resting energetic state of 'nothingness' in which the mind is empty but the body is still responsive.

The Formula for Developing Presence in Ankoku Butoh

Inspired by theatre director Vsevolod Meyerhold's (1874 – 1940) formulaic approach to the teaching of his Biomechanics method (Leach, 2010, pp. 28-29), my own equation for developing presence (as defined by the states of 'being present' and 'having presence') via the de-domestication process is below:

P = A + D + E

(where **P** = presence; **A** = awareness; **D** = discipline; and **E** = energy)

The below diagram outlines the de-domestication process for developing the 'being present' and 'having presence' states beginning with a 'non-present' state.

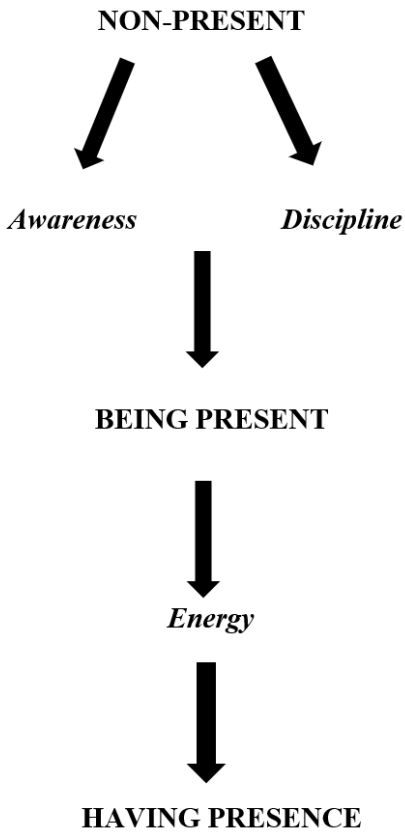

Figure 1. Presence formula

Beginning in a ‘non-present’ or ‘existing’ state, the actor is presented with exercises aimed at developing sensory, physical, and spatial awareness related to kinaesthetic and proprioceptive responses, space-time continuum, sensory perception, the shifting of consciousness and spatial positioning to assist in the development of flow and becoming more present in the space. This is followed by exercises aimed at developing psychological and physical discipline through the use of de-domesticated or unfamiliar modes of action and movement, reinforced through repetition and sustained duration, to develop focus, concentration, stamina and flow to further encourage a state of ‘being present’. The final category is concerned with the distribution and projection of energy through the exploration of the second, third and fourth dimensions via the manipulation and embodiment of energy to reach a ‘having presence’ state. Thus, exercises derived from the above training concepts in relation to de-domestication, were utilised in the acting workshops conducted to determine the effectiveness of such exercises to develop awareness, discipline and energy in the actor-participants as necessary elements in the development of the states of ‘being present’ and of ‘having presence’.

Structure of the Thesis

Chapter One examines literature relevant to the formation of *ankoku butoh* and provides an overview of the distinct differences between Hijikata Tatsumi's *ankoku butoh* and Ohno Kazuo's *butoh,* highlighting their opposing training applications of structure versus improvisation. The chapter further examines the influences on the formation of Hijikata's *ankoku butoh* and how they may have contributed to the de-domestication process in terms of the development of presence. The chapter continues with an analysis of Hijikata's unique notational system of *butoh-fu,* and its subsequent application to the development of presence in *butoh* practitioners, which informed the development of exercises utilised in this study.

Chapter Two explores varying concepts of presence in non-dualistic psychophysical disciplines, including the martial arts and performing arts with a specific focus on the actor training work of Suzuki Tadashi. The chapter further analyses the practices and philosophies of Western psychophysical actor training methods, including the methods of Phillip Zarrilli, Eugenio Barba, Konstantin Stanislavski, Michael Chekhov, Vsevolod Meyerhold, and Jerzi Grotowski and their subsequent approaches to developing *presence* as an acting technique.

Chapter Three analyses *ankoku butoh* training techniques and principles pertaining to the process of de-domestication and its connection to the development of presence, through the application of exercises related to awareness, discipline and energy.

Chapter Four discusses the mixed methodology of action research and reflective practice employed in this research project. The chapter will further analyse the separate phases of the research that incorporated the cycles of action research and reflective practice which informed the identification of the practice-based methods and/or techniques that address the research question.

Chapter Five states the outcomes of the research and analyses the data collected from the participants' experiences of the exercises conducted in the acting workshops and the efficacy of such exercises for the development of presence in actors. The chapter initially provides a discussion of the contextual framework utilised in the acting workshops, followed by a description of the exercises applied in the workshops, and their intended purposes. The chapter continues with an analysis of the acting workshops. Each stage of the workshops is broken down into three sections: awareness, discipline, and

energy and consists of exercises relevant to each section. The analysis continues with a discussion of the findings of the workshops and the implications of the exercises experienced on the development of presence in actors. The chapter concludes with a list of the final suite of exercises, including instructions, identified as being beneficial in generating presence in an actor training environment, subsequently categorised into their respective elements of awareness, discipline, and energy.

Chapter Six concludes the study and reports on the research and its outcomes. Further, it clarifies the significance of the suite of exercises derived from the research, to the development of the states of ‘being present’ and of ‘having presence’, as defined at the beginning of this study.

CHAPTER ONE

Ankoku Butoh: The Art of Presence

This research acknowledges that there have been considerable investigations conducted into Hijikata Tatsumi's *ankoku butoh*. However, research addressing the use of *ankoku butoh* methods in Western actor training and in particular, to develop presence in actors, is limited. While there is no single definition of *ankoku butoh* – it is evident that scholars and practitioners have attempted to find an inroad into the essence of the practice from varying perspectives, in an attempt to clarify particular concepts and identify specific purposes applicable to these concepts. The research aim concerns developing an actor's presence in a performing space. The research acknowledges that overarchingly, *ankoku butoh* is concerned with a process that de-domesticates the body and its domesticated range of cognitive processes, movements and physical expressions. The following discussion initially provides a broad overview of the formation of *ankoku butoh* before discussing the varying concepts that underpin the form and which assist in its exploration of awareness, discipline and energy to generate presence in its practitioners. These concepts are explored from philosophical, technical, choreographic and performance-application positions. An in-depth analysis of Hijikata's performances, training techniques and philosophies, provides a greater comprehension of *ankoku butoh's* process of de-domestication. Specifically, their attention to motivation and intention in relation to the development of presence, has further informed the training techniques utilised in the acting workshops concerned with the development of awareness, discipline and energy, which are the basis of this research.

The discussion acknowledges many practitioners and scholars including Baird (2012) whose work investigates the history and influences on *ankoku butoh* and the contributions of Hijikata Tatsumi and Ohno Kazuo to its development and further examines the differences between Hijikata's 'form' and Ohno's 'formless' approaches to the creation of, what this research refers to as *ankoku butoh* and *butoh*, respectively. Baird's research is significant as it methodically analyses Hijikata's training practices, and identifies specific training applications embedded in his performances. It further contributes to a greater comprehension of the training purposes of Hijikata's notational system of *butoh-fu,* as discussed later in this chapter. Baird's comprehensive analysis of the history of *ankoku butoh*, although largely focused on performances, has further clarified particular aspects of Hijikata's training techniques in regard to the development

of presence. Barber's (2013) biographical research into the form is also invaluable as it offers unique perspectives and insights into Hijikata's personal life, training methods and career highlights. The documentary "Butoh-Piercing the Mask" (1991), uses archival and modern footage of *butoh* performances alongside interviews with *butoh* experts, in an attempt to uncover some of the mystique surrounding the practice of *ankoku butoh*. Subjects discussed include the difference between Western and Japanese approaches to space and the etymology of the term '*butoh*'. It further examines the relationship between culture and society as experienced through the lens of *ankoku butoh*. Although the documentary does not directly address specific training principles of *ankoku butoh*, it does contribute to a greater understanding of the *ankoku butoh* training ethos, which in itself is an important consideration in this research, when considering particular training applications in relation to the development of presence. Another documentary, "Dance of Darkness" (1989), offers a comprehensive analysis of the origins and influences on the creation of *ankoku butoh*, while providing further insight into the differences between Hijikata Tatsumi and Ohno Kazuo's training approaches to the discipline. Consequently, the discussions of the different training methods of Hijikata and Ohno and their respective connections to what this research refers to as *ankoku butoh* and *butoh*, have greatly informed the creation of exercises specifically derived from Hijikata's structured approach to the development of presence, which is the aim of this research.

Sourced from personal training notes, *butoh* practitioner, performer and researcher Mikami Kayo (2016), outlines Hijikata's training methods, providing detailed instructions of particular exercises practiced under Hijikata's tutelage. Mikami's work provides valuable information regarding Hijikata's method of constructing an exercise and highlights important aspects of his *butoh-fu* notational system and their subsequent application to the development of presence. Kurihara's (1996) research examines Hijikata's training methods, with a particular focus on how the de-domestication of cognitive functions and physical movements contribute to the development of presence. Whilst Kurihara's insights into the motivations and intentions behind the creation of Hijikata's *ankoku butoh* are debated (Mikami, 2003), the varying theories, concepts and techniques proposed provide a comprehensive overview of the complexity of the form. Liao (2006) adopts a phenomenological approach to the examination of the origins of *butoh* and the creative processes involved in Hijikata's choreography, citing *ankoku butoh*'s development to international movements concerned with a focus on the body as a communicative tool, particularly in relation to political causes. Perhaps the definitive,

most comprehensive and accurate examination of Hijikata's *butoh-fu* originates from Hijikata's principal dancer, Waguri Yukio. Waguri's "Butoh Kaden" (1998) CD-ROM catalogues 88 of Hijikata's *butoh-fu* taken directly from his personal training notes from his time as a *deshi* at Hijikata's training space, *Asbesto-kan* (Asbestos Hall). An examination of Waguri's writings and videos featured in Butoh-Kaden, reveal insights into Hijikata's training philosophy of transformation, with a focus on the hybrid moments between one move and the next, aimed at establishing a continual flow state, considered by this research, to contribute to the development of the state of 'being present'. Morishita Takashi (2015), the director of the Hijikata Tatsumi Archive at Keio University in Tokyo, provides an extensive analysis of Hijikata's notational system, with the primary contention that *ankoku butoh* training techniques are intended to encourage a practitioner to "discover the self" (p. 21) which further contributes to developing the specific presence necessary to experience the form.

Coker (2013) examines the daily communal training existence at *Asbesto-kan* and the effect of the nightly cabaret performances Hijikata expected his *deshi* to participate in, as part of cultivating a collective consciousness, aimed at encouraging a renunciation of the self, or what this research refers to as 'killing the ego'. Coker's research provides insights into the harsh training conditions at *Asbesto-kan* and Hijikata's training emphasis on psychological and physical discipline, further supporting the concepts explored in this research concerning the contribution of discipline as one of the central components in the development of the 'being present' state. Coelho (2008) presents a number of *butoh* exercises derived from various sources, categorised as "Ankoku Butoh exercises", developed from practices specifically derived from *ankoku butoh* training concepts; "Dairakudakan exercises", sourced from the training methods of *butoh* troupe Dairakudakan: and "Other Butoh Groups", referring to groups that employ *ankoku butoh* and/or *butoh* training techniques (p. 2). Coelho's list of exercises provided insights into the distinctive training approaches of various *butoh* groups, and further contributed to an understanding of the different training philosophies of *ankoku butoh* and *butoh*, as discussed later in the chapter. Smith's (2013) contention that the central concepts of *butoh* practice are *emptiness, being moved* and *transformation*, are further explored, developed and applied to the exercises derived from this research. Kasai (1999) refers to *butoh* training as "body archaeology" (p. 3), whereby via a process of continual psychophysical exploration, a practitioner 'unearths' their inner presence. Kasai (1999) separates the practice of *butoh* into two categories; "Butoh level 1" which refers to the practice of

butoh, and "Butoh level 2" which refers to the performance of *butoh* (pp. 4-5), and its subsequent focus on "psychosomatic exploration" (ibid). Kasai further provides a description of the various exercises associated with this exploration. Kasai's terminology, as applied to this research, falls under the category of Butoh level 1, or the practice of *butoh*. Riley (2004) identifies similarities between the application of *butoh* training techniques and those of Authentic Movement (AM) in actor training. Riley regards AM as a physical discipline designed to develop self-awareness through spontaneity and stillness and contends that butoh's exploration of the presence states through conscious/unconscious movement, compares with AM's "discourse of authentic presence and body as consciousness" (p. 450). Riley's research draws from the training techniques of AM and butoh and their shared use of imagery to encourage and explore movement, in relation to her own performances and her experiences of working with other performance artists, dancers and actors. The investigations undertaken in this research also included an exploration of various psychophysical disciplines, including traditional Japanese performing arts and various martial arts practices, that align with and/or informed *ankoku butoh* training practices in relation to the development of a suite of exercises designed to develop presence in its practitioners.

Ankoku Butoh and Butoh: Form vs Formless

Ankoku butoh or "utter blackness/darkness dance" (Fraleigh, 2010, p. 67) is a bodymind integration method created by Japanese dancer Hijikata Tatsumi (1928 – 1986), that could be further described as a corporeal/cerebral synergistic exploration to discover one's authentic presence. Although Ohno Kazuo (1906 – 2010) is generally accredited as a "co-collaborator" (Smith, 2013, p. 5) with Hijikata, and has made an invaluable contribution to the promotion of *ankoku butoh*, particularly in the West, his son, Yoshito, states that:

> Without Hijikata, *ankoku butoh* would never have existed in this world. I think Ohno Kazuo also agreed with that too. Ohno Kazuo said and thought that his dance was modern dance. It was other people who called it *butoh*. Hijikata's dance was *ankoku butoh* (Interview notes, July 23, 2017).

Hijikata's widow Motofuji Akiko (2000) contends that "Tatsumi Hijikata was Butoh" (as cited in Stulmann, p. 8), and that "with his passing away the era of Butoh also ended" (ibid). Alishina (2015) claims that certain members of the *butoh* community "do not consider any Butoh to be genuine except for the Butoh created by Hijikata Tatsumi" (p. 18). In recent times, the term '*ankoku butoh*' has been replaced with the more generic

'*butoh*', which teacher and performer, Nakajima Natsu (1997) suggests has resulted in a misinterpretation "of the original ideology from when ankoku butoh was created" (p. 3). Although the terms are often interchangeable, there does appear to be two distinct approaches to the practice where the main point of contention is whether movements should be improvised or structured. Hijikata was vehemently opposed to improvisation, insisting "that form should be leading life" (Moore, 1991) and relied on *kata* (structured or arranged patterns of movement) compiled in his notational system of *butoh-fu*. The term *kata* is most commonly used in martial arts, however, because of Hijikata's usage of formulated movements arranged in a set pattern designed to embed techniques through constant repetition, this research applies the term throughout when referring to particular *ankoku butoh* training techniques. When practising *kata* in a martial arts environment, visualisation techniques accompany each movement, for instance, each block or strike is a response to a visualised attack. The use of formalised techniques in *ankoku butoh* training, utilises several of the characteristics of traditional karate *kata*, particularly the applications of *shinshuku* (expansion and contraction), *kyoujaku* (strong and weak) and *kankyu* (quick and slow) techniques. Ohno Kazuo, on the other hand, believed that dance should have no inhibiting forms and he was "not interested in a carefully constructed dance. Dance is a way of life, not an organization of movements. My art is an art of improvisation" (Velez, 1989). According to Barbe (n.d.), "Ohno might say, 'find the spirit, and form will take care of itself'. Hijikata might say, 'find the architecture of the cat, and the spirit will enter'" ("A short introduction to Butoh", para. 5). It is perhaps these two different approaches that have led Viala and Masson-Sekine to regard Hijikata as "The Architect of Butoh" (as cited in Wurmli, 2008, p. 9) and Ohno Kazuo as "The Soul of Butoh" (ibid). According to Baird (2005), "the improvisation faction" (p. 48) inspired by Ohno's teachings, maintain that it is only through spontaneous, unstructured movement that a practitioner can discover their true self, while Hijikata's "structured faction" (ibid), contend that a combination of arranged movements and imagery is the ideal path to revealing authentic presence. Throughout this research, these two approaches shall be referred to as Hijikata Tatsumi's *ankoku butoh* and Ohno Kazuo's *butoh*, respectively.

This research posits that a state of 'being present' is developed through awareness and discipline and an adherence to a specific structure, and aligns with Ravid's (2014) contention that, in order to experience "the moment in performance requires it to be rehearsed and tightly structured so as to free the actor's attention to the momentary

emerging aspects" (p. 187). Donnellan (2002) suggests that action or movement exists in the present and that attention to past or future actions (as in improvisation) is detrimental to the development of the 'being present' state (p. 33). This research further shares Frost and Yarrow's (1990) view that the state of 'being present' cannot be developed through improvisation because during improvisation, an actor's attention is divided between the past (where an action has just occurred) and the future (where an action is about to occur), thereby inhibiting the actor from maintaining complete attention on the present. Conversely, a structured pattern of movements, once fully embedded in an actor's 'body catalogue' through repetition, allows the actor the freedom (within that structure) to maintain focus on the present moment. Operating within a well-rehearsed structured pattern is efficacious to flow, the complete engagement in an activity (Csikszentmihalyi, 1990), as the actor is not required to think about what they are doing. Alternatively, improvisation disrupts flow, as a result of having to think about past and future actions and/or movements. If improvisation is to be utilised, it should be "choreographic improvisation" (Fraser, 2014, p. 30) whereby the choreography acts as a structuring device to focus on particular areas of the body or a particular range of movement. By purely improvising an actor is not in the moment but rather ahead and/or behind the moment because they still need to think about the next move or action. Alternatively, if movement is choreographed the actor can remain in the moment because, after much practice, they are thinking and moving in present time. Therefore, if an actor is provided with a framework which they are permitted to improvise within certain parameters, they are able to experience being in the moment.

Douse (2015) claims that "all types of improvisation are characterised by a reflexive awareness and instantaneous responsiveness to the moment, and enhance bodily mindfulness" (p. 8), and as such, encourage flow. However, this research suggests that responsiveness is not always instantaneous, nor is awareness; rather it is reflexive when improvising, and that it is only through strictly rehearsed structured patterns that an actor can be truly responsive and aware. When engaging in any movement, the body naturally seeks structure. By providing structure beforehand, the actor can more rapidly enter a present state, as the need to search for structure has been eliminated. Stanislavski further contends that, "through the correct execution of physical actions, through their logic and their sequence, one penetrates into the deepest, most complicated feelings and emotional experiences" (Toporkov, 2014, p. 87). Thus, providing a framework in which a practitioner is able to improvise within certain parameters, encourages them to be present.

Over time, Hijikata's rigorous and disciplined training approach with its focus on pre-determined movement and dark imagery, has become less appealing than Ohno's meditative, improvised style, particularly with non-Japanese dancers (Barber, 2013). Indeed, in some Western actor training circles, the name Hijikata Tatsumi and his *ankoku butoh* are merely footnotes in the history of the form, due to the West's preference for the practice of Ohno Kazuo's *butoh*.

The Formation of Hijikata Tatsumi's Ankoku Butoh

In its early years, *ankoku butoh* was at the forefront of what the Japanese media dubbed the "dirty avante-garde" (Barber, 2007, "The dirty avant-garde") and was representative of the *angura* ('underground') culture of the time. Hijikata had connections with several experimental theatre groups, whose absurdist and subversive approach to performance art consisted of a series of random disruptive events, or 'Happenings', staged in public spaces (Yoshimoto, 2006, p. 108). The purpose of such Happenings could be interpreted as an attempt to de-domesticate society. There are similarities between Hijikata's approach to dance and Japanese underground theatre leader Kara Juro's approach to theatre. Kara rejected *shingeki* ('new theatre' or 'Western theatre') and promoted the concept of *tokkenteki nikutai ron* ('privileged body theory') with the belief that, "it starts with the existence of the body" (Morishita, 2015, p. 16). Hijikata believed that the physical presence of a performer should take precedence over the narrative, sharing Kara's rejection of the philosophy that the, "player's body was subordinate to the play" (Morishita, 2015, p.16). In essence, to Hijikata, the player can exist without the play, but the play cannot exist without the player. Morishita (2014) suggests that Hijikata may have also been inspired by the Japanese performance art of *misemono goya* ('performance tent'). *Misemono goya* originated in Japan during the Edo period (1603 – 1867), often staged around shrines or temple environments, and continues today in a more modified form. *Misemono goya* performances consist of bizarre and often grotesque acts such as snake swallowing and could perhaps be regarded as a Japanese version of France's *Le Théâtre du Grand-Guignol* (1897 – 1962). *Ankoku butoh*'s training process of de-domestication also makes use of confronting or grotesque imagery aimed at unsettling domestic norms and performance practices, to reveal a practitioner's authentic presence. As with *ankoku butoh, misemono goya* is equally concerned with the human condition and has a similar focus on de-domesticating society by revealing its underbelly. Morishita (2014) describes *ankoku butoh* as "a mirror combined with a Happening and *misemono* and based on surrealism" (p. 8). Hijikata was further influenced by the works

of controversial French theatre artist, playwright and philosopher Jean Genet (1910 – 1986). Genet's work was concerned with the subversion of society's traditional values and, as such, draws further parallels to Hijikata's training process of de-domestication. Hijikata's preoccupation with Genet was later superseded by French dramatist Antonin Artaud (1896 – 1948) and his dramatic writing. Artaud presented a metaphorical mirror to the audience aimed at revealing what he believed to be the true nature of humanity; one of suffering, pain, savagery and cruelty. *Ankoku butoh* could be considered as a physical embodiment of Artaud's 'Theatre of Cruelty' (1935) which questioned conventional approaches to theatrical production and instead, as Barbe (2011) suggests, longed "for the creation of theatre based on the physical language of the stage: a theatre of the senses to replace the psychological, naturalistic, and literary tendencies of theatre" (p. 21).

Elements of *ankoku butoh* also appear to have been influenced by the traditional Japanese performing arts of Noh and Kabuki, such as *ankoku butoh*'s application of *suri-ashi* ('sliding/shuffling walk') in some of its training techniques. Nakajima claims that although Hijikata's disciples never formally studied Noh, "they were making the same discoveries as Noh actors made, using some of the same terminology" (as cited in Stein, 1986, p. 111). Although Hijikata may have been influenced by aspects of Kabuki and Noh, which both make use of exercises concerned with the development of awareness, discipline and energy to enhance presence in its performers, Morishita contends that Hijikata's "skill and ability in his body were the same or better than Noh and Kabuki actors" (Interview notes, May 19, 2017). Morishita's comment suggests that Hijikata may have more intensely explored and/or trained in particular aspects of these arts, unbeknownst to those around him. Hijikata's *ankoku butoh* could be further regarded as focussing on exploring 'darkness' in comparison to Ohno Kazuo's *butoh*, which tended to embrace the 'light'. Waguri Yukio claims that in the practice of *ankoku butoh*, "we take a ladder and go down into our darkness, and then we discover ourselves" (Interview notes, June 9, 2017). Actor and founder of *butoh* troupe, 'Dairakudakan', Maro Akaji, refers to this darkness as not literal "but rather the subconscious; the darkness of your background" (McInnes, 2018, "The Master: Akaji Maro" para. 10). Hijikata considered the practitioner's role was to reveal a hidden or dark side of themselves, thereby regaining a balance between light and dark as "there is no way that one can understand the nature of light if one never observes deeply the darkness" (Viala and Masson-Sekine, 1988, p. 188), or as Waguri contends, "if only light existed in the world, we would all go blind"

(Interview notes, June 9, 2017). Mikami Kayo (2016) posits that Hijikata "established an inverse perspective on the brightness of life, drawing awareness to this underside of life, in a way not dissimilar to Buddhism" (p. 85). *Ankoku butoh* could be considered a psychophysical search for one's authentic presence in which the practitioner metaphorically enters a dark maze and remains lost until they are able to discover the exit. However, the emphasis is on the struggle to find the exit, and not the exit, itself.

Although Hijikata formally studied several forms of dance, including ballet, Baird (2012) claims that one of the primary influences on the development of *ankoku butoh* was German Expressionism, or *Neue Tanz,* in Japanese (p. 23), in which both practices explore "a probing of the psyche and the subjective expression of inner emotion, which then leads to a revelation of movement" (Candelario, 2010, p. 90). Indeed, *ankoku butoh* and *Neue Tanz* share a similar philosophy, namely, "to let the body speak for itself" (Viala and Masson-Sekine, 1988, p. 16). Perhaps the most significant influence on the formation of *ankoku butoh* came from Hijikata's own childhood memories of the Tōhoku, or north eastern region of Japan, in which he was raised. The harsh conditions and the presence of poverty, hunger and hardship of the inhabitants of his hometown of Akita, may have impacted Hijikata's focus on strenuous, disciplined training practices. It can be further suggested that traditional beliefs and social rituals such as the annual *Namahage Sedo Festival* held in Akita, where men in demonic masks and wearing traditional costumes, enter houses of the village to scare the inhabitants (Raz, 1983, p. 30) may have impacted Hijikata's use of dark imagery in his training techniques, further contributing to the process of de-domestication of the body. Morishita (2018) claims that "the foundation of Hijikata's Butoh is the body produced by the climate and way of life characteristic of Tōhoku" (n.p.) while Hijikata himself stated that "the origin of my dance lies in rice paddies. Farmers are forced to work so hard that finally there is no energy left in their bodies" (as cited in Hackner, 1997, p. 81). *Ankoku butoh*'s use of postures and movements such as *namba aruki* (a traditional Japanese walk), have their origins in Japanese agricultural society (Laage, 1993, p. 57). Hijikata's re-introduction of these traditional movements and subsequent incorporation of his own original actions and movements into his training practices, was an integral part of his process of de-domestication.

There is also the suggestion that the pain of physical disability and/or impairment, further impacted on the development of Hijikata's physical training and performance techniques. Morishita claims that Hijikata injured his leg in an accident when he was in high school and that his back was scarred from being burnt during a work accident at a

smelter company. Consequently, Morishita suggests that *butoh*'s common use of white body paint to enhance the corporeal presence of a *butoh* performer may have begun with Hijikata using it to cover his scarred back (personal communication, October 17, 2018). MaGee (2010) posits that Hijikata's ankoku butoh was an amalgamation of "the absurdity and deviancy of Genet […] Artaud's Theatre of Cruelty, the bawdy, disreputable origins of Japanese Kabuki, and the broken, bow-legged movements of the impoverished workers of his Tohoku homeland" ("Criminal Dance: The Early Films of Butoh Master Tatsumi Hijikata", para. 8). Although Hijikata's earlier productions were largely improvised and more akin to Happenings (as discussed above), featuring activities such as "eating cake; running wind sprints; riding bicycles; taking pictures of the audience; shaving heads; and dueling with anatomy charts" (Baird, 2005, p. 43), it is evident that in his later years, Hijikata was heading towards a more choreographed approach to his *ankoku butoh*. Kurihara (1996) posits that it was possibly the frustration of his dancers who "began to feel the need for some kind of structure to rely on" (p. 95) that finally compelled Hijikata to consider forming a method for his *ankoku butoh*. Although Hijikata undoubtedly recognised his dancers' frustrations at many of his training practices, the construction of a formalised method perhaps arose from the necessity to create choreography for a specific production, or was an outcome of his regular training sessions with Ashikawa Yoko.

As aforementioned, this research contends that it is Hijikata's focus on strictly choreographed movements that defines the difference between his *ankoku butoh* and Ohno Kazuo's *butoh*. Therefore, this research considers it necessary to examine *ankoku butoh*'s unique notational system of *butoh-fu*, with its largely structured movements, to determine how *ankoku butoh*'s training applications can contribute to the development of presence in its practitioners and as an extension, in the development of presence in Western actor training environments.

Hijikata's Notational System of Butoh-fu

To promote processes associated with de-domestication of the body, Hijikata collected images from Japanese art magazines and would collate these images in scrapbooks, making interpretive notes beside each image. Pih (2014) contends that "Hijikata's annotated interpretations often focus on the extremes of the human body and behaviour" ("Richard Hawkins: Hijikata Twist", para. 8). Hijikata was fascinated by the grotesque and his dance forms were often inspired by images of ghosts, monsters,

demons, or physical deformities. The images were drawn from *ukiyoe* (traditional woodblock prints), religious art, and paintings by Western artists; Edvard Munch, Heironymous Bosch, Francisco Goya, Aubrey Beardsley and Henri Michaux, among others (Mikami, 2016, pp. 84-85). Morishita (2015) claims that aspects of Francis Bacon's work "namely various conditions of the body - transformation, deformation, melting, vaporization, and evaporation – also manifest the characteristics of Hijikata's butoh" (p. 38). Hijikata did not necessarily catalogue images according to style or artist but rather based on similarities in style or form. He would compile these images in his scrapbooks with surrealistic titles such as *nadare ame* or "avalanche candy", (Kurihara, 2000, pp. 14-15), which features images of melting or setting. Hijikata's scrapbooks of collated images of the grotesque and visual art inspirations were the foundation of what would later become known as *butoh-fu* or *butoh* notation. In traditional Japanese performing arts, such as Kabuki and Noh, there are no constructed theories, techniques or methods as in Western acting disciplines such as Stanislavski's 'System'. Instead, ideas are passed down through word of mouth by masters, as in the case of *ankoku butoh* (Hijikata, et al, 1998, p. 13). However, an investigation of Hijikata's notational system of *butoh-fu* is key to this research in terms of developing presence in actors, because it is the only documented evidence suggesting that Hijikata was attempting to construct an *ankoku butoh* training method. Consequently, an examination of Hijikata's *butoh-fu* has enabled this research to utilise principles and images as noted in the development of a suite of exercises, that promote presence in actor training environments. Nevertheless, it is important to note that Hijikata himself never formally established *butoh-fu* as a training method.

Prior to attempting to codify his *ankoku butoh*, collaborator and son of Ohno Kazuo, Ohno Yoshito (2015) states that Hijikata never strictly choreographed his work, but rather suggested movements, for instance, "asking me to 'try stepping on autumn grasses'. I would then show him how it was to walk in such a manner" (p. 84). Hijikata's imagistic suggestions and Ohno's subsequent physical responses may have assisted in the process of developing specific movements documented in Hijikata's subsequent notational system of *butoh-fu*. The "Resources of Butoh Body Movements", part of the Hijikata Tatsumi Archive in Tokyo, attempts to document Hijikata's movements to clarify the method behind his *butoh-fu*. As there are no video recordings of Hijikata's creative process, the archive analyses the training notes of his former *deshi* in the hope of deciphering the relationships between the words, images and movements, since, in

Hijikata's training sessions "nothing began without a notebook" (Morishita, 2015, p. 130). Former *deshi* Waguri Yukio and Yamamoto Moe have substantially contributed to the project, together recording a total of more than 1500 movements taken from their notebooks (Morishita 2015, p. 136). Waguri, who trained at Hijikata's *Asbesto-kan* from 1972 – 1978 recalls that during that time, Hijikata's *butoh-fu* was not so complex, for instance, "if it says 'A cow walking past,' then it literally means that" (Hijikata et al, 2015, p. 29). Hijikata's principal dancer and personal muse, Ashikawa Yoko, a member of *Asbesto-kan* from 1967 until 1986 worked alongside Hijikata "to perfect and classify" (Mikami, 2016, p. 98) his *butoh-fu*. This suggests that Ashikawa would have the most extensive training notes yet remains fiercely private and protective of her notebooks. Since Hijikata never specifically spoke about the method behind his *ankoku butoh* and there are no actual recordings of him teaching his *butoh-fu*, the only way to fully understand it is through an examination of his scrapbooks, video recordings of his performances, and interviews with former *deshi*. However, the sheer number of *butoh-fu* makes this a lengthy and challenging task as there is the possibility of uncovering more than 3000 movements within the Waguri/Butoh Notation system, alone (Morishita, 2015, p. 29). Hijikata methodically built a body of choreographic movements documented through images and accompanied by word explication and diagrams. Once established, he would test the new movements on his students, while continuously asking questions regarding what they were experiencing. It was imperative that his *deshi* not simply imitate his forms but actually experience or 'become' them and this is where the concept of de-domestication sits.

Figure 2. Ashikawa Yoko and Waguri Yukio training at *Asbesto-kan*. Photo: Onozuka Makoto (n.d.).

The below example of an untitled *butoh-fu* taken from one of Hijikata's scrapbooks exemplifies Hijikata's original notational system which utilises imagery as a starting point for the action/responses and subsequent embodiment of the images. The application of these training concepts further informed the construction of the exercises utilised in the acting workshops.

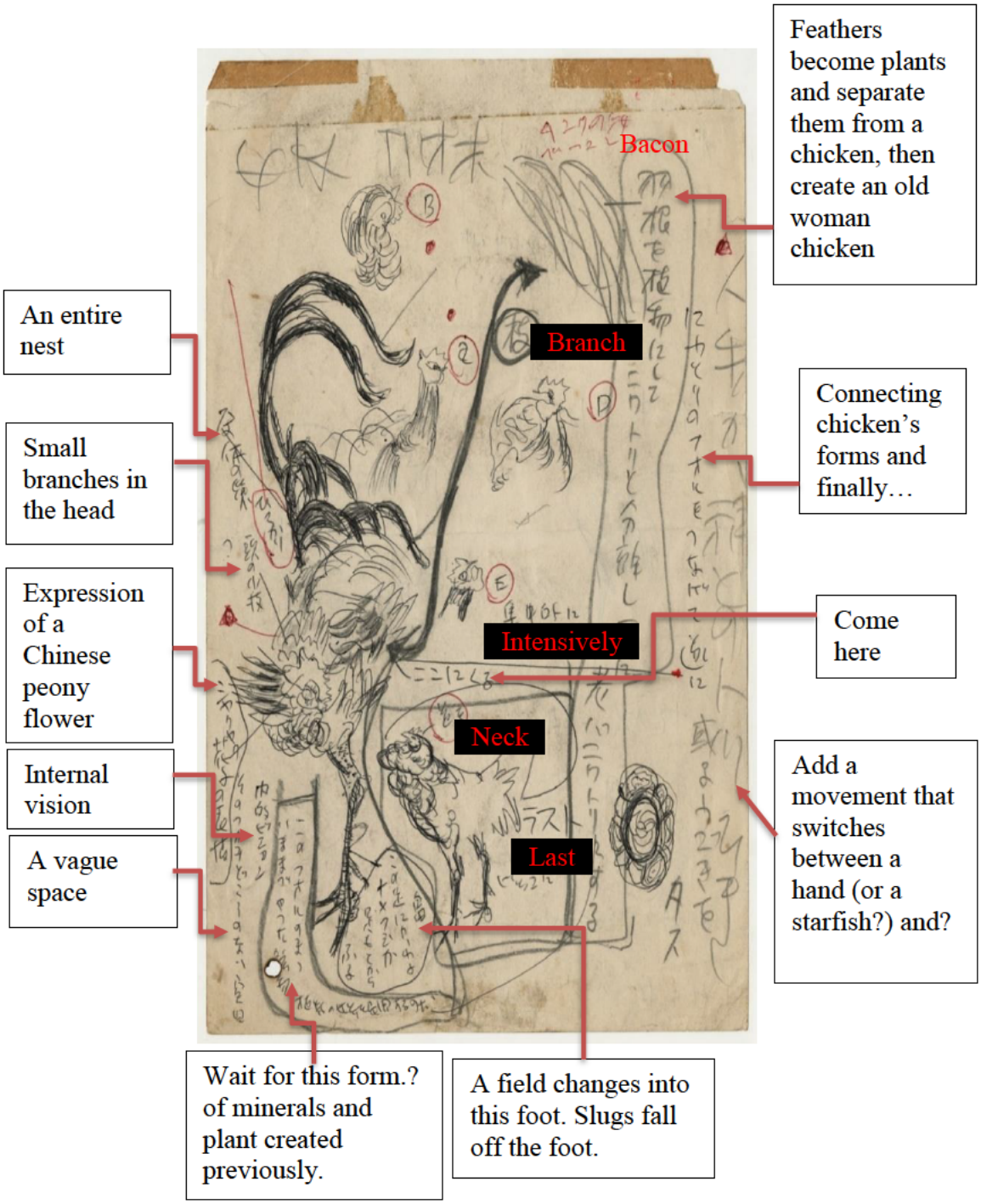

Figure 3. Butoh-fu 1 (Untitled). Image: Hijikata Tatsumi Archive (n.d.). Translation: Takehara Tomoko (2016).

(A) A chicken.

(B) Feathery head of a chicken

(D) A chicken

(E) Head and neck of a chicken

The figures A, B, D, and E (C is missing) suggest a choreographic sequence, offering an example of perhaps how Hijikata would form a physical movement. However,

as there are no witnesses to verify specifically what the words and images convey, we can only speculate the purpose.

I further refer below to a *butoh-fu* I experienced in a workshop with Waguri Yukio (July 18, 2013), titled 'The Republic/Kingdom of Nerves', in which the movement 'Birds fly from your temples', appears to have been inspired by a Francisco de Goya (1746–1828) painting. This *butoh-fu* demonstrates how actor training techniques of analysis and representation may assist in interpreting *butoh-fu*, as the exercise provides an example of imagery embedded in the physical expression of training. In this particular instance, the practitioner is required to communicate the subtlety of each movement through an energetic embodiment of each millisecond, thus magnifying the movements. The ten layers of the exercise are outlined below:

Table 3. Butoh-fu 2 (The Republic/Kingdom of Nerves).

1	Twig above your eyebrow falls down
2	Nose will be ears
3	Birds fly from your temples (taken from a Goya painting)
4	Worms climb up from the sole of your foot
5	Cheek twitches
6	Little finger jumps
7	Throat gulps
8	The sound of a spoon dropping behind you
9	The rustle of many leaves piled up in your skull
10	There is a room in your body and the key is locked inside the room

"The Republic/Kingdom of Nerves" further illustrates how Hijikata's system appears to be more akin to direction than choreography. *Cheek twitches*, *Little finger jumps*, and *Throat gulps* could be considered as common or domesticated physical gestures and impulses and, as such, relatively simple to process, apply and execute. Furthermore, an acute awareness of each moment, with attention paid to every detail, magnifies and intensifies movement. *There is a room in your body and the key is locked inside the room*, de-domesticates acquired physical responses or expressions, and proves more challenging for the actor/performer to interpret and apply. Subsequently, it requires

higher levels of concentration and awareness. Since the movements, *Birds fly from your temple* and *the rustle of many leaves piled up in your skull* are similar in execution, a hyper awareness is necessary for clarity of expression. This particular *butoh-fu* is designed to develop the practitioner's ability to magnify actions through precise movement and a focussed energy. As such, it makes use of Hijikata's concept of *magusare* (see Chapter 3), whereby the focus is not on the movement from A to B but rather each millisecond of movement between A and B. Importantly, when practising each *butoh-fu*, the practitioner must be conscious of the 'hybrid moments' as they transition from one movement to the next. Finally, to condition the body to enter a de-domesticated state, the tempo and direction of the motions, responses, expressions and embodiment of each action needs to be repeated numerous times.

The following example of *butoh-fu*, which I experienced in a workshop with Kobayashi Saga (September 22, 2016), demonstrates how, through a combination of imagery, continuous flowing action within a dark 'narrative', synergises body and mind, and encourages a flow state, thereby developing a more attuned psychophysical presence. Narrative in *ankoku butoh* is interpreted psychophysically, in a continual present state, with no attention given to the immediate past and future. As such, a typical *butoh* narrative has no clear beginning, middle or end, because time is always present. A coherent and structured narrative is antithetical to achieving a state of 'being present', as the thought processes required to follow a conventional narrative, transports the practitioner out of the present moment. Thus, in *ankoku butoh*, narrative itself is de-domesticated. An example of the lack of a coherent narrative is demonstrated below. There is no title for this *butoh-fu* as it is a sample taken from the ending of a longer sequence.

Table 4. Butoh-fu 3 (Untitled).

1	A cat comes out of your left side
2	Your neck is slashed
3	Neck goes back then slump forward
4	Steam comes up from the ground
5	You are a ghost
6	Your left hand unscrews a lightbulb
7	Pull down a piece of elastic, then let it go

In contrast to "The Republic/Kingdom of Nerves", the above *butoh-fu* makes use of larger, more apparent moves with directions that are clear and easily understood.

However, just as the previous *butoh-fu* requires a practitioner to communicate the subtlety of the movement through an energetic embodiment of each millisecond, thus magnifying the movements. The same process needs to be applied to this particular *butoh-fu* through the extension of such movements, thereby enhancing the practitioner's presence within the space.

Hijikata's image driven notations and metaphorical writing style combined with an evocative way of expressing language make it difficult to define or interpret his techniques. Hijikata would firstly select an image, create a movement from the image and finally name the movement, thus becoming a new *butoh-fu*. He would then draw from this catalogue of movements when required, to be utilised as choreography in his productions. However, once established, the *butoh-fu* was not fixed, and his *deshi* often found it difficult and confusing when a specific move was different from the move they had practised previously. The discombobulation that Hijikata's *deshi* experienced is indicative of Hijikata's de-domesticated approach to teaching, in which, just as a student has become accustomed to executing an exercise in a certain manner, an alternative method of doing the exercise is introduced, resulting in a continual state of de-domestication.

Figure 4. Hijikata teaching his butoh-fu to his dancers. Photo: Onozuka Makoto (n.d.).

In order to evoke a particular physical sensation or mental state, Hijikata often made use of onomatopoeia in the delivery of his *butoh-fu* to his *deshi*. Kurihara (2000) states that in the Japanese language, onomatopoeia is generally used as adverbs and, as such, "are simultaneously explanations and mimetic sound effects" (p. 15). The attention to the use of onomatopoeia in the Japanese framing of *butoh* training techniques is a challenge associated with the form, and as such, this research has chosen not to incorporate onomatopoeia to verbally describe a sensation but rather, make use of an object, applied to a particular action to experience the appropriate sensation or experience (see Chapter 5). Hijikata never fully revealed his method of *butoh-fu* construction to his *deshi*, as he was very protective of his creative process, often locking himself in a room at *Asbesto-kan* with principal dancer Ashikawa Yoko, and not reappearing until he had created his next work (Personal notes, Waguri Yukio, July 6, 2013). As a result of Hijikata's often secretive training methods, this research suggests that an understanding of Hijikata's notational system may be discovered in an analysis of the sub-text, or in the uncovering of the secrets of style and image buried in the complexity of the *butoh-fu*. Consequently, this research acknowledges that when it comes to deciphering Hijikata's *butoh-fu*, practitioners and researchers are presented with three options:

1) Strictly follow Hijikata's original written *butoh-fu* connecting any images associated with its creation and replicate the exact movement. (This proves problematic as a result of Hijikata's haphazard approach to organising his *butoh-fu*).
2) Use Hijikata's written *butoh-fu* including any images associated with it and create one's own movement. (This choice represents a less complicated, but equally challenging approach, since interpretation of Hijikata's *butoh-fu* is complex).
3) Construct original exercises, based on Hijikata's process of developing *butoh-fu*.

This research acknowledges the third option as demonstrated in the suite of exercises constructed and applied in the acting workshops. Furthermore, I have adopted four distinct approaches to the application of the exercises conducted as part of this research, which are reflective of Hijikata's approach to teaching his butoh-fu:

1) The use of paintings and illustrations.
2) The use of physical forms.
3) The use of imagery.
4) The use of sound effects.

This research further indicates that Hijikata's *butoh-fu* is neither a dance notational system, nor an actor training method, but rather an incomplete hybrid training method featuring elements of both. It is further proposed that the teaching methods employed by Hijikata, as indicated by the above examples, are closer to direction than choreography. Although the terms are occasionally interchangeable, giving direction is primarily verbal, whereas choreography usually consists of physically demonstrative techniques. This suggests that Hijikata conceived *ankoku butoh* to be an entirely distinctive training method accessible to any performer, regardless of their particular discipline, expertise, or training background. As such, exercises designed and subsequently utilised in the acting workshops, have been formulated from specific practices discovered within Hijikata's *butoh-fu*, as it pertains to the development of awareness, discipline and energy and not simply taken verbatim from recognised *butoh-fu* sequences such, as those described above.

The following chapter attempts to define the states of presence in the context of this research, through an examination of Eastern and Western concepts of presence, the notion of presence in *ankoku butoh*, and analyses the psychophysical actor training methods of Suzuki Tadashi, Phillip Zarrilli, Eugenio Barba, Konstantin Stanislavski, Michael Chekhov, Vsevolod Meyerhold, and Jerzi Grotowski. The chapter further explores training techniques relating to awareness, discipline and energy within these methods and offers a comparison between these techniques and the training practices of *ankoku butoh* and their subsequent application to the development of presence.

CHAPTER TWO

Notions of Presence

The concept of presence has been explored by researchers, technicians and practitioners as an integral part of the acting training process. Cuddy (2015), whose work is largely concerned with developing presence through body language and power posing techniques, argues that presence is difficult to define, describing it as "a nebulous concept" (p. 23). Although presence may refer to numerous experiences and circumstances, this research further contributes to theories on presence through its clarification of the states of 'being present' and 'having presence' and contends that an actor cannot 'have presence' without first learning how to 'be present'. As such, this research is concerned with exploring training techniques that develop both how to 'be present' and how to develop one's presence, respectively. Chliara (2018) defines presence "as the full experience in every part of the body of the moment-to-moment changes in position, time and space" (p. 24). In terms of this research, Chliara's definition applies to the 'being present' state. This research's definition of 'being present' further aligns with Lutterbie's observation that, in acting circles, 'being present' refers to being "in the moment" (McConachie and Hart, 2006, p. 154). This study suggests that, in respect to acting, the 'having presence' state is perhaps best defined as 'stage presence', and further, that 'having presence' be regarded as 're-*present*-ing' an actor's authentic self. Riley (1997) views 'presence' through the lens of Japanese and Chinese performance contexts as a "raw energy of life itself as manifested in the actor's body" (p. 316). Frost and Yarrow (1990) further posit that a prerequisite for having a powerful presence is the addition of a controlled energy that can be manipulated to fit the dimensions of the space in which the actor performs (p. 101). This study further considers 'having presence' as a hyper-energetic state, that during a stage performance, relies on an actor's ability to internally distribute and externally project energy to breach the distance between actor and audience. A similar process applies to film acting, in which an actor's energy is filtered through a lens, thus requiring a more focused, but equally powerful projection of energy. Being energised in this study refers to an actor that is concentrated, focused, reactive, and responsive to the performative frameworks including relationships, conflicts, environment, and circumstances appropriate to the context.

Frost and Yarrow (1990) contend that regardless of whether a play is set in the past or future, "acting occurs in the present tense" (p. 113). Ravid (2014) suggests that

"time, then, is not a sequence of present moments, but is the unified phenomena of past, present, and future coming together within the uniqueness of a single moment of being to form the subjective experience of/in the moment" (pp. 191-192). Ravid further implies that even attempting "temporal presentness" (p. 187) is a futile task but neglects to consider that it is the attempt itself that generates 'presentness'. Ravid's (2014) research is concerned with the development of 'presentness' through psychophysical training via a practice-based analysis of the training methods of Viewpoints, Suzuki and Lecoq, focusing on "specific moments that expose presentness" (p. 42) in each method. Ravid defines presentness as an "immediate presence" and contends that as opposed to other concepts of presence, "presentness can be developed, grown, deepened, and widened by training the actors sensory-motor apparatus" (p. 3). Ravid (2014) compares presentness to Stanislavski's 'experiencing' which is concerned with an "actor's state of creativity and flow" (p. 43) and further aligns his definition of presentness with Power's (2008) "Being-Present", which Ravid interprets as a "performer's heightened energy in performance" (p. 26). Erikson's (2014) suggestion that to achieve a state of complete presence requires an embodiment of "body, mind, space and time" (p. 33), and that an "actor needs to experience being in presence over and over again in order to be able to recreate it on stage" (p. 14), is shared by this research and further supports the importance of 'presence training' as a necessary addition to actor training systems. Power (2008) separates the concept of presence into three categories: Making-Presence (a fictional presence) Having-Presence (aura, charisma), and Being-Present (an elevated performance energy). In that respect, this research is primarily concerned with separate states that include the development of the Being-Present, and Having-Presence, and in that order.

Theatre practitioner and teacher Alison Hodge adopts a largely physical based approach to actor training, informed by the practices of Grotowski with a focus on the development of presence (Erikson, 2014, p. 29). Hodge's system of Core Training emulates Grotowski's *via negativa* with its emphasis on "the removal of factors that interfere with existing in the present moment" (Erickson, 2014, p. 8). Core Training is further concerned with attaining a state of "polyphonic attention", in which the cultivation of total awareness leads "to a powerful, almost luminous presence in live performance" (Erikson, 2014, p. 30). Hodge's (2000, 2010) definitive texts on actor training offer further insights into various actor training technicians and theoreticians who apply and/or analyse the benefits of psychophysical training with actors. Pearson's (2016) research, while not specifically focussed on developing presence, is a study on the benefits of

physical exercise training for actors. Pearson suggests that physical training is significant in developing "proprioception and coordination, posture and the neutral body" (p. 47) and, as such, it can be suggested that these physical states can contribute to concepts of 'being present'. Callery (2001) claims that the development of proprioceptive skills ultimately assists in creating "a consciousness linked to theatrical presence" (p. 22). Chaikin (1991), refers to presence as "that quality that makes you feel as though you're standing right next to the actor, no matter where you're sitting in the theatre" (p. 20). Rayner (2006) defines the moment of 'being present' as a "present that is always missed" (p. 11). Indeed, this is the common definition of flow where the moment of presence only seems to be realised after the act. However, this research is concerned with 'being present *while* present' and suggests that through *ankoku butoh*-derived targeted training techniques, an actor can simultaneously be 'in the moment' while observing themselves being 'in the moment'. Csikszentmihalyi's (1990) analysis of flow draws from the experiences of different cultures, professions, socio-economic factors and various life stages to reveal the conditions present during a state of flow. Csikszenthihalyi and Csikszenthihalyi (1975) define flow as "the holistic sensation that people feel when they act with total involvement" (p. 36). Csikszentmihalyi (1990) considers the following conditions to be optimal for experiencing a state of flow:

- Involvement in an activity or action that is difficult to accomplish, but achievable
- Constant focus and concentration
- Clear and reachable goals
- Immediate feedback
- Complete engagement in an activity
- A sense of control over actions
- Elimination of inhibitions or self-consciousness
- A distortion of time

When considering the development of the state of 'being present', of which flow is a necessary component, Csikszentmihalyi's list of optimal conditions are consistent with *ankoku butoh* training techniques and principles, as experienced through its process of de-domestication (see Chapter 3).

'Having presence' is directly related to energised performance, as it refers to what Goodall (2008) regards as "an energy field" (p. 7), formed through a combination of "training and technical prowess" (p. 8) and "mysterious qualities of magnetism and

mesmerism" (ibid). Roach (2007) attributes the dual qualities of "strength and vulnerability" (p. 8) as synonymous with stage presence, while Power (2008) asserts that stage presence is manifested through the actor's "manipulation of space and materials, including his own body and posture, as well as the way in which the actor confronts his audience and engages their attention" (p. 49). Trenos (2014) defines stage presence as "the occasion when the actor and audience are fully and totally in communion, when they are both consumed by the moment, and are fully present together" (p. 65). Pini (2018) compares the traditional definition of presence in which "the performer occupies a position of power, and audiences are conceived as receivers" (p. 1) to research conducted by Zarrilli in which, "the audience and performers constitute the performance event by their phenomenal co-presence" (ibid). This research however questions the phenomenon of a 'co-presence' which both actor and audience simultaneously experience, by suggesting that while the actor is (being) present in each moment of a performance, the audience is (being) present in the act of watching the actor perform. This assessment entails a consideration of where the bodymind ends and the surrounding space begins and further considers the time in which it is present. In a performance environment, time is perceived differently for the actor, other actors present, and the audience itself. Moreover, this research posits that the phenomenon of 'having presence' exists solely within the actor. Subsequently, during a performance, the actor's presence is projected outward into the audience. However, the members of the audience do not *share* in the presence experience with the actor, they are merely *witnesses* to the experience. Therefore, this research suggests that a 'co-presence' is non-existent in a specific performance context.

Non-Dualistic Approaches to the Development of Presence

Japanese philosopher Nagatomo Shigenori (2003) contends that in the practices of Japanese performing arts, the body and mind are not considered to be separate entities but rather inextricably linked, and as such, is in conflict with Western concepts of Cartesian dualism (p. 4), with its roots in Greek philosophy. The concept of Cartesian dualism is epitomised by Rene Descartes' statement of "I reflect, therefore I am", or "cogito ergo sum" in Latin, which can be interpreted as suggesting that the mind and body are separate entities. Spinoza dismisses Cartesian dualism and posits that "the mind is united to the body because the body is the object of the mind" (as cited in Rosenthal, 2000, p. 40). Spinoza contends that ontologically speaking, the mind and body operate on a shared level but with different approaches to experience, which differs from Descartes' view of the body being merely a vessel for the mind to manipulate. Subsequently, Spinoza

designated the Cartesian Split as a compromising philosophical solution. The Cartesian Split accepts the dualism of Descartes that proposes that the mind leads the body, yet the body still retains a sense of independence regarding any resultant action or movement, as a response to the mind's direction, thus experiencing a parallel psychophysical state of 'being present'. The Japanese Zen Buddhist approach to non-dualism of "not-two" (Stanford Encyclopedia of Philosophy, 2006, "Overcoming Dualism", para. 1) applies to ankoku butoh's concept of an inseparable 'bodymind'. Further, Zen Master Seigen's philosophical observation that "before the practice, mountains are mountains, during the practice, mountains are not mountains, and after the realization, mountains are [truly] mountains [again]" (Stanford Encyclopedia of Philosophy, 2006, "Zen as Anti-Philosophy", para. 2), is reflected in *ankoku butoh*'s process of de-domestication, in which the body begins in a domesticated state, enters the de-domestication state, whereby it becomes accustomed to different thought processes and physical modes of action and movement, and in the process, becomes once again, domesticated. Thus, the cycle continues indefinitely, as demonstrated in the diagram below:

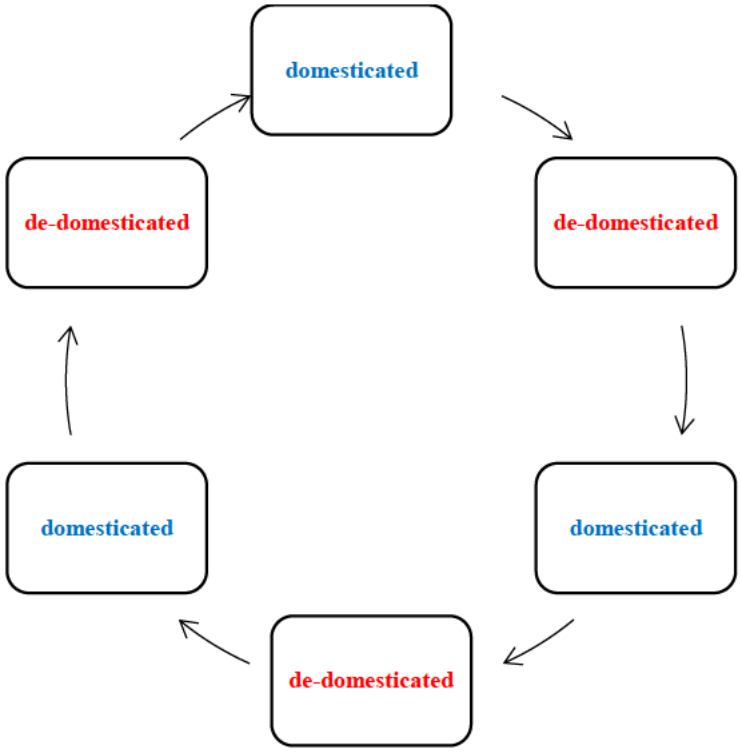

Figure 5. Cycle of domestication and de-domestication

According to Nagatomo (2003), there are three distinct characteristics of Japanese traditional arts; a predetermined "way" or path (p. 2), "a sense of character building" (p. 4), suggesting the development of presence, and a training focus on the transformation of "one's own body" (pp. 6-7). Ravid (2014) observes that "notions of presence, then, are

both culturally specific and can change through cross-influences among cultures" (p. 29). Yet, Ravid (2014) questions whether the "metaphysical aspects" (p. 27) of presence can be developed through training. However, this research argues that it is precisely this viewpoint that has resulted in a gap in Western actor training research, particularly in relation to the development of 'having presence' as a contributing factor in an actor's success. Indeed, the possibility of developing presence in the East is considered not only achievable but a necessity in the performing arts. Noh actor and playwright, Zeami Motokiyo (1363 – 1443) dictates "The Flower of Peerless Charm" to be the final stage in the development of presence for the actor (Pini, 2018, p. 6). In attempting to identify how *ankoku butoh* training can develop presence in actors in a significant way, it is useful to refer to Barbe's (n.d.) research which views a *butoh* performer as being "in a state of 'hyper-presence', aware of everything going on around them and within their own body" ("A short introduction to Butoh", para. 4). Calamoneri's (2011-2012) research identifies concepts of presence through a series of exercises aimed at developing techniques in performance artists drawn from her own *butoh* training in relation to space/time manipulation, experience, and transformation. Calamoneri (2012) posits that the focus on transformation in *ankoku butoh* training "intensifies stage presence" (p. 116), and that this is also inherent in Western notions of presence as outlined in various actor training methods.

Baird (2012) contends that Hijikata incorporated techniques from various martial arts into the formation of his *ankoku butoh*, and that Hijikata's interest in specific martial arts stances appeared to be "in part as hints to multiaxial bodily positions" (p.153). Morishita (2011) supports this claim by drawing similarities between certain *butoh* poses and those of taekwondo, an example of which can be seen in stage photographs of the 1972 production of *Shiki no tame no Nijyuu Nana Ban* ("27 Nights for Four Seasons"). Morishita (2011) states that Hijikata "learnt his techniques and movements used in fights in high school from a Korean boarding student who did Taekwondo" (n.p.). Although Morishita does not specifically claim that these early circumstances affected the way Hijikata created his *ankoku butoh*, it is probable that, in some way, they informed the process of exaggerating the domestic or de-domesticating such everyday occurrences embedded in it. Dare (2013) investigates the benefits of karate training in developing presence in actors and posits that it is karate's focus on control and awareness that "is the foundation of developing an actor's presence" (p. 6). This research further contends that awareness (sensory, physical and spatial) is a necessary component in the development

of the state of 'being present'. Mroz (2009) examines tai chi (specifically Chen Taijiquan) training techniques and principles and analyses their possible applications in devising physical theatre. Mroz compares Chen Taijiquan's training approach to the practices of Grotowski and Barba, regarding the use of physical action as an acting training method. While Mroz's reference investigations can be applied to the development of presence, the primary focus appears to be how martial arts can assist in the creation process. However, Frank's (2006) contention that tai chi training "evokes an ideal type of martial skill, as well as an ideal type of person" (p. 51), suggests a relationship between tai chi and the development of presence in its practitioners.

Kapsali (2013) discusses the use of tai chi, yoga, and Feldenkrais (Awareness through Movement) created by judo exponent Moshe Feldenkrais (1904 – 1984), and their subsequent incorporation into certain actor training disciplines. Although the inclusion of Feldenkrais, with its Western origins, appears incongruous with yoga and tai chi, Kapsali (2013) posits that, despite their "different geographical, historical and cultural origins, they entered the Western mainstream during the same time" (p. 10) and, as such, should be examined accordingly. Phillip Zarrilli's training method drew largely from yoga, tai chi, and the Indian martial art of Kalarippayattu (p. 5). Zarrilli claims that throughout Asia, the training practices of the martial arts and the performing arts are inextricably linked, "because it's preparing you to be able to focus, to concentrate, to be aware, to open your awareness. All of the things that a martial artist does, an actor needs to be able to do" (DojoTV, 2018). Kapsali (2013) suggests that the training methods of Feldenkrais and Zarrilli are primarily concerned with the harnessing of energy which "is directly related to the 'holy grail' of presence" (p. 6). Kapsali (2013) posits that Feldenkrais is aimed at developing through movement, an "individual's self-image" (p. 9), or presence, and further contends that Feldenkrais, yoga, and tai chi are all concerned with "notions of self-development" (p. 12). Theatre pioneer, Peter Brook has also made use of tai chi techniques in his work. Brook has further experimented with the Feldenkrais method, as have members of Lecoq's training school (ibid). Kapsali (2013) suggests the main reasons for the incorporation of these disciplines into actor training are, firstly, that Feldenkrais enhances "psychophysical awareness", yoga and tai chi encourage a "holistic understanding of body and mind", improve concentration and develop awareness of "different kinds of energy" (pp. 4-5). *Ankoku butoh*'s application of 'hyper-tension' in its training techniques draws comparisons to the use of tension exercises in certain martial arts.

San Soo Kung-fu master and actor Harry Wong's (1982) training method of 'Dynamic Tension' is designed, through targeted tension exercises, to enhance sensory and physical awareness to increase focus, control, and power (p. 3). As with Hijikata's view on 'domesticated' movements, Wong states that "most people go through life completely oblivious to the way their bodies feel" (p 5), thus, as with *ankoku butoh*, Wong's use of tension compels the practitioner to focus intently on the area of the body that is being targeted. The use of excessive but targeted tension develops an acute awareness of the energy associated with such tension, enabling the martial artist/actor to distribute and subsequently project that energy, "using no more nor less than is required" (p. 3). In *ankoku butoh*, practitioners utilise "the central force of energy lying low in the body" (Sweeney, 2009, p. 60), which is distributed and projected outward as an energetic presence. The concept of *ki* as an intrinsic energy that can be manipulated is present throughout many Japanese arts, including the martial arts. Westbrook and Ratti (1974) describe *ki* as "Mental Energy" (p. 17). Zarrilli (2000) contends that an "individual who actualizes an intuitive awareness of *ki*-energy and is able to channel this energy throughout the body is able to control and extend it out from the body whether through vocal or physical action or into active images" (p. 39). Camurri and Zecca's (2015) study to verify what they refer to as "Presence Energy" was conducted using Asian martial arts training methods and other physical training exercises (p. 431). The study suggests that through specific martial arts training techniques an actor's presence could be enhanced. Elvis Presley was a dedicated martial artist who possessed tremendous presence as both a singer and actor. Presley's karate teacher**,** Ed Parker (2012) attributed Presley's charisma to his use of *ki* in his performances:

> Elvis applied Ki or Chi when he was on stage. His Karate training taught him to master body movements and synchronize them with his thoughts. […] When the subconscious mind is utilized and synchronized with breath and strength, power is maximized. As a result of his sophisticated knowledge, human magnetism radiated from Elvis' moves (n.p.).

Martial artist and movie star Bruce Lee, considered the martial arts to be a method for "honestly expressing yourself" (Bertamiráns, 2015). Besides being a movie actor, Lee was a respected teacher who taught martial arts to numerous Hollywood actors, including Steve McQueen and James Coburn, for them to learn how "to express themselves, through some movement" (ibid). Lee described his teaching method as "un-acting acting or acting un-acting" (ibid), which consisted of a blend of "control" and "natural instinct", implying that an actor should be 'in the moment' while simultaneously maintaining an awareness of being 'in the moment'. Lee's approach to acting aligns with the Buddhist concept of

dualism regarding life and death and the use of *mushin* ('no-mind-ness') as a starting point to enter a state of being 'unconsciously conscious' or 'consciously unconscious.' When applied to *ankoku butoh* training, these dualistic concepts could be re-interpreted as its transformation process of 'un-becoming becoming' or 'becoming un-becoming', suggesting, that in the act of becoming, you are also aware that you are becoming. Lee's further reference to the use of control and natural instinct in acting, can be also be compared to *ankoku butoh*'s application of expressing within a structured pattern of movements to develop the state of 'being present'. Lee's often quoted observation of the transformational qualities of water, in which he contends that, if "you put water into a cup, it becomes the cup, put water into a bottle, it becomes the bottle, you put it in a teapot, it becomes the teapot" (Bertamiráns, 2015), draws further parallels with *ankoku butoh*, whereby the 'water' represents the *butoh* practitioner in the act of 'becoming' the cup, bottle and the teapot, while returning to a state of *mushin* or 'vacancy' between each subsequent transformation.

To the martial artist, in order to achieve a state of *mushin*, an elimination of the ego is essential. Through the removal of all distractions the martial artist places their focus on the correct execution of a technique. *Mushin* aligns itself with *ankoku butoh*'s concept of killing the ego to achieve a state of nothingness or vacancy. The process of removing superfluous distractions aligns with, what this research refers to as 'de-visualisation', whereby, rather than focus on a specific objective, all distractions surrounding the objective, are eliminated. *Ankoku butoh*'s training process of de-domestication and its attention to the concepts of awareness, discipline and energy could be further compared to martial arts training methods. As with ankoku butoh, the first stage in karate training, for instance, is the development of awareness, in which a student is introduced to alternative ways of using their body. Next, they practise these new movements in a repetitive and intense manner, thus developing discipline. Finally, they learn how to apply these techniques through the controlled distribution and projection of energy. The final result is a *karate-ka* ('karate practitioner') with the ability to 'be present' when in a self-defense situation, while developing a powerful 'having presence', which may assist in preventing such a situation to occur in the first place.

Two alternative Japanese bodymind methods integrated into certain ankoku *butoh* training practices are *Noguchi Taiso* ('Noguchi Gymnastics') and *Noguchi Seitai* ('Noguchi Massage') to further assist in enhancing presence through awareness, discipline and energy-based exercises. *Noguchi Taiso* is chiefly concerned with the

relaxation of the muscles, which is intended to lead to a heightened awareness of the body and mind (Sweeney, 2009, p. 65). Noguchi Michizo (1914 – 1998) began teaching his training method in the 1970s to theatre performers and since then, it has been used as a training method for actors in Japan to assist in "mind-body relaxation and movement without unnecessary tension" (Kasai, 1999, p. 309). Many of *Noguchi Taiso*'s exercises are interactive, with practitioners operating in pairs, thus developing both personal and shared awareness, and similar to *ankoku butoh*, make use of imagery "to surpass perceived physical limitations" (Calamoneri, 2012, p. 184). *Noguchi Seitai* uses training techniques to activate internal energy as a method for restoring balance between the psychological and the physical. Subsequently, its training techniques are aimed at aligning "the body's energies" (Deacon, 2003), synonymous with the development of the 'having presence' state, as discussed in this research. Similar to Hijikata, *Noguchi Seitai*'s creator, Noguchi Haruchika (1911 – 1976) originally implemented harsh training techniques aimed at developing psychophysical discipline in his followers such as conducting late night training sessions.

The integration of *Noguchi Taiso* and *Noguchi Seitai* exercises into *butoh* training occurred during the 1970s by some of Hijikata's *deshi*, however there is no evidence that Hijikata himself ever adopted these methods into his own training. In fact, Morishita claims that Hijikata "was never influenced by these [methods]. Some of his *deshi* use those techniques, but I don't think they directly learnt them from him" (Interview notes, May 19, 2017). Waguri Yukio also denies the use of these methods in Hijikata's training regimen stating that "I never heard that Hijikata used them" (Interview notes, June 9, 2017). In the *ankoku butoh* classes that I have participated in, *Noguchi Taiso* exercises were primarily used as a warm-up designed to place the participants in the appropriate psychological and physical state for the actual *butoh* training that was to follow. This research considers that it is *ankoku butoh*'s absence of a clear training method that has led to later exponents to incorporate these alternative training methods as a way of defining their own *butoh*. The discussion of the integration of *Noguchi Taiso* and *Noguchi Seitai* into certain *butoh* schools is aimed at highlighting some of the similarities between these training methods and to delineate *ankoku butoh* training approaches from these practices. Furthermore, all exercises that have arisen from this study, have their origins exclusively in *ankoku butoh* training practices and have not been intentionally inspired by techniques from these alternative training methods.

Another body-mind discipline concerned with the development of presence through the training of the elements of awareness, discipline and energy is *Shintaido* or "new body way" (Aoki, 1982, p. 1) which has its roots in the traditional karate. *Shintaido* was developed in the 1960s by former *Shotokai* karate exponent, Aoki Hiroyuki and an eclectic group of martial artists, actors and musicians who aimed to discover their authentic presence through "a unique system of body movement based upon martial art expression" (p. 2). *Shintaido* could be described as a form of 'moving meditation' that is primarily experienced by the body with "no break in concentration, just a continual flow of movement" (Aoki, 1982, p. 6). *Shintaido*'s training ethos has several elements in common with *ankoku butoh*, including an emphasis on developing "energetic awareness" (Pacific Shintaido, n.d., "How is Shintaido similar to other martial arts?") and the use of *kata* to develop "body-mind discipline" (ibid). In its early days, *Shintaido* also adopted a harsh, disciplined approach to training, consisting of "regular weekly practises plus three or more midnight practices a week" (Aoki, 1982, p. 30). A further similarity to *ankoku butoh* is *Shintaido*'s teaching method of 'action learning'. Candelario (2010) refers to the 'action learning' teaching approach as "kinesthetic intelligence" (p. 96), whereby students learn techniques by copying the movements of the teacher and through the observation of other students. This approach is in contrast to the general Western teaching method which is an amalgamation of both kinaesthetic and verbal intelligences, that provides opportunities for students to ask questions. Action learning/kinaesthetic intelligence assists in the development of self-awareness, an important attribute of presence, as the student is encouraged not to search for answers from the teacher but rather to look inward. Consequently, the process of self-reflection begins within the body and ends within the body.

The above discussion aligns concepts of presence and its importance to physical disciplines with non-dualistic training approaches which contributes to theories on presence through an analysis of the states of 'being present' and 'having presence' from alternate perspectives.

Suzuki Tadashi

Japanese director Suzuki Tadashi's actor training techniques have been readily adopted in Western actor training environments and as such it is pertinent that an analysis of these techniques and their application to the development of presence is included here. The Suzuki Method of Actor Training is heavily influenced by the traditional Japanese

performing arts of Noh and Kabuki. Consistent with Noh principles, in Suzuki's training, "the actor builds presence by creating the will to move but deliberately holds back on doing so until the inner tension becomes unbearably high" (Carruthers and Takahashi, 2004, p. 95), while Kabuki influences include the adoption of movement "in which action flows from one climactic freeze-pose (*mie*) to the next" (ibid). Morishita (2015) claims that Suzuki training "demands the player's bold presence" (p. 19) and that this theatrical approach "is strikingly similar to that of Hijikata on butoh" (ibid). Suzuki shares further similar philosophical approaches to developing presence as *ankoku butoh*, such as the incorporation of *kata*. Suzuki contends that "kata form that reference line that assists each actor in his individual confrontation with technique, aiding him as he strives to attain a special awareness of himself as a performer" (Carruthers and Takahashi, 2004, p. 23). Suzuki's application of *kata* mirrors that of Hijikata where *kata* is aimed at evoking awareness, instilling a sense of discipline and assisting in the generation of energy. Carruthers and Takahashi (2004) describe Suzuki's training method as "a structured system which aims to build speed, strength of energy, stamina, stability, and concentration in a modular manner" (p. 95), all necessary elements in the development of presence, that further align with *ankoku butoh*'s training approach.

Suzuki regards his training method as "a kind of 'physical' grammar for actors in performance" (Carruthers and Takahashi, 2004, p. 20), the basis of which is an examination of "all the postures used in a person's daily life" (p. 17). These physical positions can be divided into two categories, "those in which the body is still and those in which the body is moving" (ibid). As with Hijikata, Suzuki places the performance onus on the actor's ability to manipulate energy, claiming that "the energy of the actor alone enabled the cultural activity called theatre to be accessible to so many people" (Carruthers and Takahashi, 2004, p. 15). Suzuki training shares the *ankoku butoh* training technique of the imagistic use of strings attached to the body and limbs (Kurihara, 1996, p.105), with "one pulling them forward and the other back" (Carruthers & Takahashi, 2004, p. 85) in order to create a constant tension, thus generating a continuous energy, which this research proposes is a necessary component of the state of 'having presence'. Suzuki (1986) considers the feet to be central in grounding any stage performance and that the actor "proves with his feet that he *is* an actor" (p. 8). One of Suzuki's fundamental exercises consists of stamping the feet in time with music for a sustained duration, to contain "the energy in the pelvic region" (p. 9) by focussing on the relationship between the upper and lower body. This contrasts with *ankoku butoh*, where the emphasis on a

particular body part changes according to where the focus is required. In a movement or a range of movements, the attention can instantly shift from one body part to another, and often simultaneously, in an effort to enter a 'being present' state. Furthermore, Suzuki's use of music as a necessary accompaniment to movement differs from *ankoku butoh* where the music is often discordant with the timing of a particular action or movement, and often not used at all.

Traditional Japanese performances were commonly set in spiritual locations such as shrines, temples or gravesites and Suzuki (1986) suggests that these locations assisted in creating an atmosphere that encouraged "ancestral spirits to come and possess the body of the performer in a kind of hallucination" (p. 14). Suzuki considers the concept of spiritual possession to be vital for developing an actor's presence and as such, has designed exercises aimed at restoring "this kind of mystical shamanistic sense to the acting process" (Carruthers and Takahashi, 2004, p. 45) and further "restore magical power to the actor" (ibid). As stated previously, Hijikata also referenced traditional rituals or superstitions in his Tōhoku childhood in the formation of his *ankoku butoh*. Indeed, Hijikata himself was often regarded as a kind of 'shaman of presence' by his *deshi*. Japanese culture claims animistic origins, where all things, whether animate or inanimate are considered to contain 'spirits' and as such, their spirits are acknowledged as being present. Japanese *ankoku butoh* practitioners consider its founder Hijikata Tatsumi, to be an otherworldly figure, who was so adept at the form that it was believed that he could seemingly appear and disappear his presence at will, on stage. Similar to shamanism, *ankoku butoh* is concerned with the use of imagery and ritualistic type structures for exploring alternative bodymind states (Sakamoto, 2009). Moreover, shamanism's requirement of a renunciation of the self in order to be 'born' anew draws parallels with what this research refers to as *ankoku butoh*'s concept of 'killing the ego', to reveal an authentic presence. Further similarities can be drawn between the shamanistic healing process of 'self-discovery' and *ankoku butoh*'s training process of de-domestication.

As with *ankoku butoh*, in Suzuki training, "time is marked precisely on and by the body and the experience of time is related to the movement and location of the body in space" (Ravid, 2014, p. 206). Suzuki's training applications investigate time through "stillness within movement and movement within stillness" (Ravid, 2014, p. 207). Suzuki's approach to the experience of time aligns with *ankoku butoh*'s transformational concepts in relation to having what this research refers to as a 'fluid presence,' that ebbs and flows, depending on how it is experienced through alterations in time. Suzuki makes

use of oppositional actions and movements as applied in particular stomping exercises, where "the upper body, from the centre up, maintains a continuous flowing movement while the lower body, the legs and feet, stomp on the floor to the beat of the music" (Ravid, 2014, p. 208). The application of oppositional actions to stimulate physical tension is further applied in *ankoku butoh* as an integral part of the process of developing presence. *Ankoku butoh* and Suzuki training both make use of different modes of walking (Carruthers and Takahashi, 2004, p. 87) and Hijikata's concept of *magusare* or deterioration of the interval (see Chapter 3), could be compared to Suzuki's 'slow walk' and 'stomping' exercises aimed at developing "temporal experience" (Ravid, 2014, p. 209), whereby:

> If the present moment were marked by the word 'now', the slow walk would sound like one long enunciation, 'n-o-o-o-o-o-o-o-w-w-w', and the stomping would sound like an abrupt repetition, now-now-now-now-now-now (p. 210).

Suzuki training, as with *ankoku butoh*, aims at increasing awareness and developing discipline beyond the demands of most Western actor training processes (Pippin, 1994, p. 24). Further, both forms aim to instill in the performer's body a physical dynamic that can capture an audience's attention. This dynamic draws on an inner and outer energy to make the actor, "visible as presence" (Carroll, as cited in Pippin, 1994, p. 24). Although they share several similarities, the primary difference between the training practices of Suzuki and Hijikata, is *ankoku butoh*'s general lack of the use of voice. Pippin (1994) discusses how, in Suzuki training, in addition to a rigorous commitment to stamping and disciplined walks, the form embraces energetic and full-bodied vocalizing, typically consisting of a classical Greek or Shakespearean monologue, placed in between specific movement patterns. Words and actions are, as Pippin states, "distilled as if purified in the fire of their superconscious repetition" (p. 25). *Ankoku butoh*, on the other hand, gives voice to the silent body through a complete engagement of the senses and operates on the premise that an actor's physical presence takes precedence over speech or words.

It is important to note that the presence formula of A + D + E = P identified in the thesis is not exclusively meant to be applied to the practice of *ankoku butoh* but can be applied to the development of presence in actor training, in broader contexts and environments. This thesis acknowledges that all psychophysical training methods attend to the development of some or all of these elements. In particular, the Suzuki method pays particular attention to the elements of awareness, discipline and energy in its training

practices and also aims to tap into the actor's deeper consciousness to draw out and project 'presence'. As such, the equation for developing presence as identified in this research could be applicable to other training applications. However, it is important to note that the equation developed from Meyerhold's approach and identified as original in this research as A + D + E = P has been developed over time and through my own extensive training experiences of and research into *ankoku butoh*, and as specific to this research can be applied as an original formula for developing presence.

The Development of Presence in Western Psychophysical Actor Training Methods

Haughey (2013) describes psychophysical actor training methods as "those in which attention is paid to the role of awareness when working physically" (p. 79) and, as such, awareness is a crucial element in the development of presence. Many Western psychophysical actor training methods can trace their origins back to Eastern performance disciplines or concepts. This is evidenced by Stanislavski's System with its Hatha Yoga influences and Grotowski's use of concepts borrowed from Noh theatre, Kathakali and Yoga. Stanislavski's early Eastern influences were dismissed as mysticism by authorities of the time. Consequently, his later emphasis on realism was due to increasing Soviet influence which considered realism to be "superior to anything spiritual or transcendental" (Carnicke, as cited, in Hodge, 2010, p. 5). It was only after the cultural introduction of yoga, karate, judo and other Eastern martial arts to the wider world, that the concept of non-dualism gained acceptance in the West. Following is a discussion of the actor training practices of Phillip Zarrilli, Eugenio Barba, Konstantin Stanislavski, Michael Chekhov, Vsevolod Meyerhold and Jerzi Grotowski, aimed at providing an overview for analysing specific elements of their respective psychophysical approaches to the development of presence, and a comparison of such practices to those of *ankoku butoh*.

Phillip Zarrilli

Phillip Zarrilli's phenomenological research of various actor training methods have contributed significantly to a greater understanding of psychophysical perspectives of actor training. Further, when considering the significance of developing presence in Western acting environments, the training applications of Zarrilli (2009) provide a perspective on the effectiveness of Eastern techniques. Zarrilli (2016) regards presence as an "animated force" (Martial Arts Studies, 2016) and views presence not through the

lens of the individual performer but rather as a shared experience "between the performer(s), the performance score and its dramaturgy, and the audience" (2012, p. 120). Zarrilli's primary focus is on the use of training methods adopted from the Indian martial art of Kalarippayattu to develop "a strong on-stage presence" (Kapsali, 2013, p. 6). Zarrilli (2012) uses the term "bodymind" to define "the subtle psychophysical dimensions of the body and the mind at work together as one, in the moment" (p. 4), and his method for training the bodymind is concerned with improving sensory and spatial awareness through breathing and movement which significantly enhances the distribution of energy. Zarrilli posits that daily activities "such as walking, driving, hygienic practices, often become habitualised and routinized" (Martial Arts Studies, 2016), suggesting a disconnect between the body and mind. Therefore, a greater focus on daily acquired habitual movements and gestures subsequently heightens awareness of these actions. Zarrilli's approach of re-evaluating established or routine movements is consistent with Hijikata's process of de-domestication. Zarrilli's training practices have further similarities to that of *ankoku butoh* with its focus on developing sensory, physical and spatial awareness through durational and repetition based exercises and the distribution of energy throughout the body in order to attain an elevated 'having presence' state. Theoretician and practitioner Eugenio Barba's training methods further consider the significance of Eastern performance practices and, as with Zarrilli, the primary focus of Barba's training applications is on creating a powerful stage presence. Further, both Zarrilli and Barba through their individual embodied praxes, investigate the connection between psychophysical training and presence.

Eugenio Barba

Barba's research into Asian theatre, including the performance training methods of Indian Kathakali and Noh theatre have contributed to the formation of his concept of a "total presence" (Barba and Savarese 2006, p. 227). Similar to foundational *ankoku butoh* whereby practitioners are concerned with physical states of being, total presence is achieved through resistance training techniques aimed at disrupting "the weight/balance and the opposition between different movements, their duration and their rhythms" (ibid), further drawing comparisons to Hijikata's de-domestication process. Barba's attuned or "dilated body" is trained to expand its presence in the performance space, encapsulating the audience in the process. A "dilated body" suggests a heightened connection between the body and the surrounding space and its ability to manipulate it (Barba and Savarese, 1991, p. 211). To Barba, exhaustive training is a test of an actor's will and personal beliefs

and how determined they are to challenge and develop these traits. Barba (1999) further contends that "training is a process of self-definition, a process of self-discipline" (p. 79) and that it is not the actual exercise that is important, but the actor's rationale for doing the exercise that determines their energy output. Barba's connection between "self-definition" and "self-discipline" further aligns with *ankoku butoh*'s training approach for developing presence. Barba (1999) cautions however, that "training is not a form of personal asceticism, a malevolent harshness against oneself, a persecution of the body" (p. 79). In that respect, Barba's approach differs from that of *ankoku butoh* where the body is regarded as a sacrifice to the performance, and aligns more with Artaud's (1958) demand that actors be "like victims burnt at the stake, signaling through the flames" (p. 13). Viewed in an Asian performance context, Barba relates 'stage presence' to an actor's virtuosity to command the audience's attention. Subsequently, Barba's process for developing stage presence begins at the pre-expressive level, via "extra-daily body techniques" (Barba and Savarese, 1991, p. 5), as opposed to daily body techniques, aimed at efficiency.

Barba's extra-daily techniques consisting of oppositional movements and tension, draw comparisons to Hijikata's process of de-domestication. The physical tension created, and energy generated by Barba's training techniques are designed to draw attention to the actor's body, making it more "alive" (Barba and Savarese, 1991, p. 12), or present, in the performance space. Barba's application of 'hard' and 'soft' training techniques is shared by *ankoku butoh*, and is apparent in traditional martial art training disciplines, as identified through the concept of *yin-yang* (*in'yō* in Japanese). Although, it must be stated that *yin-yang* principles are not considered to be strictly oppositional, as they intermingle, and, as such, exist in a non-dualistic context.

Konstantin Stanislavski

The most popular training method of the 20th century – Method acting – is based on Konstantin Stanislavski's "System", a comprehensive series of acting exercises developed by Russian actor Konstantin Stanislavski. Stanislavski is largely credited as the pioneer of psychophysical acting (Cornford, 2014, p. 178), with its focus on the synergy of mind and body to enhance psychological awareness of a physical action. Although Stanislavski's system has evolved into what Watson (2001) refers to as "Americanised Stanislavsky" (p. 78), with a focus on the psychological analysis of a text, the origins of Stanislavski's method were essentially psychophysical as evident in his

early application of training techniques derived from the teachings of American yogi and author William Walter Atkinson, otherwise known as Ramacharaka (Odin Teatret, 2019, "Stanislavsky and Yoga - Book Review", para. 5). Yoga formed part of Stanislavski's holistic approach to psychophysical action aimed at encouraging an "organic connection of body and soul" (Stanislavski, 1989, p. 349), and as such, posited that "in every physical action there is something psychological, and in the psychological, something physical" (p. 258). Inspired by his yoga influences, Stanislavski referred to flow as a state of "I am" and regarded it as an act of "experiencing" (Carnicke, 2010, p. 8). The concept of a psychophysical theatre has its origins in Stanislavski's "method of physical actions" (Moore, 1965, p. 91). Stanislavski was opposed to the exaggerated and melodramatic acting styles of the 19th century (Stanislavski and Hapgood, 1989) and attempted to work toward developing truth in performance. As such, Stanislavski's System rejects de-domestication in its quest for authentic realistic character representation. Stanislavski was critical of previous acting methods for failing to address the gap between psychological and physical preparation. Consequently, in order to discover the truth of the circumstance presented, Stanislavski believed that an actor should be taught to engage with their entire psychophysical being. Stanislavsky further believed that if an actor expressed themselves in a purely physical manner with little or no emotional connection, their performance was hollow and subsequently their presence was affected. Equally, if an actor's thoughts or emotions are not manifested physically, their performance is lifeless, which again alters their presence in the performance space both from psychological and actual perspectives. It is only when a movement or gesture truthfully represents an inner experience that it is regarded as real and authentic.

Dresner (2019) claims that Stanislavsky's system "focused on acting as experiencing rather than representing and feeling rather than showing" (p. 108). There are similarities between Stanislavski's System and Hijikata's *ankoku butoh* regarding the use of physical actions to express emotions and its focus on authenticity. Stanislavski's emphasis on experiential rather than representational approach, while visually different, is similar to Hijikata's concept of transformation (see Chapter 3). Both Stanislavski and Hijikata placed importance on the cultivation of energy, albeit with alternative approaches for harnessing it. In *ankoku butoh*, a practitioner explores different energy pathways through muscular tension stimulated by imagery. Stanislavski regarded tension as the antithesis of peak performance as "physical tension is creativity's greatest enemy" (Carnicke, 2010, p. 8), and that an actor should only utilise enough tension to achieve

their creative aim. This approach differs somewhat from *ankoku butoh*, with its deliberate use of extreme tension as a way of revealing a practitioner's presence.

In contrast to Stanislavski's search for 'maximum truthfulness', in *ankoku butoh* a practitioner is taught to 'lie to oneself' (Personal notes, Mikami Kayo, August 2, 2013) in order to achieve a specific psychophysical state. This 'lie' creates an internal state of being that is manifested externally by physical movement, thus the 'lie' becomes the practitioner's actual reality or 'truth'. This internal stimulus/external manifestation mirrors Stanislavski's "emotional memory" (Hart, 2020, p. 15) later referred to as "affective memory" (ibid), a concept based on connecting internal emotions to external physical responses. In "affective memory" the suggestion is that an actor cannot create emotion out of nothing and that all emotions have a past. Therefore, in order to assume the correct emotional state, an actor must draw from a past memory of this emotion. In *ankoku butoh* however, emotion is always present and accompanies physical movement measured in present moments. Stanislavski's System and Hijikata's *ankoku butoh* are both strict disciplinary training systems concerned with the outward manifestation of an inner stimulus with the primary difference being that Stanislavski offers natural, realistic, everyday scenarios whereas *butoh* draws from abstract scenarios and imagery, often surrealistic in nature. Stanislavski emphasises the necessity of repeating a sequence of actions over and with a genuine belief in its reality until it become a single sequence (Stanislavski and Hapgood, 1989). The application of repetition is also present in *ankoku butoh* training and plays a significant role in the de-domestication process. In Stanislavski's System, the actor exercises a metaphorical energy when presented with different scenarios in which they are required to make emotional and behavioural choices.

In acting, it is the body that reveals the subtext. Carnicke (2010) defines subtext as "a term that describes anything a character thinks or feels but does not, or cannot, put into words" (p. 12). Further drawing from yoga, Stanislavski devised a series of exercises concerned with the distribution and projection of energy as a form of developing subtext (Stanislavski, 1986, p. 221). The link between Stanislavski's System and *ankoku butoh*'s potential for revealing the sub-text, suggests that energy projection is invaluable to developing acting technique, as it generates a means of revealing the words that cannot be spoken. Stanislavski's belief that when acting, "a continuous line of fleeting images is formed, both inside and outside us, like a film" (Stanislavski, 1986, p. 74) draws parallels to Hijikata's approach to movement which this research defines as 'motion blur' (see Chapter 3). Stanislavski's (2008) holistic approach to the development of actor presence

consisted of exercises concerned with physical embodiment, discipline and energy, and aimed at eliminating "natural attributes and daily habits" (p. 550). Stanislavski's work on eliminating daily habits which inhibit character immersion, further draws comparison's to *ankoku butoh*'s de-domestication process, whereby personal habits and traits are re-evaluated, in order to discover a performer's authentic presence. Stanislavski (2008) linked "stage charisma" (p. 550) to an actor's transformational qualities, indicating that it is the actor's transformative ability that is charismatic and not the actor, themselves. "Real-life charisma", (ibid) on the other hand, was an "attraction exercised by the actor's whole being in which even faults are turned to advantage" (ibid). In other words, if an actor has real-life charisma, just 'being present' is sufficient to 'have presence'.

Stanislavski (2008) posited that the singular quality required for the development of real-life presence was energy, and further hypothesised that since energy "flows through the network of the muscular system and stimulates the internal motor centres" (p. 365), it is able to be manipulated and projected outward through physical actions. Stanislavski's recognition of energy being the defining factor in developing real-life charisma, aligns with the viewpoint of this research that it is primarily the training of awareness and discipline that assists in the development of the 'being present' state, and the primary addition of energy that contributes to the development of the 'having presence' state.

Michael Chekhov

Stanislavski's perspectives on the development of presence have informed numerous other actor training methods, including the work of his protégé, Michael Chekhov (Erikson, 2014, p. 13). Chekhov created training exercises to develop psychophysical awareness, which he considered to be a prerequisite for becoming a consummate actor, proclaiming that "the actor in the future must not only find another attitude towards his physical body and voice, but to his whole existence on the stage" (Petit, 2010, p. 8). Chekhov's exercises were partly derived from the teachings of spiritual philosopher Rudolf Steiner and were concerned with the synchronisation of the body and spirit in order to make the invisible visible (Cornford, 2014, pp. 178-79). Informed by Stanislavski's views on the subject, Chekhov regarded presence as an internal energy that an actor, through training, could learn how to project outward (Erikson, 2014, p. 10). Thus, to assist in this process, Chekhov devised the concept of "radiation", what Garre (2017) refers to as "the ability to be both present and to radiate that presence until they

become just one and the same thing" (n.p.). Chekhov contended that through the intense practice of radiation, an actor could be made more aware of the presence state, while learning how to manipulate it, and further suggested that this increased awareness would enable the actor to turn this energetic presence off and on, at will. Chekhov's attention to awareness in his radiation exercise evolved Stanislavski's concept of energy projection to include the ability for an actor to "experience more and more of the strong feeling called *presence* on the stage" (Chekhov, 2014, p. 8). Further to radiation, or the projection of energy, Chekhov placed equal emphasis on the receiving of energy, perceiving that the act of projecting or receiving was largely dependent on what specific action was occurring at that present moment, and based on the actor's perception of the moment (Erikson, 2014, p. 14). This research draws from discourses pertaining to energy applications in actor training and acknowledges Garre's (2017) theories regarding Chekhov techniques that support the radiation of energy in actor training environments. Chekhov's radiation technique correlates with *ankoku butoh*'s approach to the harnessing of energy through a process of distribution and projection, as explored through the process of de-domestication, as the central element in the development of the 'having presence' state. Chekhov's use of the body as a launching pad for the projection of an actor's 'presence energy', differs from Meyerhold's approach that the body itself is energy.

Vsevolod Meyerhold

After a long process of experimentation with several physical disciplines, including gymnastics, ballet and circus movements, coupled with his interests in science and technology, former member of Stanislavski's Moscow Art Theatre, Vsevolod Meyerhold (1874 – 1940) constructed an acting system "based on the creation of efficient and effortless stage movement" (Kubik, 2017) which he eventually named 'Biomechanics'. To Meyerhold, "the actor's body must be in a constant state of equilibrium, continually making adjustments in order to find maximum expressiveness" (Kubik, 2017). As such, the continual attention to maintaining equilibrium placed the body in a continual present state. Meyerhold's performance method was presentational as opposed to Stanislavski's representational approach, and similar to Suzuki, with the exception of the Etudes, the exercises in Biomechanics are used for both training and performance purposes. The training methods of Biomechanics with their emphasis on working from the outside-in, were antithetical to Stanislavski's inside-out approach to character creation (Cash, 2015, "Meyerhold's Biomechanics for Theatre"). Similar to *ankoku butoh*, Biomechanics places the training emphasis on physicality as a way of

correcting the imbalance created by the traditional acting focus on development of the psychological, in order to "teach the body to think" (Baum, n.d., "Meyerhold's Biomechanics", para. 4). Meyerhold considered precise and deliberate movement to be at the core of theatrical expression and Biomechanics' emphasis on precise technique and the elimination of unnecessary movements, was aimed at encouraging creativity, as "technique arms the imagination" (Schmidt, 1996, p. 41). Although Meyerhold's Biomechanics could be regarded as a psychophysical method, his approach to training was predominantly physical, in terms of its application to the acting process. However, Meyerhold's use of physical exercises such as running and jumping aimed to enhance qualities such as strength, coordination and balance, can still be viewed as psychophysical, because of the cognitive processes engaged while performing such exercises.

Through physical actions and the development of technique, Meyerhold's training assist actors in developing an individual awareness of their body and mind, that of other actors within the space, and the space, itself. Meyerhold's further use of structured movements, or *kata*, in his Classical Biomechanics Etudes designed to develop kinaesthetic and proprioceptive capabilities, resonates with that of *ankoku butoh*. Further, Meyerhold's philosophy of working from the outside-in as opposed to the inside-out aligns with *ankoku butoh*'s training emphasis on the body first, then the mind. Meyerhold considered movement to play an integral role in performance, and as with the work of Grotowski, Suzuki and Hijikata, considered the actor to be central to performance (Cash, 2015, "Meyerhold's Biomechanics for Theatre"). As such, the cultivation of physical presence was at the core of Meyerhold's work. Polish theatre director and acting theorist Jerzi Grotowski's practice was greatly influenced by Eastern and Western performance training methods including Stanislavski's movement work and Meyerhold's Biomechanics.

Jerzi Grotowski

Jerzi Grotowski is heralded as one of the 20th century's most innovative actor training pioneers. Grotowski was particularly inspired by the disciplined training ethic of Asian theatre practices, including Japanese Noh theatre, Chinese Opera, Indian Kathakali and Hatha Yoga (Wolford, 2010, p. 208). Grotowski (1968) eventually deemed yoga to be unsuitable for acting training, describing it as "an internal sleep" (p. 208), whereby expression is internalised, ultimately declaring that "I don't attack it, but it is not for

actors" (ibid). However, during his experiences of yoga training, Grotowski observed that certain yoga positions were potentially efficacious to developing the relationship between the body and space. Subsequently, Grotowski (1968) 'externalised' these physical positions by altering their "currents" (p. 208) to focus on other actors and the surrounding spatial environment. Although Grotowski's use of the term, 'currents' refers to the aims or purposes of particular poses, this research suggests that these 'currents' could be further regarded as electrical currents designed to develop an energetic presence. Grotowski (1968) was an advocate of "poor theatre", a theatre he surmised as "without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc." (p. 19). Grotowski's poor theatre opposed the traditional structures of "rich theatre" (ibid), which consisted of "constructing hybrid-spectacles, conglomerates without backbone or integrity as an organic art-work" (ibid). To Grotowski (1968), theatre should be organic consisting of an actor, a performance space, and an audience, and that an actor should "dispose of the tricks of make-up and costume, stuffed bellies and false noses," (p. 87) and instead, "transform himself before the spectator's eyes using only his inner impulses, his body" (ibid). Grotowski essentially espoused (as with Hijikata, Suzuki, and Meyerhold) that it is an actor's physical presence that is central to performance.

Despite Grotowski's work and *ankoku butoh* originating in different geographical and sociological contexts, there are strong similarities between the two methods associated with their psychophysical approaches to training. As with *ankoku butoh*, Grotowski's training "privileges the self over the role in that the role is primarily a tool for self-exposure" (Auslander, 1997, p. 64), and considered the actor/dancer's body to be the primary focus of performance presence, in order to 'fill' an otherwise empty space. Grotowski's theories of performance training emphasise the body over the mind with the contention that, although memory is generally considered to be processed independently in the mind, "in truth, at least for actors – it's something different. The body does not *have* memory, it *is* memory. What you must do is unblock the *body-memory*" (as cited in Kemp, 2012, p. 183). To Grotowski (1968), an actor "must be totally exhausted in order to break down the mind's resistance and begin to act with truth" (p. 238), and, as such, Grotowski's (1968) concept of the "holy actor" (p. 34) requires an actor to literally suffer for their art, in order to not only develop their psychophysical capabilities, but also to improve discipline, through "an embodied commitment to constantly struggling to supersede the limits of one's abilities" (Wolford, 2010, p. 206). The holy actor, according

to Grotowski (1968), “does not sell his body but sacrifices it” (p. 34). This philosophy is closely aligned with Hijikata’s belief that “dancers should become a sacrifice on stage” (Interview notes, Waguri Yukio, June 9, 2017). Grotowski (1968), like Hijikata, advocated for eliminating an actor’s ego by objectifying the body, as a beginning point of transformation, arguing that “the body must be freed from all resistance. It must virtually cease to exist.” (p. 38). Both Grotowski (1968) and Hijikata conducted strenuous lengthy training sessions featuring alternative approaches to movement and action, such as unusual methods of walking (p. 111) aimed at developing awareness, discipline and energy.

In line with *ankoku butoh*’s psychophysical training applications designed to explore the subconscious through physical expression, Grotowski similarly incorporated animal imagery into his training exercises with the intention of inspiring his actors to not ‘act’ but rather ‘become’ an animal. Similar to Hijikata’s use of imagery in his training applications, Grotowski expected his actors to “justify every detail of his or her training with a precise image, whether real or imaginary” (Wolford, 2010, p. 209). Grotowski (1968) would ask his actors to concentrate their attention on the visualised “animal’s centre of vitality” (p. 111) to develop a specific focus and awareness. Grotowski (1968) further engaged in practices aimed at transferring emotional states “to a particular part of the body – a foot, for example – which then has to give it expression” (p. 112). *Ankoku butoh* also employs such training techniques through the transference of senses to different body parts, such as assigning the sense of sight to a foot or hearing to an ear. Grotowski’s training methodology of *via negativa*, or “a process of elimination” (Wolford, 2010, p. 207), whereby any physical or psychological impediments to an actor’s ability to ‘be present’ are removed, further echoes Hijikata’s process of de-domestication, in which domesticated actions or movements are ‘re-purposed’ into exercises for developing presence. Influenced by yoga poses, Grotowski’s *corporels* exercises consist of “headstands, shoulderstands, rolls, somersaults and leaps” (Wolford, 2010, p. 208), and are intentionally designed to be “nearly impossible” (ibid) to execute. As with Hijikata, Grotowski’s *corporels* were concerned with making the impossible possible, through the creation of exercises that appear to be physically impossible at first glance, yet through constant repetition, are in fact, possible.

Grotowski further contended that an actor should not be entirely concerned with developing an “organism-mass” (Schechner and Wolford, 1997, p. 376), or athletic body, but rather, an “organism-channel” (ibid), a body through which energy circulates and

transforms. Consequently, through repeated practise, Grotowski's actors developed a greater awareness of their physical capabilities, and more importantly, their limits, improved their discipline, and enhanced their understanding of the distribution and projection of energy. Grotowski's attention to the development of these elements and their subsequent contribution to the development of the states of 'being present' and 'having presence' are further evidence of the similarities between the training methods of Grotowski and Hijikata.

Exercises concerned with "spontaneity within a structure" (Wolford, 2010, p. 210) as categorised in Grotowski's *plastiques*, are less strenuous than the *corporels* and more concerned with detailed, precise movements, and in line with Grotowski's adherence to "spontaneity and discipline at the same time" (Wolford, 2010, p. 211) as demonstrated in his philosophy of *conjunctio oppositorum* or "conjunction of opposites" (ibid). Wolford (2010), when discussing her own experience of Grotowski training, contends that although improvisation was encouraged to assist in the development of flow, "participants were expected to maintain the score of their personalised training structure and to perform each exercise with full effort and attention" (p. 209). Grotowski believed that it was "the actor's mastery of an established structure" [that] "paradoxically allows for a kind of freedom" (Wolford, 2010, p. 211) and that without discipline, an actor lacks the ability to work within such a structured environment. Grotowski's contention that improvisatory movements should occur within a structured pattern directly relates to Hijikata's approach to flow and subsequently, the development of the state of 'being present'.

Grotowski's use of established forms or *kata* not only develops the physical attributes of his actors but equally develops their cognitive abilities through the use of their entire psychophysical entity to discover their authentic presence. Grotowski (2002) further contends that physical training should be prioritised over psychological perspectives when considering the development of presence in actors. Grotowski's training techniques are aimed at achieving a total presence through a kind of introspective physicality, encouraging his actors to become acutely aware of their physical body, the way it moves, and the surrounding space in which it moves. This disciplined approach to training, part of the process Grotowski refers to as 'total act', is consistent with that of Hijikata, where the focus is not on developing a character, as such, but rather on the development of the actor's 'character', itself. Thus, in order to reveal their authentic presence, Grotowski's actors are compelled "to supersede the limits of one's abilities" (Wolford, 2010, p. 206).

Home-Cook's (2001) description of Grotowski's severe training methods as "one of the most physically, spiritually and mentally demanding establishments of its kind in theatre history" (p. 3) draws further parallels to the harsh training methods employed at Hijikata's *Asbesto-kan*. Home-Cook (2001) regards Grotowski's work as "specifically shaman*istic* (sic) in style, character, practice and purpose" (p. 3). Home-Cook's (2001) further contention that Grotowski "refrains from offering any explicit indication as to the aim of his work but rather allows the actors to fathom out such enigmas for themselves through trance states, techniques and physical exercises" (p. 5), could be compared to Hijikata's reputation as a 'shaman of presence' and often inexplicable teaching methods, particularly in relation to the dissemination of his *butoh-fu*. Having said that, Grotowski's reluctance to clearly explain his training objectives and subsequent reliance on his actors to decipher their meaning, could be derived from his interest in Asian training methods and their use of 'action learning' whereby student learn by observation. Home-Cook (2001) declares that "liminality is Grotowski's heaven […] Thus, for Grotowski, liminality is the very essence of acting" (p. 7) and further, that Grotowski's liminality is concerned with "the confrontation of mythic tradition, the shattering of our life-mask to reveal profound and enigmatic truths of existence" (ibid), as co-experienced by actor and audience. Alternatively, when viewed through the lens of *ankoku butoh*, the term 'liminality' encompasses the training applications of 'hybrid moments', *ma* (space-in-between), and Hijikata's developed term, *magusare* (deterioration of *ma*) as significant elements in the development of presence.

The discussion outlined in this chapter identifies how presence is considered a major and significant technique in both Eastern and Western actor training environments. Further, it reveals how developing presence as a technique has been utilised in various psychophysical training applications and environments. It also identifies how similar principles between *ankoku butoh*'s approach to the development of presence are shared by other actor training methods, particularly in the work of Suzuki, Chekhov and most significantly in Grotowski's training methods. However, while the philosophical reasons embedded in the methods may be similar, the actual application of *ankoku butoh* as a leading source of developing technique has not been fully explored. This research posits that *ankoku butoh* application of its de-domestication process can be significant to enhancing Western methods in the quest for developing peak performance presence. Therefore, the following chapter analyses *ankoku butoh*'s de-domestication process

through an examination of its training techniques and principles in relation to awareness, discipline and energy and how they may assist in the development of presence in actors.

CHAPTER THREE

De-Domesticating the Body

Hijikata did not regard movements such as standing or walking as natural, but rather acquired movements, domesticated by society and "trained to function within specific patterns – beginning the moment we are born" (Kurihara, 1996, p. 98). Thus, in his quest to de-domesticate the body and develop a practitioner's authentic presence, *ankoku butoh* was created to "enable the body and mind to do more than it had been able to do before" (Baird, 2012, p.7). Essentially, Hijikata was in "the business of human rehabilitation" (Fraleigh and Nakamura, 2006, p. 43). Baird (2012) contends that *ankoku butoh* training techniques are not entirely "bodily techniques, but also include many things that might be termed mental techniques" (p. 6). Hijikata de-domesticated 'natural' movements and thought processes before assigning them new names. As such, Hijikata made these developed movements and processes exist, and subsequently, expected his *deshi* to "physicalize that new existence" (Morishita, 2015, p. 62). Hijikata further compelled his *deshi* to forego any previous understanding of the words he used to name these movements and processes and to accept the new meanings he appropriated to the practice. Through choreographed improvisation (Fraser, 2014, p. 30) and a "re-imagining of how the senses can function" (Candelario, 2010, p. 94), Hijikata designed exercises aimed at developing awareness, discipline and energy, which this research contends are necessary elements for developing presence. The adoption of alternate modes of movement and behaviours and the use of lateral thinking in *ankoku butoh* training is aimed at developing a practitioner's psychophysical presence in the space.

Ankoku butoh makes use of oppositional modes of thought, action and movement in its de-domestication process, in which "constant physical tension is maintained between opposing states" (Sweeney, 2009, p. 62), or parts of the body are trained to operate independently from other parts. For instance, tension is sustained in one area while another area is relaxed, or the imagery presented does not necessarily correspond with the responsive physical action. A training example of the application of opposing concepts would be the use of an image suggesting a jumping action, yet the practitioner is required to remain in a sitting position while psycho-emotionally responding to the imagery. The resultant sensory, kinaesthetic and proprioceptive responses to such exercises develops awareness, discipline and energy as the bodymind attempts to make sense of the confusion of physical and psychological impulses. While this level of

concentration is challenging, failure to accomplish a training objective in *ankoku butoh* is inconsequential, as the attempt itself, produces similar results to actually completing a task. Additionally, failure is understood as a learning process which provides the benefit of building character, which forms part of a person's presence. Ralph Waldo Emerson (1876) defines character as "a reserved force, which acts directly by presence and without means" (p. 89). In *ankoku butoh*, it is the act of trying that matters. Failure is a necessary part of the process of developing an authentic presence, for, as Werry and O'Gorman and (2012) contend, "when we fail we are vulnerable, fragile, unguarded, open. We are most utterly ourselves" (p. 107). Significant to this discussion is Ravid's (2014) claim which further posits that, "failure reveals presence" (p. 283). Ravid's statement aligns with the process of de-domestication, whereby the approach to challenging exercises is not a determination to succeed but rather a disregard of the fear of failure. Both success and failure can be found in performance. Therefore, it is imperative for an actor to become accustomed to both experiences in the quest to discover their authentic presence.

Merleau-Ponty (1962**)** hypothesised that humans cannot simultaneously experience the sensation of being touched and touching something, as in the act of clasping hands (p. 93). However, when viewed through the lens of de-domestication, where failure or success are regarded as two sides of the same coin, the act of touching while being touched is possible, precisely because it is considered impossible. A suggested training solution for achieving the oppositional sensations of touching while being touched, would be to initially place a piece of paper between your hands for a period of time, before removing the paper, and repeating the exercise without the paper. Although this exercise may not produce the actual sensation, it is the attempt itself that develops awareness through sensation, discipline through effort, and energy through the tension created by the pressing of the two together. Once the correct technique and/or experiential objective of an exercise has been accomplished, it is logged into, what this research refers to as your 'body catalogue', to be drawn upon by the actor whenever the sensation/experience is required. The process of de-domestication further involves the use of exercises engaged in 'swapping senses', whereby consciousness is not necessarily considered to be located in the brain but can be transferred to any part of the body. Neurotheology pioneer Dr. Andrew Newberg, claims "that consciousness resides in every cell of our body" (Florio and Leeman, 2014). According to Newberg (2015), neurotheology is concerned with examining "the different areas and functions of the brain and how they help us or restrict us in terms of engaging the spiritual side of ourselves"

(p. 13). Redistributing primary consciousness from the brain centre to various parts of the body, facilitates the process of taking on new, non-habitual movements as "the body does not know physics" (Fraser, 2014, p. 45). In the practice of *ankoku butoh*, a hand can see as clearly as an eye, just as a nose can hear as well as an ear, depending on where consciousness has been placed. Hijikata regarded the back to be as powerful and communicative as the front of the body and believed that performers had been domesticated not to use their back in performance. Consequently, he "wanted to elevate the back of the dancer to a status as an equal or preferred agent of performance" (Baird, 2012, p. 39), in order to develop a more complete presence. Thus, Hijikata's use of exercises designed to equally train the front and back of the body, such as reassigning the sense of sight to the back, enabling it to 'see' the audience as clearly as the front of the body can. For the purpose of developing presence, *ankoku butoh* practitioners are required to consistently immerse themselves in such exercises.

It is repetition that cultivates discipline and the use of repetition plays a significant role in the de-domestication process, whereby actions are repeatedly practiced or sustained for extended duration in order to be embedded into the 'body catalogue'. As responses to a movement vary each time it is executed or experienced, repetition is advantageous for perfecting technique and response times, encouraging a practitioner to fully engage with their bodymind, and in the process, expand their psychophysical horizons. Repetitive and durational exercises further develop 360-degree awareness and an increased alertness to even the most minute of changes. Merleau-Ponty (1945) contends that "a movement is learned when the body has understood it" (p. 139). Newberg posits that "repeated performance of an action creates a mental blueprint causing a formation of subtle electrical pathways in the brain, somewhat like the grooves in a phonograph record" (Florio and Leeman, 2014). Therefore, 're-grooving' the 'record' of your brain is possible through the repetitive practise of new movements or actions. As such, the de-domestication process repositions Merleau-Ponty's "habitual body" (Moya, 2014, p. 2) against the 'present body'. The 'habitual body' could be viewed as a state of becoming accustomed to habitual behaviour, such as tapping your fingers. The 'present body' however, recognises the habit of tapping your fingers, and subsequently, seeks to change the habit by 're-grooving' the brain to cease the habit. The body is always present. It is the mind that fluctuates between present, past and future. By reconfiguring and consolidating the body and mind, the new bodymind determines time as present, thus the *butoh* practitioner is in a perpetual state of 'being present'.

Figure 6. Hijikata de-domesticating his dancers. Photo: Onozuka Makoto (n.d.)

Killing the Ego

It may be suggested that it is the ego that informs the desire to be an actor, but it is contested by this research that it is only by 'killing' the ego that one can truly become an actor of note. While it may sound contradictory to discard one's ego when we are discussing presence, this concept is underpinned by the notion that your ego is not a person's actual 'self', but is rather, as this research suggests, a manifestation of one's frailties, fears, phobias and insecurities. Thus, for an actor to recognise their true presence, they need to first experience absence, for without absence we cannot recognise presence. Ravid (2014) contends that absence "is not necessarily the lack of presence, but can be seen as presence's Other" (p. 21). Absence in *ankoku butoh* is demonstrated in its concept of 'nothingness', whereby in the act of 'becoming' something, the practitioner must first begin as 'nothing'. Although it can evoke dark images, to have a "corpse body" (Nakajima, 1997, p. 8) in *ankoku butoh*, could be interpreted as having a neutral presence. Nakajima (1997) refers to this neutrality as a "filled emptiness" (p. 8), not unlike the scientific phenomenon of a black hole. Nakajima's definition can be aligned with Motofuji's (2000) discussion that links principles of Buddhism with the idea that the human body is merely a borrowed form. Similarly, in the Japanese native religion of Shinto, where the human body is considered a vessel containing a person's inner presence.

Neutral is not simply a state of nothingness, but rather suggests that the *butoh-ka* (*butoh* practitioner) is present in a state of intention or readiness (Barbe, 2011), which they can continually return to in between each act of 'becoming'. Evans (2009) claims that maintaining a neutral posture "represents not only the ability to adjust and change postural alignment, but also the alignment of the body in such a way that physical co-ordination, sensory awareness and physical 'presence' are enhanced" (p. 100). In order to achieve a state of nothingness, the *butoh* practitioner must firstly de-domesticate the ego, which requires a renunciation of the self. By eliminating the concept of self, the process of 'becoming' is facilitated, as the practitioner is able to experience each moment of the transformation process without any extraneous thoughts or inhibitions such as self-judgement, which may otherwise prevent a complete immersion in the process.

'Killing the ego' establishes an objective body, able to transcend past and future and be 'present' in the present. Similarities to the use of neutrality in *butoh* can be identified in French actor and teacher Jacques Lecoq's use of masks (combined with mime and movement work) to enhance expression and stimulate creativity in his actors**.** Lecoq's training process consisting of a "deconditioning of embodiment, of all the physical traces 'the world' leaves in us, in the form of automatisms" (as cited in Henrion-Dourcy, 2017, p. 185), draws parallels to Hijikata's de-domestication process. Lecoq's (2002) renowned neutral mask technique enables an actor to experience a connection with their physical presence and an awareness of the performance space while maintaining "a state of neutrality" (p. 38). Further comparisons can be made to the Japanese theatrical practice of Noh where the face itself is considered to be the 'mask'. The Noh actor performs without a mask during the rehearsal period and it is only prior to entering the stage in a performance that the 'face-mask' is replaced with an actual mask, and the Noh actor's authentic presence begins to emerge.

Goleman (1995) defines flow as "a state of self-forgetfulness" (p. 103) in which a person is "so absorbed in the task at hand that they lose all self-consciousness" (ibid). Goleman's definition suggests that the act of flow requires a denial of the ego in order to 'be present' in the moment. Csikszentmihalyi (1990) further defines flow as a state of "losing yourself" in a moment while experiencing a kind of enlightenment. Waguri compares the act of 'becoming' in *ankoku butoh* to other traditional Japanese performing arts where, prior to the transformation process, there is a "killing off what is unrefined, or natural" (Waguri, n.d., "Consideration of Butoh-fu", para. 4), suggesting a renunciation of the self, through a de-domestication of what is considered to be 'natural'. The

elimination of the ego is not exclusive to the practice of *ankoku butoh*. Indeed, the concept of 'ego death' has been explored by renowned psychiatrist Carl Jung and psychologist Timothy Leary (2008). However, in *butoh* its origins are most likely Buddhist, wherein it is accepted that the ego perceives life through the lens of duality, as opposed to non-duality. Hijikata's belief that "the dirty is the beautiful and the beautiful is the dirty, and I cycle between them forever" (Pih, 2014, "Richard Hawkins: Hijikata Twist" para, 5) could be regarded as representative of a non-dualistic approach to existence. To successfully transform in *ankoku butoh*, things cannot be viewed through a moral or aesthetic lens, as the *butoh* practitioner gives voice to the silent body regardless of how it may manifest itself physically. Consequently, it is only by de-domesticating or 'killing' the ego that an authentic presence can be revealed.

Figure 7. Killing the ego. Image: Onozuka Makoto (n.d.).

In *ankoku butoh*, unless otherwise instructed, one does not move until compelled by the body to do so. Waguri compares the *ankoku butoh* approach where "the body changes first, then emotion" to the acting approach where "emotion comes first then movement" (Interview notes, June 9, 2017). It further suggests that, in *butoh*, it is not the practitioner who is moving but rather the practitioner's body is 'being moved'. Thus, the motivation behind movements/actions are de-domesticated. Nakajima (1997) contends that "in western dance, 'someone dances'. In Ankoku Butoh, 'something moves,

something dances'; it is not the individual human being who moves or dances" (p.8). Nakajima's contention implies that by removing the 'someone' and replacing it with 'something' suggests a renunciation of the self. Nakajima (1997) compares the experience of transforming into a flower in Western dance where the objective is to outwardly resemble a flower, to that of *ankoku butoh* where the practitioner operates internally "to become a flower" (p.9). Mikami (2016) recalls her initial visit to *Asbesto-kan* whereupon she was able to witness Hijikata's principal dancer Ashikawa Yoko in the process of transformation: "In a man's baggy t-shirt and long johns, Ashikawa suddenly 'became' a chicken, crawling around with a 'cluck, cluck, cluck.' That act of becoming required a renunciation of the self as a human being" (p. 75). Waguri further recalls one of the first images he attempted in the act of becoming when he initially entered *Asbesto-kan,* was that of a ghost.

> To test me, he [Hijikata] would keep calling my name, "Waguri-kun, Waguri-kun". Whenever I answered (as Waguri) he would correct me until finally I no longer responded to my name. Then I knew that I had become a ghost (Interview notes, June 9, 2017).

A further example of becoming is demonstrated in a production of *Hosotan* or "The Story of Smallpox" (1972), where the performances were considered so authentic by audiences at the time that they associated the performers' presence with the actual disease of smallpox (Workshop notes, Kobayashi Saga, May 9, 2014). Thus, patrons were warned not to attend the production at risk of becoming infected. Hijikata's *deshi* were expected to become things as diverse as "ghosts, devils, lepers, mad people, Buddha figurines, figures of folklore, and animals such as chickens, dogs, cats, horses, and snakes" (Mikami, 2016, p. 85) with specific and focussed attention to the internal exploration and subsequent physical manifestation being essential to the experience of transformation**.** Barbe (n.p.) posits that, in *butoh*, "cultivating a highly receptive or responsive body, open to both external and internal stimulus is the crucial basis for transformation". By inhabiting the presence of both animate and inanimate objects, the *butoh* practitioner acquires the skills to develop and define their own presence. In *ankoku butoh* the external manifestation is secondary to the internal exploration, with the primary aim being to reveal the essence or presence of the subject/object you are trying to become, and not how it may externally appear. Subsequently, the external appearance may not clearly reveal the internal experience. Metaphorically speaking, the process is similar to the image of a duck effortlessly gliding across a lake, while beneath the surface its feet paddle furiously. In *butoh*, the emphasis is on revealing the paddling feet.

Smith (2013) contends that the three central tenets of *ankoku butoh* are "transformation, being moved and the empty body" (p. 3). Thus, according to Smith, the *butoh* practitioner begins with an empty body, waits for their body to 'be moved' and then transforms into something else. If we are to adhere to Hijikata's concept of the "body as a corpse" (Nakajima, 1997, p. 8), the process of transformation in *ankoku butoh* could be regarded as a resurrection of sorts. The body begins as empty. It is moved by some resurrecting force (of its own accord) and then is re-born as something else. For the purpose of this research I have redefined the terms 'empty body' as 'vacate the body', 'to be moved' as 'activate the body', and 'transformation' as the act of 'becoming'. Hijikata applies the term "*naru*" or "becoming" (Waguri, n.d., "Consideration of Butoh-fu", para. 2), to describe the transformation process. Hijikata further refers to *naru* as "possession" (ibid), which aligns with ankoku butoh's training processes being compared to those of Shamanistic practices. By vacating the body, the practitioner temporarily 'moves out' of the body, thus allowing something else to inhabit it. Activating the body is similar to sensing a switch being turned on, thus encouraging movement rather than waiting for the body 'to be moved'. Becoming suggests a complete embodiment of something, as in the act of transmutation, as opposed to transformation. A further clarification can be found in the example of a person experiencing a loss of weight, after following a strict diet and intensive training regimen. Although the person's body has transformed physically (and possibly psychologically as in a change in attitude), fundamentally, that person remains the same person that they were prior to the weight loss. Thus, when a person transforms, parts of their former self still remain. Alternatively, during the process of transmutation, an object becomes a different form altogether (both internally and externally), as in the alchemical process of turning lead into gold. Therefore, in the practice of *ankoku butoh*, the act of becoming aligns itself more with transmutation rather than transformation. Having said that, it is important to note that during the act of 'becoming', a practitioner must simultaneously maintain an awareness of every millisecond of the process because, "if one completely becomes that thing, perhaps the choreography received externally will not have any effect, and that expression will stagnate as a certain state of trance" (Waguri, n.d., "Consideration of Butoh-fu", para. 2). Therefore, it is imperative to be continually aware when 'becoming' something in ankoku butoh and not completely lose oneself during the process. This draws similarities to the acting approach in which, although an actor is in character, they are still aware of what is happening about them. This research considers the developed terminology of 'vacate', 'activate', and 'become', to be a more accurate definition of the processes undertaken to de-domesticate the body in preparation

for becoming present in an acting context. As such, these concepts were selectively applied to exercises conducted in the acting workshops with specific instructions indicating when and how they were to be utilised (see Chapter 5). Consequently, unless otherwise stated, the participants were not required to apply such concepts to every exercise, unless instructed otherwise. Finally, although transformation processes can be acknowledged as a common aim of all acting methods, as is the use of imagination/internal (and external) imagery, *ankoku butoh* training is primarily aimed at the development of presence, for as Barbe (2011) states, "above all butoh implies total presence" (p. 60). Subsequently, this is what makes *ankoku butoh* unique amongst acting methods.

Pain and Presence

Ankoku butoh was literally born out of suffering, as demonstrated by Hijikata's recollection of being a baby tightly swaddled on his mother's back while she toiled in the fields: "When evening came and [I] was taken out, [I] couldn't stand. My legs were completely folded up. I had become a cripple" (Polzer, 2004, p. 33). Whether based in actuality or fabrications of a personality prone to self-mystification, it is not difficult to conclude that Hijikata's focus on struggle and perseverance in his training methods was heavily influenced by his often harsh and challenging upbringing. Hijikata's concept of a "body in crisis", refers to a body domesticated by society. Suzuki Tadashi recalls that his initial "impression of Mr. Hijikata's work was that sense of crisis" (Kurihara, 2000, p. 62). Subsequently, Hijikata set out to remove this sense of crisis by de-domesticating the body. However, just as it is difficult to tame (domesticate) something that has only ever known the wild, it is equally challenging to untame (de-domesticate) something that has never experienced the wild. Hijikata's solution to this conundrum was – pain. Just as adding pressure to carbon can create a diamond, the same can be said of pain and the human body, in the quest to develop presence. Thus, a central premise of the de-domesticating process is "that when the body has been forced into a corner and can no longer make conscious decisions" (Kurihara, 2000, p. 62), a performer's authentic presence is revealed. In all sporting and cultural disciplines in Japan, there is the underlying element of pain and suffering as an essential building block of a person's character, and the concept of *gaman* ('perseverance') has been at the root of many traditional disciplines, including the performing arts, and particularly in the martial arts. Such a trait was also once considered a necessary quality in the building of character in Western society, as demonstrated by Viktor Frankl's (1905 – 1997) much quoted: "When

a man finds that it is his destiny to suffer […] his unique opportunity lies in the way he bears his burden" (Frankl, 2014, p. 64). Japanese Zen monks experience a process of 'ego death' followed by a 're-birth' in their quest to achieve *satori* or enlightenment. Similarly, *yamabushi* ('mountain hermits') reside in mountainous areas of Japan on a permanent *shugyo* ('intensive ascetic training') in order to attain enlightenment through practices such as endurance walks, sleep deprivation and immersion in a ritual called *takigyo*, where they immerse themselves beneath icy waterfalls (DeHart, 2016). The Tendai Buddhist monks of Mt. Hiei in Kyoto, participate in a ritual called *kaihōgyō* ("circling the mountain") where they walk thousands of kilometres, while chanting, over a period of seven years, a piece of string tucked securely in their clothing, presenting them with the option of hanging themselves if they are unable to complete the arduous task. According to Tendai monk Sakai Yusai, "it is not the pain that matters. Pain is only a symptom of the effort you are putting into the task" (JourneyMan Pictures, 2008). In the practice of *ankoku butoh*, pain is not to be ignored, but rather is present as a necessary reminder or stimulus that you have temporarily lost focus.

Bastion et al., (2014) suggest that the experience of physical pain has been known to increase an individual's sensory awareness because "awareness is generalized to focus on the physiological condition of the body, and this increases receptivity, and therefore sensitivity, to sensory experiences more broadly" (p. 260). Baird (2012) posits that "the important connection between pain and butoh is not that pain produces butoh, but rather that a desire to experience pain will produce butoh" (p. 131). Kurihara (2000) also makes the connection between pain and the development of presence in *ankoku butoh* training, stating that, Hijikata regarded "human existence [presence] as inextricably part of the body. But this body only comes alive when it is chased into a corner by words and pain" (p. 12). Hijikata's emphasis on tension in his training practice is antithetical to most Western actor training concepts where physical tension is considered to be the enemy of an effective performance state, as it disrupts flow, affects vocal ability and interrupts experiences of being in character. However, Hijikata constructed exercises deliberately centred on experiences of extreme tension. Consequently, his *deshi* became so familiar and accustomed to being in a constant state of 'hyper-tension', that, in a performance environment, they were able to instantly activate and de-activate, increase and decrease tension at will, resulting in a dynamic and energetic performance in both moments of action and in-action.

Hijikata's approach to the application of tension in his training methods, could be regarded as a further example of the de-domestication of conventional performance training practices, in relation to the development of presence. Barbe (2011) claims that "extremity is a feature of Butoh" (p. 3) whereby the *butoh-ka* is required to maintain positions for prolonged periods of time wherein even a slight change in movement can completely alter the practitioner's experience of 'being present' in the space. Baird (2012) contends that "if you overload the mind sufficiently, the overload will break down the conventions and everyday habitual thought and thus enable an alternate practice to come forth" (p. 47). Newberg further observes that "the doors of perception and awareness don't simply open with the intellect. Something dramatic needs to occur to awaken one out of their comfort zone" (Florio and Leeman, 2014). A former *deshi* of Hijikata referred to training at *Asbesto-kan* as "a masochistic system" (Coker, 2013, p. 7), while Mikami Kayo (2016) attests that Hijikata "demanded giving up everything in order to qualify as a butō dancer" (p. 74). During his time as a *deshi* at *Asbesto-kan,* Waguri Yukio practised a particular walking exercise "for five hours per day for three years" (Interview notes, June 9, 2017). Hijikata himself was able to stand on the balls of his feet for twenty minutes at a time, and when Waguri asked him how it was possible, Hijikata replied: "Don't think about your body. Everything is the image – if you give everything to the image – pain is irrelevant. Start with the image and work backwards. The most useful image is pain" (Interview notes, June 9, 2017). Richter et al., (2012), regard imagery as "the use of the senses to create or recreate a physical experience in the mind" (p. 65) and claim that the connection between the application of imagery and successful performance outcomes in sports is well established (ibid).

Figure 8. Intense training at *Asbesto-kan*. Photo: Onozuka Makoto (n.d.).

The process of de-domestication requires a practitioner to maintain a continual 'being present' state, between the stages of "conscious competence" (Adams, n.d., "The Four Stages for Learning Any New Skill") where you are becoming more proficient in a skill but it still requires a conscious effort, and "unconscious competence" (ibid) where you are sufficiently proficient at the skill that you no longer need to consciously think about it when you are doing it. This in-between stage is a necessary space for psychophysical exploration, in which, through constant correction of technique and attention to detail, the practitioner can overcome any discomfit that their body may be experiencing, as any pain associated with the action is a reminder that they have temporarily lost focus. Professor Steve McMahon, refers to an example of a ballet dancer [Kate] standing *en pointe*, to discuss how a performer is able to overcome physical pain by focusing intently on their performance.

> As the pain signal travels up her leg it reaches the spinal chord and it's here that we now believe a gate system is at work […] Whether by concentration, distraction or even feeling good, these can close the gate and stop pain signals from Kate's foot getting any further. By focusing on her performance, Kate effectively turns the pain off **(**Van Tulleken, & Van Tulleken, 2018).

De-domestication extends to established theories relating to focus and concentration where the act of visualisation is commonly employed and, as such, not only incorporates visualisation techniques but equally, what this research refers to as 'de-visualisation' techniques. Whereas visualisation is concerned with focussing on a particular objective, de-visualisation is the elimination of any images that may distract from achieving such an objective. By de-visualising any superfluous distractions, the objective itself is all that remains present, and subsequently becomes the entire focus. The concept of de-visualisation can be further applied to exercises aimed at developing focus and concentration in an actual physical environment. The de-visualisation process when applied to focus, is in direct opposition to Western training methods in which an objective or target is given a complete and singular focus of attention. Following is an example of a potential acting exercise I have designed, demonstrating the de-visualisation process:

EXERCISE: *An actor is asked to extinguish a candle positioned in front of them using only their mind. Typically, as in the act of visualisation, the actor would completely focus their attention on the candle. Alternatively, through de-visualisation, the actor would firstly eliminate everything else within and just outside their field of view (using their peripheral vision). This includes the ceiling light directly above the candle, the tissue box to the left of the candle, the director standing to the right of the candle, the shadow on the wall cast by the candle, and even the candle stick, leaving only the flame itself. It is only after all extraneous objects and distractions have been eliminated, that the actor then places their entire focus on the candle flame.*

Alternatively, in *ankoku butoh*, rather than have a single focus, the practitioner maintains a simultaneous multiple focus, designed to force the practitioner to enter a state of flow, in order to make sense of the confusion of such multiple focal points. Both the de-visualisation process of eliminating all extraneous distractions, leaving the remaining object as the primary focus, and the multiple focus approach are equally applied to the practice of *ankoku butoh*, and subsequently utilised, accordingly. As strict as Hijikata was on his *deshi*, he showed little mercy to his own body when preparing for a performance, as demonstrated by his strict training regimen for *Tatsumi to nihonjin - nikutai no hanran* or "Hijikata Tatsumi and the Japanese – Rebellion of the Body" (1968). Beginning a month prior to the performance, Hijikata underwent an arduous programme of extreme physical preparation and near starvation, resulting in "a body in superb but frightening condition" (Hoffman and Holborn, 1987, p. 16). At the time of the performance, with his ribcage exposed and protruding cheekbones, Hijikata was little more than a dancing

skeleton, his long hair and beard adding to his image of an *ankoku butoh* 'shaman of presence'.

Presence Energy

This research posits that the development of awareness and discipline are necessary elements of the 'being present' state. Subsequently, the addition of energy is aimed at developing the state of 'having presence'. In terms of the practice of *ankoku butoh*, the 'having presence' state is perceived as an elevated energy state, in which "energy becomes a sense of existence" (Interview notes, Ohno Yoshito, July 23, 2017). In Western actor training environments, the notion of presence is also synonymous with an energetic state. The de-domestication of energy begins with the acceptance of energy as an intrinsic force that is realised internally through distribution and externalised through projection. Through intense repetitive training the *butoh* practitioner learns how to form and maintain an inner and outer tension that resonates with energy. The 'presence energy' associated with this tension is evident in prolonged periods of stillness and intensified during motion. In *ankoku butoh* training, energy levels fluctuate but never completely dissipate, are heightened during exhaustive activities and maintained during less physical motion as a resting present energy, where even a pause is considered as containing energy and regarded as a springboard to a new action. A *butoh* practitioner must remain attentive to all changes as it is detailed, intense movement that ignites the energy necessary to generate a heightened sense of presence. Energy is distributed throughout the body through a transference of consciousness, and projected outward from the body through conscious direction. The energy distribution and projection apparent in *butoh* movement, metaphorically extends the performer's physical body, even after the body has ceased to move. I refer to this training technique as 'stopping-but *not*-stopping', which could be compared to theatre director JoAnne Akalaitis' concept of "stopping-and-starting" (Saivetz, 1998, pp. 132-156). The application of the 'stopping-but *not*-stopping' technique encourages a sense of physically stopping, but psychologically, the *presence energy* continues. The technique could be applied as a preparatory exercise by asking an actor to walk about a room, intermittently, 'stopping' physically, but '*not*-stopping' psychologically, as they continue to consciously project their *presence energy* in the direction in which their body was heading. Another application of the technique could be for an actor to jump as physically high as possible, and, even after reaching maximum physical height, continue to project their energy upward. Subsequently, after physically landing, the actor continues to project their energy downward into the ground.

Alternatively, upon landing, an actor could consciously project their energy outward from their body in concentric circles, filling the surrounding space with energetic 'ripples', similar to when a rock is thrown into a pond. Through regular practice of the 'stopping-but *not*-stopping' technique, a *butoh* practitioner is able to sense their *presence energy* continuing in multiple directions, long after they have physically stopped moving. The initial stage of the exercise encourages the practitioners to embrace the ground energetically as they land, before subsequently distributing energy throughout their body and projecting it outward, filling the surrounding space.

The 'stopping-but *not*-stopping' training technique is demonstrated in the figures below.

Figure 9. Stopping-but *not*-stopping 1: As the practitioner leaps into the air, energy is consciously directed upward and outward from the body. Even after the body has physically stopped, the energy continues. Photo: Takehara Tomoko (2018).

Figure 10. Stopping-but *not*-stopping 2: After landing, the *butoh-ka* continues to consciously project the energy outward and downward through the floor. Photo: Takehara Tomoko (2018).

Figure 11. Stopping-but *not*-stopping 3: *Even in moments of stillness, the butoh-ka continues to resonate with energy.* Photo: Takehara Tomoko (2018).

De-Domesticating the Space-Time

The *ankoku butoh* training approach is both procedural (physical movement) and episodic (experiential), through a process of learning how to de-domesticate the body while being present in the space. However, prior to de-domestication of the body, the space in which the body is present needs to be de-domesticated. *Butoh* training is concerned with a cultivation of 'embodied cognition' whereby "cognitive processes are embedded in the body's interaction with the world and that all parts of cognition are formed by characteristics of the body" (Erikson, 2014, p. 21). Embodied acting entails a psychophysical assessment of what constitutes the body, the space in which it is situated and the time in which it is operating. Sweeney (2009) contends that "the butoh body must remain always sensitized to both the space it occupies and the space occupying the body" (p. 99), while Barbe (n.d.) posits that "the test of a great butoh dancer is their ability to transform not only their body but also the space" ("A short introduction to Butoh", para. 7). Therefore, the cultivation of spatial awareness is a necessary requirement for developing presence in *ankoku butoh*. During movement, the *butoh* practitioner maintains a dual awareness of the outer (outside of the body) space and the inner (within the body)

space, “with a reduced sense of separation between one’s self-body and the surrounding world” (Taylor, 2008, p. 28). In essence, the *butoh-ka* is not so much moving in space but rather moving the space itself. Waguri Yukio contends that “your body needs to fill the entire space of the theatre, no matter how big or small it is, expansion and compression” (Interview notes, June 9, 2017). It could be agreed that in daily life and everyday activity we are constantly altering our position in the space but are largely unaware of it, for instance, every time we open and close a door, stand up or sit down, or adjust our physical position in any manner, we are manipulating the space in which we are present. A de-domestication of the space begins with a proxemic awareness and recognition of the different forms of space and associated notions of presence within the space. Below is a list of the various forms of space as directly applied to the acting workshops conducted as part of this research:

- Extrapersonal space (the space outside the reach of an individual)
- Peripersonal space (the space within reach of an individual)
- Pericutaneous space (the space immediately outside an individual’s body)
- Internal space (the space within the body itself)
- *Ma* (space-time)

This research suggests that the neuropsychological spatial forms of extrapersonal, peripersonal and pericutaneous space (Crew, 2016), plus internal space and *ma* are considered to be identifiable forms of space in the practice of *ankoku butoh*. A ‘personal space’ category has been intentionally omitted, as personal space varies according to individual and/or cultural influences, as demonstrated in Ichihara’s (2004) proxemic study, that revealed that the average comfortable “toe distance” (p. 5) between Japanese and “native English speakers” (ibid) was 53.27 centimetres and 22.18 centimetres, respectively. Since personal space is considered subjective, its application in the spatial exploration exercises utilised in the acting workshops would be counterproductive to the structured approach determined by this research to be most effective in developing the state of ‘being present’. The below diagram illustrates the different forms of space applied in *ankoku butoh* training.

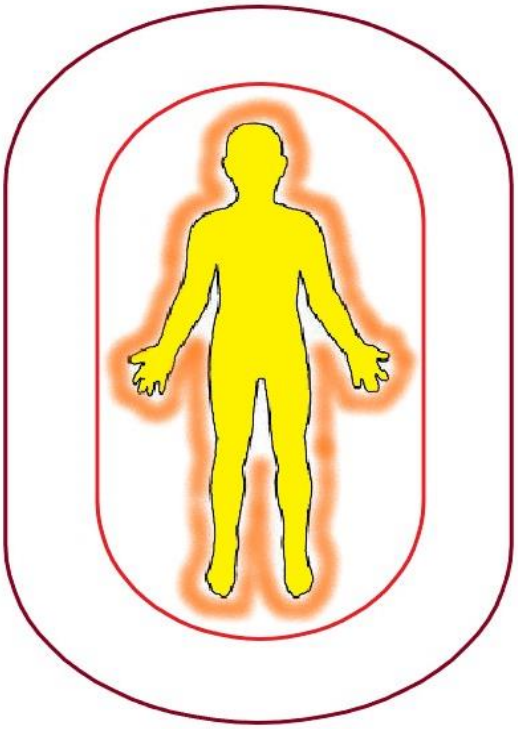

Figure 12. Spatial forms

Yellow: Internal space
Orange: Pericutaneous space
Red: Peripersonal space
Purple: Extrapersonal space

Whilst all these spatial considerations are important, the Japanese concept of *ma* is perhaps the most significant in terms of development of a *butoh* practitioner's presence in the space. To Polzer (2004), *ma* represents "the middle ground between two things, states or concepts without being either or both" (p. 26). Potter, Adrian, & Fleischer (2017) regard *ma* as an interval of dynamic stillness, enabling "action to be sustained in the inaction" (n.p.) through a delicate balance of tension and energy. This research most closely aligns with Pilgrim's (1995) interpretation of *ma* as having "time, space, and space-time" (p. 57) and further associates *ma* with the principle of 'stopping-but *not*-stopping'. This research also acknowledges Hijikata's developed concept of *ma* which he referred to as *magusare* (literally, "rotting space interval/in-between" or "the deterioration of the interval/space in-between"). *Butoh* performer and teacher Muroboshi Ko regards *magusare* as the removal of "the normal pause/interval (*ma*) or timing" (as cited in Ishii, 2011, p. 9) in movement. Although not clearly stated, Sweeney's (2009) contention that "butoh operates like a dance without full stops – before the end of each sentence in the body another sentence has already begun" (p. 65), could be acknowledged as referring to

Hijikata's concept of *magusare*. Muroboshi's definition of *magusare* is shared by Motofuji (2000), who contends that the conventional dance approach to movement is concerned with getting from point A to point B, whereas, *ankoku butoh*'s approach is to "explore the area in between and fill it with various possible movements you wouldn't usually do to get from point A to point B" (as cited in Stulmann, p. 8). This research further aligns itself with Muroboshi and Motofuji's interpretation of Hijikata's *magusare*. Lecoq's (2002) observation that "movement is more than just a matter of covering the distance between points A and B. The important thing is how the distance is covered" (p. 17) suggests a similar approach to that of Hijikata's *magusare*.

The below table outlines my own personal interpretation of Hijikata's concept of *magusare*.

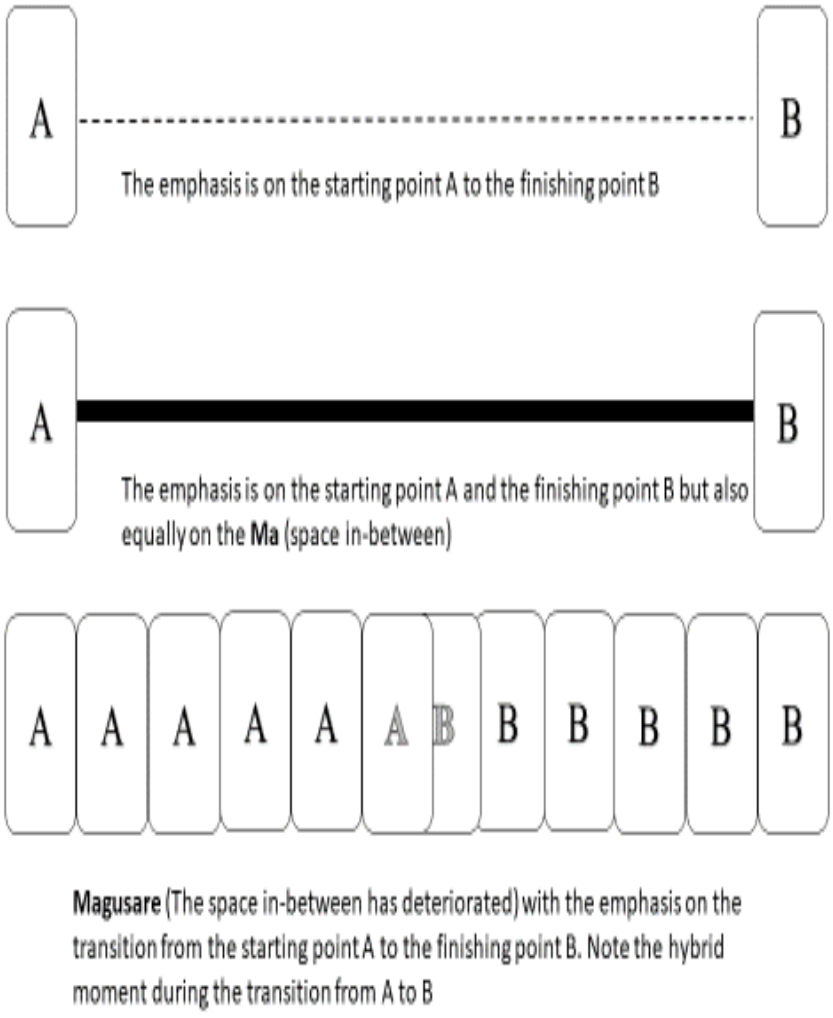

Figure 13. *Magusare*

The first example is based on the Western concept of movement in space, where the emphasis is on the beginning and end points. The second example is the Japanese concept of *ma* where the space between is considered as important as the beginning and end points of a movement. The third example is my personal interpretation of Hijikata's *magusare* where the space deteriorates and attention is applied equally to every moment of movement from A to B, including the space between A and B, and the 'hybrid moments' of A-A-A-B-B-B. In accordance with Hijikata's concept of *magusare* each millisecond of the transformation process must be experienced. This results in a heightened state of sensory, physical and spatial awareness that facilitates flow, in which "there is little distinction between self and environment, between stimulus and response, or between past, present, and future" (Csikszenthihalyi and Csikszenthihalyi, 1975, p. 36). Fraleigh (1999) contends that "time in Butoh is always Now" (p. 23), thus Hijikata's concept of *magusare* could be regarded as de-domesticating the space-time, with the intention of encouraging the practitioner to maintain a continual state of 'being present'.

De-Domesticating the Training Environment

In a typical *ankoku butoh* training environment, the lights are dimmed and all reflective surfaces such as mirrors and windows are covered. In essence, the physical space is de-domesticated. Mirrors are rarely used in an *ankoku butoh* training environment, as primarily, the teacher *is* the mirror. Choreographer and originator of the Gaga "movement language" (Batsheva, n.d., "*Ohad Naharin"*. para. 5), Ohad Naharin, also dismisses the use of mirrors in training, insisting that dancers "shouldn't look at your reflection, you should look at the world" (Falabracks and Gaumont, 2020) and that dancers should maintain "form by sensing it, not by checking it" (ibid). Through the removal of all visual indicators, practitioners have to depend on other sensorial functions, subsequently heightened by the reduction of the visual sense. The aim of darkening the space further develops a heightened sense of awareness of the practitioner's position in the space, and of the space itself, thus enhancing proprioceptive abilities. The *butoh* practitioner further relies on the use of sensory perception and peripheral vision to navigate the space and to maintain an awareness of other practitioners within the space. Being unable to see themselves and/or others clearly, also assists in reducing inhibitions and/or possible feelings of self-consciousness, thus providing participants with more freedom to reveal their authentic presence. Sweeney (2009) recalls being presented with a mirror after several months of *butoh* training with Ashikawa Yoko and how the separation between the image presented and the corporeal act reflected in the mirror,

suggested “a loss of authorship in the translation between perception, kinaesthetic sensation, muscular articulation and performance expression” (p. 50). During my own participation in a workshop with Seisaku and Nagaoka Yuri of Dance Medium (Personal notes, February 26, 2015), I participated in an exercise in which we were required to experience becoming a hand stretching across the cityscape. While concentrating on achieving this outcome, I caught a glimpse of myself reflected in a window and immediately ceased being the ‘stretching hand’. This reaction suggests that the corporeal image didn’t correspond with my internal image, thereby creating a discord between the physical and psychological experience of the exercise.

The non-use of mirrors further encourages the practitioner to become more precise with their body movements without the concerns of having to adjust a movement that is not aesthetically pleasing to the eye or resembles what others present may be doing. As a result, movement becomes spontaneous and kinaesthetic, encouraging practitioners to be more fully present in the space. Heim (2016) observes that the darkening of the auditorium in theatre spaces following the invention of gas lighting in the late eighteenth century “anesthetised demonstrative audience performance” (p. 76). Yet, it may also have led to an increase in the audience’s perception of the actor’s body and performance environment. In *ankoku butoh* training, this practice has evolved to include a darkening of the performance space itself, thereby developing the practitioner’s spatial awareness skills, kinaesthetic responses and proprioceptive senses, resulting in a more vibrant and fuller presence within the space. Clarity of form isn’t necessarily derived from sight but rather by sensing where the body is situated in the performance space, the space between each individual body part, and the space between your body and the bodies of those around you in the space. Kasai and Parson (2003) contend that the primary purpose of developing peripheral vision in *butoh* is to reduce the reliance on visual stimuli, thus the performer remains open to the environment, diffuses the degree to which [they] are focussing on the external world, and accomplishes a more equal distribution between inner and outer awareness. In doing so [they] are better able to perceive self and their own mind and body connection (pp.259-261). Ultimately this results in a more complete psychophysical presence.

In *ankoku butoh*, keeping in time with the music is not a priority, thus the rhythm of the music does not dictate movement, but rather, practitioners follow the rhythm or beat of their own body. In other words, a *butoh* practitioner moves in spite of the music. Hijikata was notorious for selecting unconventional music or sounds for his productions.

An example of this can be seen in *Hosotan* or "The Story of Smallpox" (1972) which begins with the sounds of wind blowing and crows cawing, followed by tragic folk songs accompanied by a *shamisen* (a three-stringed instrument), water sounds, more wind sounds, recitations from Bunraku (puppet theatre) before finishing with a French folk piece (Kosuge, 2013, pp. 58-59). The most appropriate music to use in a *ankoku butoh* training environment is music without obvious changes in tempo or rhythm. It is also advantageous to select music that is unfamiliar to the practitioner as familiarity can also affect movement – that which is familiar is domestic. A typical *ankoku butoh* workshop or class environment utilises recordings of obscure classical music pieces, unfamiliar electronic music, sound effects, or sometimes no sound at all. The volume is deliberately set high so as to muffle any extraneous sounds such as the shuffling of feet or any outside traffic noise. Furthermore, the music is generally changed for each exercise. The frequent change of music prevents practitioners from becoming too comfortable with a particular piece by pre-empting what is coming next, thus influencing their body movements. Moreover, music may begin after the practitioners have begun moving or end before they stop moving. Muroboshi claims that in *ankoku butoh*, countable time and non-countable time "exist simultaneously, in parallel, and both of these forms of time are alive in the body" (as cited in Ishii, 2011, p.8). Japanese *butoh* practitioners often use a series of whistles or other sounds to indicate *kikkake* (cues) in both performance and practise "because they are not working to the music but rather through it" (Alishina, 2015, p. 230). Waguri Yukio [in his workshops] makes use of the technique of tapping a small drum with a single drum stick to herald the beginning and conclusion or to increase and decrease the tempo during a training exercise, thus encouraging practitioners to be actively present throughout the exercise. Through training practices concerned with following the body's natural rhythms, and kinaesthetic responses to alternative applications of tempo, the *butoh* practitioner becomes more present in the space. Thus, time itself is de-domesticated.

This chapter provided an overview of how de-domesticating the body can develop a practitioner's authentic presence. The discussion posits the success of adopting alternate modes of movement and behaviours by applying experiences of lateral thinking, as aligned with *butoh* training methods for the purpose of developing a practitioner's psychophysical presence in the space. The thesis continues with a discussion of the methodology employed in the research which, in its mixed method approach, assisted in

the development of a suite of exercises to enhance presence in actor training environments.

CHAPTER FOUR

Methodology

This research was positioned within multiple sites of enquiry and as such, a mixed methodology consisting of action research and reflective practice was utilized to address the various components of the research. Therefore, the methodology discussed in this chapter identifies practice-led research supported by action research and reflective practice as the primary research procedures for this thesis. Gray (1998) defines practice-led research as beginning and ending in practice, whereby the problem is identified through practice and conducted through practice, "using predominantly methodologies and specific methods familiar to us as practitioners" (p. 3). Practice-led research may include "reflective practice, participant observation, performance ethnography, ethnodrama, biographical/autobiographical/narrative inquiry, and the inquiry cycle from action research" (Haseman, 2009, p. 104). Consequently, practice-led methodologies are often mixed and appropriate to the discipline being investigated, as in the case of this research. Leitch and Day (2000) contend that action research and reflective practice often go hand in hand when conducting research and suggest that "reflective processes within this action research approach" (p. 183) are advantageous to the process of self-evaluation. Action research has four underlying principles; it is cyclic, participatory, generally qualitative, and requires reflection, and as a methodology bridges the gap between practice and research, as the researcher is also a practitioner. O'Toole (2006) suggests that action research is particularly suitable for acting research "because drama and theatre do not just mirror reality, but refract it, to show us how reality might be if things were different" (p. 50). Reflective practice is acknowledged as a subjective approach to research which can provide a unique frame of reference for creative projects such as this, and in combination with action research cycles of developing practical outcomes, the two methodologies are mutually advantageous. Action research with its cyclic principles of participation, reflection and action was utilised for the acting workshops while reflective practice framed my personal analysis and reflections on the practice-led process from the position of practitioner-researcher. These methodologies highlighted the correlation between praxis and research, and provided a more thorough articulation of the project's processes and outcomes. Since action and reflection exist within the framework of practice-led research, a discussion of practice-led methodology in relation to this research follows.

Practice-led Research

This practice-led research study embeds the theoretical underpinnings of practical techniques within the actor-training environment. Essentially, acting theory supports the methodological, technical and experiential processes applied through practice and practice analysis within the research methods applied. Practice-led research is concerned with discovering new concepts and/or approaches to a particular practice, through practise, "to advance knowledge about practice, or to advance knowledge within practice" (Candy, 2006, p. 3). In this case, the research is aimed at discovering an alternative approach to the development of presence in actor training. This research could also be considered to be concerned with discovering new training practice applications of *ankoku butoh* techniques in relation to supporting Western actor training practices. It could be further suggested that this practice-led research is aimed at clarifying experiences surrounding concepts of 'presence', which, in this case, is delineated into two categories; 'being present' and having presence', and investigated accordingly. Practice-led research offers a researcher the opportunity to integrate their personal creative approach to both the framing and the intended outcomes of their research. Consequently, the application of a practitioner's "specialised knowledge" (Smith and Dean, 2009, p. 9) within a preferred research methodology (in this case, action research and reflective practice), offers a specialised approach to such research. This research reflects the general approach to practice-led research, wherein the practice is both the subject and method of inquiry. Specifically, the incorporation of my personal practise experiences and subsequent input of *ankoku butoh* training techniques as applied to the acting workshops, conducted within the framework of the mixed methodologies of action research and reflective practice.

Action Research

Arguably, the most recognized model of action research is that of Kemmis and McTaggart (1988), which consists of planning, action, observation and reflection. The cyclic sequences of action research assist in responsiveness as the preliminary cycles determine the procedures for conducting the later cycles. Kemmis et al., (2013) contend that for action research to produce accurate data, it is essential that participants "have a strong and authentic sense of development and evolution in their *practices*, their *understandings* of their practices, and the *situations* in which they practice" (p.19). Action research, with its underlying principles of reflection, change and action proved to be most efficient for data collection for this research, forming the framework for the acting

workshops in which I assumed the roles of both practitioner and participant observer. A significant amount of data interpretation and analysis occurred during the acting workshops where the research questions were analysed through a rigorous process of observation, self-reflection and the participants' reflections, thus providing further insights into the challenges embedded in this research project. The acting workshops conducted were aimed at determining the productive exercises for developing awareness, discipline and energy in the actor-participants through the application of practical analysis and personal reflections. The integration of action cycles into the process contributed to the refining, development and consolidation of the exercises incorporated in the workshops.

Below is a diagram outlining the action research cyclic process (conducted across both cycles):

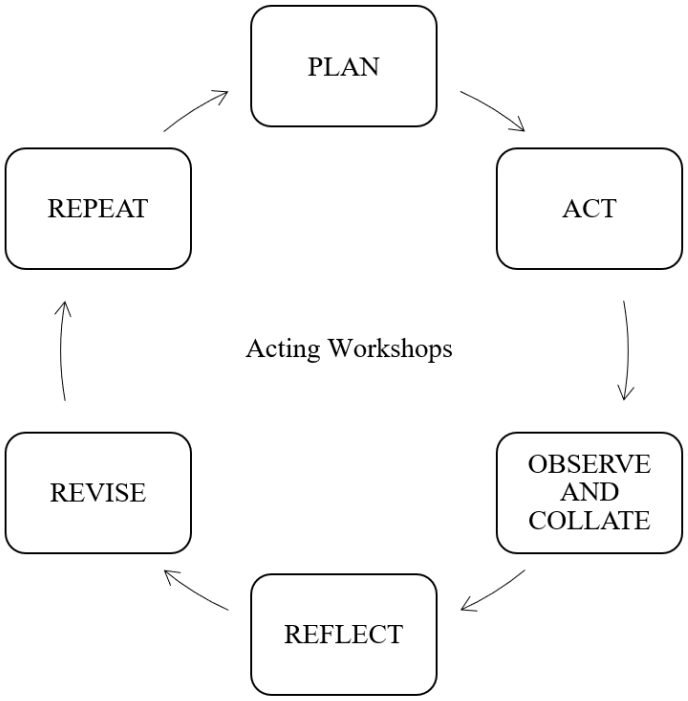

Figure 14. Action Research Cycle.

The below table further outlines the action research process conducted:

Table 5. Action Research Table.

PLAN	Selection of *ankoku butoh* exercises, recruitment of participants
ACT	Conduct initial acting workshop
OBSERVE and COLLATE	Participant observations, photographs, film, post-workshop interviews, collection of data
REFLECT	Reflective writing, analysis of data
REVISE	Revision of exercises
REPEAT	Conduct final acting workshop using revised exercises

Reflective Practice

Reflective practice is acknowledged as a subjective approach to research which can provide a unique frame of reference for creative projects such as this, and in combination with action research cycles of developing practical outcomes, the two methodologies are mutually advantageous. O'Toole (2006) suggests that reflective practice is appealing to drama practitioner/researchers because they are innately "reflective about their practice" (p. 57). Leitch and Day (2000) view reflection as experiential learning where cognitive processes are engaged in both discovering and solving problems (p. 180). Hampe (2013) describes the process of thinking "critically about an action, thought, or experience" (p.1) as reflective practice. Finlay (2008) contends that reflective practice is often misunderstood and that numerous and contrasting interpretations "can even be found within the same discipline" (p. 1). However, there appears to be a general consensus that reflective practice is regarded as a method "of learning through and from experience towards gaining new insights of self and/or practice" (ibid), and consisting of a practitioner's personal interpretation of the objectives and/or relevance of the research

When utilising a mixed methodology of action research and reflective practice, O'Toole (2006) posits that a researcher requires both reflection-on-action and reflection-in-action (p. 57), which refers to the process of reflecting while in the middle of an action, and also reflecting about the action itself. The concepts of reflection-on-action and reflection-in-action were first proposed by Schön (1983). Performers rely on tacit

knowledge or, as Schön (1987) describes it, "knowing-in-action" (p. 50), where knowledge is passively absorbed during an action (reflexive practice). Schön appears to suggest that the application of reflection-in-action requires artists to be continually aware of the activity that they are involved in, and, as such, the purpose of reflection-in-action is to consciously bring forth knowledge through self-examination. Considerations of both 'reflections-on-action' and 'reflections-in-action' of the actor-participants' responses to exercises experienced during the workshops, were crucial to the development of the exercises conducted. When discussing reflective practice as a methodology in practice research processes, reflexivity also needs to be considered. Finlay (2002) views reflection as "thinking about" (p. 533) something, as opposed to reflexivity, which "taps into a more immediate, continuing, dynamic, and subjective self-awareness" (ibid), suggesting that a researcher should continually question themselves while simultaneously engaging in a particular activity. Subsequent responses to the actor-participants' experiences of the exercises conducted in the acting workshops, were both reflexive (mid-workshops) and reflective (post-workshops). Significant to this research is Turner's (1979) claim which suggests that there is a relationship between reflexivity and flow. Flow can be generally defined from a performance point of view as being 'in the moment' and the challenge for a researcher is to not only identify those moments of inspiration that occur during a lived experience, but to be able to accurately document them. To be reflexive means to temporarily 'interrupt' the flow, while simultaneously continuing the flow, thus requiring acute self-awareness. Finlay (2002) contends that in relation to research, reflexive analysis requires "continual evaluation of subjective responses, intersubjective dynamics, and the research process itself" (p. 532). Finlay (2002) cautions that, when engaging in reflexive research, the researcher's viewpoint is at risk of being prioritised over that of the participants and that to reduce the risk of infinite regression, it is imperative that the participants should be the central focus, while "returning to the self only as part of increasing awareness and insight" (p. 542). Therefore, when conducting the acting workshops, I was careful not to influence the participants with any preconceived notions of the apparent benefits of *ankoku butoh* training for actors. The application of reflexivity in action was specifically utilised in the development of particular exercises based on the actor-participants' responses to these exercises. During the workshops, individual participant experiences of the exercises regularly initiated an instinctive, reflexive response, which assisted in the exercise development process. This outcome corresponds with Lisle's (2000) contention that reflexivity is conducive to the creation of transformative concepts (p. 109).

Methods

The research methods applied incorporated an exploration of *ankoku butoh* training techniques and principles, as experienced by *deshi* of Hijikata Tatsumi. As such, the research acknowledged the experiential accounts of Hijikata's *deshi* as 'living diaries' of his teachings and as experts in the field in their own right. The practice knowledge of each *deshi* was invaluable to this study as my researcher expertise is based on my undertaking personal instruction with many of them (see Appendix A) in the form of workshops and regular classes. These experiences acknowledge the embodied practices of Hijikata's training ethos as embedded in this research, in relation to de-domestication and its application to the development of presence. Prior to the commencement of this research, I had maintained a reflective journal of my experiences of the *ankoku butoh* workshops and classes I attended, with particular attention paid to exercises concerned with developing awareness, discipline and energy. As such, journaling was an important method for gathering data and maintaining an accurate account of my practice experiences. Taylor (1996) suggests that researchers who fail to maintain an organised journal "are disadvantaged when they analyse and/or write up their data" (p. 43). Therefore, I carefully utilised analytical reflection to highlight only practice experiences that were relevant to the aim of the core part of this research. The practice-led methods applied further embraced the philosophical underpinnings of Japanese cultural concepts in relation to space-time, bodymind synergy and teacher-student dynamics. Further, the methods employed throughout the research have been significantly informed by an analysis of Hijikata Tatsumi's scrapbooks and recordings of performances housed at the Tatsumi Hijikata Archive housed at Keio University in Tokyo. In developing the distinctive methods specific to this research, I regularly visited the archive over a period of three years from 2015 to 2018, spending a total of three months analysing historical archival materials, including photographic and video evidence of Hijikata's training and performances, his *butoh* notational scrapbooks and personal writings, and the training diaries of his *deshi*. I further accessed the archive's extensive library of *butoh* research texts, all of which provided valuable insight into Hijikata's choreographic process and greatly informed my understanding of *ankoku butoh* training techniques and principles.

To determine whether *ankoku butoh* training practices could be used to develop presence in actors, I devised a series of exercises derived from the *ankoku butoh* training process of de-domestication, and conducted two acting workshops with two separate groups of actor-participants to test the efficacy of these exercises. The exercises utilised

in the workshops were separated into three categories: awareness, discipline and energy. The awareness category consisted of exercises concerned with sensory, physical and spatial awareness, the discipline category consisted of psychophysically challenging exercises, while the energy category consisted of exercises concerned with energy distribution and projection. The action research process utilised in the acting workshops conducted over two cycles was as follows: plan, act, observe and collate, reflect, revise, and repeat. Using principles of action research the first cycle of the workshops determined whether the exercises were beneficial to the development of the states of presence in the participants' understanding and evocation of the elements of awareness, discipline and energy, and to assess if and where such exercises may need adaptation or development. Participant responses to the exercises were subsequently analysed and a second workshop consisting of the revised exercises was conducted with a different group of actor-participants.

There were two sets of participants within this research. The first was the core research group who participated in the acting workshops. The second group consisted of teachers and researchers that were selected to be interviewed based on their relevant experience and expertise of the research subject.

Interview Data Collection Methods

The data collection process involved conducting semi-structured interviews with *ankoku butoh* teachers and researchers. The interviewees were selected based on their expertise within the field of *ankoku butoh* and its relevant training methods. These interviews recorded their observations and theories on *ankoku butoh*'s training practices concerning the development of presence in its practitioners, and their potential benefits for developing presence in actors. Topics discussed included *ankoku butoh*'s process of de-domestication with its focus on the elements of awareness, discipline and energy, and the role of presence in *ankoku butoh* training. Wengraf (2001) contends that although, in a semi-structured interview format, questions are decided in advance, "such prepared questions are designed to be sufficiently open that the subsequent questions of the interviewer cannot be [implicitly] planned in advance but must be improvised in a careful and theorized way" (p. 5). These occurrences, however, support the advantages of interviews in the data collection process, where, through clarification of a central concept or philosophy, the researcher can modify their research frameworks in response. Consequently, in the interviews conducted, certain questions required reframing due to

time constraints and an incorrect assumption on my part regarding particular training concepts in relation to the development of present in *butoh* practice. Using the principles of reflective practice, I reflected on and analysed the answers provided by the teacher-researcher participants. The interviewees' responses to the questions posed, further informed the development and practice-led application of the exercises utilised in the acting workshops.

Interview Participants

The following participants were recruited by myself on the basis of their expertise in *ankoku butoh* and/or their direct training experience with Hijikata Tatsumi:

- Waguri Yukio (*butoh* teacher and performer)
- Ohno Yoshito (*butoh* teacher and performer)
- Morishita Takashi (Director of the Hijikata Tatsumi Archive).

I contacted these participants directly, requesting an interview and subject to their agreement, I scheduled this event with each individual. Consent forms and further information about the project were given to those that demonstrated an interest in the project.

Acting Workshops Data Collection Methods

The acting workshops were conducted over two one-day cycles in a studio in Tokyo, Japan. This area was chosen for the research because of established connections within the Tokyo acting and *butoh* communities. Cycle 1 of the workshops was conducted on June 18, 2017 and Cycle 2 was conducted on July 9, 2017. In the initial cycle, there were two participants, hereby referred to as A and B. In the second cycle, there were three participants, hereby referred to as C, D, and E. Analysis of the data collected from Cycle 1 occurred between the workshop cycles, and the subsequent outcomes determined whether any revision of exercises was required prior to conducting Cycle 2. Data collection spanned the duration of the two workshops. The time between each workshop was dependent on recruiting participants, organising the workshops and the cyclic action research reflective process of developing the exercises between the first and second cycles. Data was collected from my observations of the participants experiencing the exercises, their verbal responses to the exercises and subsequent post-workshop interview questions. Digital film recordings and photographs were used to capture the practice-led

processes for data collection and these materials were used for post-workshop reflection and analysis. These forms of documentation provided a record of the participants' responses to the exercises they experienced. This was intended to complement and enrich my own personal reflection and reflexive notations during the workshops. The outcomes of Cycle 1 determined whether any revision of exercises was required before conducting Cycle 2. Besides the revision or addition of new exercises, the format of the workshops remained the same for both cycles.

Data collection tools included:

- Digital film recordings.
- Collation of images through photographs.
- Analysis of transcripts taken from the workshops
- Personal observation of the participants
- Post-workshop reflections
- Postworkshop interviews conducted with the participants.

The data collected from the workshops revealed that the actor-participants in Cycle 2 showed discernible increases in sensory, physical and spatial awareness, improved psychological and physical discipline and a greater understanding of the distribution and projection of energy, indicating an overall development of their presence. The final outcome of the research was a total of 20 exercises specifically aimed at developing presence in actors that could be incorporated into actor training environments. The application of the cyclic principles of action research in combination with the use of reflective practices utilised in the analysis of the data collected from the acting workshops, effectively contributed to the development and final determination of the most effective exercises for developing the states of 'being present' and of 'having presence' (as outlined at the beginning of this research) in actors. The final exercises, accompanying instructions, and photographs (where applicable) devised from the outcome of this analysis, are presented in Chapter 5.

Acting Workshops Participants

Identification and recruitment of potential participants was conducted by myself. Participants were recruited through already established connections in the acting communities of Tokyo, including local theatre companies, acting schools, talent agents, social media, and by word of mouth. I communicated directly to potential participants

about the details of the research and project consent and information forms were given to those that demonstrated an interest in being involved in the project. If the potential participants wished to continue, they were then invited to attend the workshops and become part of the research project. No new participants were accepted after the workshops had begun. No demographic data was recorded beyond the fact that individual workshop participants had to identify as an actor, be at least 18 years old, and speak either English or Japanese. I did not differentiate between professional and amateur actors as the aim of this research was to create exercises that would be beneficial to actors at any stage of their development. Furthermore, my research was not focussed on cultural reactions to the exercises, as I was aiming to develop a series of exercises that would benefit actors regardless of cultural background or experience. There were two participants in Cycle 1 and three participants in Cycle 2. Across two intimated workshop experiences the five participants generated sufficient practice-specific data for the purposes of the research.

Ethics

It is important that ethical concerns are addressed prior to conducting research of this nature. Furthermore, it is imperative that a researcher considers their personal sense of ethics as well as anticipate any unforeseen ethical concerns that may occur during the research processes. Finally, creative aims should not take precedence over ethical concerns but should be considered a necessary component of successfully achieving such aims. Walton (n.d.) contends that the core aims of ethics in research is "looking at issues such as the management of risk, protection of confidentiality and the process of informed consent" ("What Is Research Ethics?" par. 1). The issue of informed consent is an important one in conducting research. I have attempted to outline clearly and precisely the details of the workshops in the information sheets that were given to participants and addressed the privacy concerns through official consent forms. No personal details were required to be divulged by participants in the workshops and participants in the interviews had the option of being referred to as teacher/researcher if they chose not to use their real name and title. I did not identify any apparent conflicts of interest issues in the research.

The workshops were conducted in English with only particular Japanese terms deemed relevant to the exercises remaining the same. The participants were clearly informed of the meaning (or closest possible equivalent) of certain Japanese terms used in naming or describing exercises. When a translation was required, I was able to do so

myself, although there was a professional translator in attendance. Overall, I acknowledged that any ethical considerations were ongoing throughout the research process and I continually monitored the well-being of all participants in the research. Consent procedures for the core research group followed the standard process of a written information sheet and the completion of a consent form. Additional verbal information about the project and the research were given to all prospective participants prior to receiving the written literature. This information was delivered during the initial face-to-face recruitment phase of the project and contributed to the informed consent of the participants. For the participants whom I conducted interviews with, the consent procedure followed the process of a written information sheet and the completion of a consent form. This information was reinforced through verbal instructions at the space where data was collected.

The consent forms and information sheets followed Griffith University's Informed Consent Procedures. Each form took into consideration the different requirements of each participant group, indicated the nature of the research project and the specific expectations of participation. The types of data collected and the intended use of this data was clearly specified. Participants were also invited to contact me regarding further questions they may have about the research. Details of my research supervisory team and the research ethics department at Griffith University was provided according to the University's guidelines on informed consent procedures. Naturally, in any form of physical theatre workshop, there are risks involved. In order to minimize any physical incidents from occurring, I carefully monitored participants throughout the workshop process and ensured that the workshop framework implemented appropriate workplace, health and safety practices. Ethical approval was granted for this research (GU ref no: 2016/259).

The selected acting workshop exercises were a combination of developed exercises I experienced during my participation in *ankoku butoh* workshops and classes in Japan, and original exercises derived from *ankoku butoh* training practices, in general. It is not uncommon for practitioners of any physical discipline to acknowledge and borrow techniques from others and implement them into their own training programmes. However, in the case of an exercise that I have directly experienced and subsequently adapted for the purpose of this research, I have acknowledged the teacher and date in which I experienced the original exercise.

The following chapter provides a discussion on the workshops conducted, exercises implemented, and the data collection and analysis processes aligned with the methodology and methods presented here. In doing so, it expands on the practice-led methodology described above and aims to provide a detailed account of the exercises employed for data collection. The analysis of the data provides the framework for the final exercises that emerged from the workshops that specifically relate to the development of the states of ‘being present’ and ‘having presence’.

CHAPTER FIVE

Acting Workshop Processes, Data Analysis and Findings

This chapter expands on the practice-led methodology outlined in Chapter 4 and provides a detailed description of the exercises employed for data collection, and further offers an analysis of the data that emerged from the workshops that specifically relates to the development of the states of 'being present' and 'having presence'. In doing so, the chapter breaks down the practice-led research focus into three categories: awareness, discipline, and energy. Each category consists of relevant exercises pertaining to that classification and, as such, were analysed as a suite of exercises relevant to the research outcome. The chapter begins with an explanation of the format in which the acting workshops were conducted including the preparation required to facilitate the workshops proper, and the structuring of the teaching methods applied. This is followed by a list of the exercises in their respective categories of awareness, discipline, and energy. The chapter concludes with a table of the exercises conducted in the workshops including the instructions and any accompanying photographs and/or diagrams.

Subsequently, I will analyse the data collected from the acting workshops in order to address my thesis questions:

Primary Question:

What specific exercises derived from the *ankoku butoh* training process of de-domestication can be formulated for developing the states of 'being present' and 'having presence' in actors?

Sub-question is:

How does the training of the elements of awareness, discipline and energy contribute to the development and understanding of presence in actor training?

Prior to conducting the workshops proper, it was essential to give significant attention to de-domesticating the studio working space. By de-domesticating the workshop environment I aimed to ensure that the appropriate atmosphere was created, which aligned with my experience in undertaking *ankoku butoh* training. To create the specific environment and atmosphere required, the lights were dimmed and all reflective surfaces such as mirrors and windows were covered. Further it was important to consider

the technical elements necessary to conducting of the workshops. For example, in creating a suitable atmosphere, it was deemed important to utilise either obscure classical music pieces, unfamiliar electronic music, sound effects, or sometimes a lack of music or sound completely – silence. The music was changeable for each exercise in an attempt to reduce the risk of the participants becoming too familiar with a particular piece, potentially affecting decisions regarding movement choices. During the exercises, I asked the participants to refrain from consciously following a particular beat or rhythm, thereby encouraging them to explore kinaesthetic movement by immersing themselves in the experience. The volume of the soundscape planned and applied was set deliberately so as to mute any extraneous sounds such as the shuffling of feet, coughing, and any outside traffic noise. I refrained from counting repetitions during exercises and instead relied on the sensory and physical responses of the participants to determine how many repetitions were necessary to achieve the desired outcome.

I tapped two sticks together to begin and end each exercise and/or to increase or decrease the tempo when the participants were required to transition from one image to another. The choice of the sticks was inspired by my observation of Waguri Yukio's use of a single stick in which he would tap on a drum, during the workshops I attended. The tapping of the sticks determined the timing and pace, shifting from legato to staccato, thus altering the experience of time. Ravid (2014) contends that through a greater awareness of time and how it can be experienced, results in a "heightened temporal presentness" (p. 208), while Csikszentmihalyi (1990) regards a distortion of time to be efficacious in the development of flow. The slowing down and speeding up of movements further challenged the participants to adjust to these different temporal experiences, by 'lengthening' (slowing down) and 'shortening' (speeding up) the present moments, accordingly. As such, the participants were compelled to remain in a 'being present' state while responding to these shifts in time. The experience of the *ma* moments, determined by a cue from the tapping of the sticks, was aimed at encouraging an energetic stillness through an awareness of the 'space-in-between' action and in-action. The timing for the 'stopping-but *not*-stopping' technique, whereby, although an actor has physically stopped their presence energy continues, was also determined by the tapping of the sticks. There was no time limit assigned to complete each exercise as the ending was determined by the participants' ability to continue doing the exercise, or when I considered the outcome of the exercise had been achieved.

I primarily followed the traditional Japanese teaching approach of action learning/kinaesthetic intelligence, in which the participants experienced each exercise by copying my movements or by observing the other participants. I also occasionally physically corrected their movements without necessarily verbally explaining the purpose for such an adjustment. I consider this approach to be in keeping with instructional methods applied in *ankoku butoh* training environments. Having said that, due to the specific frameworks of data collection required for this research project, it was sometimes necessary to adopt the Western teaching approach of a blend of kinaesthetic and verbal intelligences to clarify and validate specific responses from the participants to particular exercises. After the pre-planning was finalised, I ensured that all of these considerations were applied during the workshop process.

Exercises Conducted

A total of 20 exercises were developed for each of the two action research cycles of the acting workshops. These exercises were designed from my experience of the core techniques and principles of *ankoku butoh* training and these in relation to the process of de-domestication and its application to the development of presence. As such, the exercises were categorised under the sub-headings of awareness, discipline and energy, accordingly. The sequencing of each exercise delivered within their respective categories was further considered when designing the structure of the workshops. Each workshop began with an overview of the format of the workshop, and a discussion on the processes and aims of the research. This was followed by a physical warm-up designed to reduce the risk of the participants experiencing any discomfit arising from the execution of some of the more physically challenging exercises. Each workshop was of ten-hours duration with a break for lunch. There were also rest breaks between each category of exercises. Within each category, the exercises were run concurrently with only a brief pause between each exercise. This format was chosen as it was considered to be the most effective for generating flow as outlined by Csikszentmihalyi's (1990) observations that complete engagement in an activity and continual focus and concentration, assist in the development of a flow state. The majority of the exercises devised for the workshops had systematic choreographic requirements, however even for exercises designed to incorporate some improvisation, the participants were still required to begin or end in a structured manner. The use of structured patterns (as proposed by this research) is considered to be effective in developing flow which could be regarded as a heightened

state of ‘being present’. Besides the revision of exercises and/or the subsequent addition of new exercises, the format remained the same for both cycles.

The workshops began with the *awareness* category as the first stage in the development of the ‘being present’ state, and consisted of exercises concerned with sensory, physical and spatial awareness. This was followed by the *discipline* category as the second stage in the development of the ‘being present’ state, and consisted of exercises concerned with psychological and physical discipline. The final *energy* category was concerned with the development of the ‘having presence’ state and consisted of exercises aimed at the distribution and projection of energy. Below is a list of the exercises in their respective categories and in the sequence conducted in the workshops:

Table 6. Exercises Conducted

AWARENESS	**DISCIPLINE**	**ENERGY**
Shifting Space	Seiza	Energy Exchange
Shifting Senses	Elements	Energy Projection
Strings	Transformation Faces	Energy Dial
Ankoku Butoh Walk	Transformation Walks	Multiples
Props	Environments	Energy Turn
	Stationary Walking	Back Energy
		Dimensions
		Experiences
		Revelation

The following analysis is collated from the two cycles of acting workshops that included the exercises outlined below. The analysis draws on transcripts, photographs, video recordings from the workshops, and post-workshop interviews conducted with the participants, selecting key points of instruction and responses to identify critical moments in the research process applicable to the development of the states of ‘being present’ and of ‘having presence’ in actors, which is the focus of this study.

The order of the data analysis of each category is as follows:

- Exercise Origins and Objectives
- Action Cycle 1: Exercise Implementation, Reflection and Analysis
- Exercise Development

- Action Cycle 2: Exercise Implementation, Reflection and Analysis

Awareness Category: Exercise Origins and Objectives

The **Shifting Space** exercise is derived from an exercise I experienced with Ohno Yoshito (April 7, 2015). This exercise is designed to enhance an actor's understanding of spatial concepts and overarchingly aimed at developing their awareness of varying 'presences' within the performance space. The identification of the spatial forms specific to this exercise provides structure, thus reducing the use of improvisation, which this research suggests, is detrimental to the development of flow, an essential requirement of the 'being present' state.

The **Shifting Senses** exercise is derived from an exercise I experienced with Kobayashi Saga (May 11, 2014). This exercise is designed to develop sensory and physical awareness by focussing attention on seldom considered areas of the body, and its various functions, including the breathing process. The de-domestication of the senses as applied in this exercise, is aimed at consciously activating an awareness of an actor's psychophysical presence. Thus, through the distribution and transference of consciousness to various parts of the body, an actor develops a more complete presence in the space.

The **Strings** exercise is derived from an exercise I experienced with Seisaku and Nagaoka Yuri (Feb 19, 2015). The imagistic use of strings attached to the body and limbs is used in *ankoku butoh* training. Kurihara (1996) recalls a training session with Ashikawa Yoko in which visualised "strings were attached to the top of your head, behind your ears, to your shoulders, shoulder blades, the bottom of your neck, thighs, behind your stomach, your hips" (p. 105), the objective being to create an experience of the body being 'led' through space, thereby experiencing space from a different perspective. Subsequently, to grasp these images and/or sensations, it is important for the practitioner to 'lie' to themselves that it is not their muscles that are moving the body, but the strings. This exercise is designed to develop sensory, physical and spatial awareness through an expansion of consciousness.

The **Ankoku Butoh Walk** exercise is developed from several variations of an exercise I have experienced with different *butoh* teachers. The exercise requires an actor to be simultaneously aware of multiple images; an eye on the forehead, a water basin on the top of the head, four strings attached to the front, back, and sides of the body, and razor blades under the feet, all designed to develop sensory and physical awareness through a multiple focus. The motivation behind the imagery of the razorblades under the

feet asks the participant to consider if they step too heavily, they will cut themselves, thus encouraging them to tread lightly. The balancing of the water basin is aimed at preventing the body from swaying side to side and/or from bobbing up or down, thus engendering a continual, level, and balanced motion. The attached strings are designed to create a physical tension focussed on maintaining the actor's axis centre, as they walk. The single eye on the forehead operates like a light on a lighthouse, guiding the 'vessel' (body) through unnavigated waters (space). By simultaneously experiencing the body from multiple perspectives, the development of the state of 'being present' is acknowledged and generated.

The **Props** exercise is an original exercise concerned with the embodiment of an inanimate object. In order to evoke a particular physical sensation or psychological state, Hijikata often made use of onomatopoeia in the delivery of his *butoh-fu*. Rather than using onomatopoeia to describe a particular sensation, this exercise makes use of an actual object, representing an extension or expansion of the actor's body, that once discarded (as per the instructions), continues in embodied form. Blakeslee and Blakeslee (2008) contend that "body maps" (n.p.) constitute all facets of our bodies, both internal and external, and determine our sense of self and place in the world. They further suggest that these body maps are "profoundly elastic" (ibid), extending the concept of self, outward from the physical body into the surrounding space, which transforms to encompass subsequent physical actions. This exercise considers the extension of self as described, requiring the actor to expand their body map to encompass a particular object, before discarding it, and continuing as the embodied object, resulting in a transference of the 'presence' of the inanimate object to the animate body of the actor. In order to maintain an awareness of the presence of the object the actor is compelled to remain in a continual present state.

Action Cycle 1: Exercise Implementation, Reflection and Analysis

Shifting Space:

Prior to the beginning of the exercise, I explained to the participants the various spatial forms to be considered.

The exercise began with the participants moving about the room, exploring the space and examining rarely considered areas, as indicated in the exercise instructions.

As they explored, the participants were expected to maintain an awareness of the terminology associated with the different spatial forms, as outlined below:

If a participant was out of arm's reach from another participant or the wall, this was considered to be *extra-personal space*.

If they were within arm's reach from another participant or the wall, this was considered to be *peri-personal space*.

If they brushed by each other or the wall this was considered to be *peri-cutaneous space*.

To explain internal space, I asked the participants to visualise their body as an outline that separates the inner space (of the body) from the outer space (of the room).

To experience *ma* (space-time) I further asked the participants to punctuate their movement with stops and starts, increasing and decreasing the time between each stop and start.

Next, the participants were asked to come to a standstill, before being asked to lean forward, backward, and side to side, becoming aware of the subsequent changes in the space surrounding their bodies, before returning to an upright position.

The participants were then required to pick up the space in front of them, walk with the space, turn it around, manipulate it into a ball and swallow it, visualising the ball of space hollowing out their body, creating an awareness in the participants of their bodies being simultaneously empty and full of space.

Next, the participants were asked to consider their skin as an outline, a concept that required them to consider separating the inner space of the body from the outer space of the room.

They were asked to visualise the outline gradually dissipating until there was nothing separating their body and the space in which it moved.

The participants continued moving *with* the space (rather than *through* or *in* the space) before coming to a standstill and subsequently, visualising the outline returning until, once again, their body was separate from the space in which it was present.

I observed (June 18, 2017) the participants consciously exploring the various spatial forms, as they engaged with each other and the surrounding space, including the walls and the hanging curtains.

I further observed (June 18, 2017) that B's attention was particularly focussed on exploring the *ma* or space-time form as demonstrated by an intermittent stopping and starting of movement, increasing and decreasing in duration, punctuated by moments of stillness (June 18, 2017). B became consciously aware of the presence of negative space (another term related to *ma*), as evidenced by:

B's comment:

> *Quite interesting because when I do visual, I look at space but I haven't done it as a 3-dimensional idea, thinking, here is a negative space and here is a negative space (June 18, 2017).*

My observations and B's response to the exercise suggested that the exercise generated a conscious awareness of the different spatial forms and the subsequent terms associated with each form, thus assisting in the development of spatial awareness, or, what I refer to in this research as, *spatial confidence*. The research further suggests that this experience developed a more profound sensitivity to the spatial environment in which the participants were present, and further, to the other participants present. As demonstrated by Hijikata's teaching approach to his *butoh-fu*, simply by naming something, it exists. In the case of this exercise, by applying spatial terms, the otherwise invisible (space), is made visible, and, subsequently is regarded as present.

Shifting Senses:

The exercise began, as indicated in the instructions, with the participants engaged in the inhalation and exhalation of breath while specifically focussing on the *ma* (space-time) between each breath.

Next, the participants were asked to shift their consciousness to (what I consider to be) areas of the body we are not always consciously aware of: the space behind the ears; the tips of the hair; the fingernails; the space between the toes; the back of the right knee; the left nostril; and the pupils of the eyes.

The next stage of the exercise required the participants to 'remove' their actual eyes and place an eye on the sole of each foot, thus vision and visibility was transferred to the soles of the feet and, as such, becoming 'feet-eyes'.

The participants were then asked to walk, visualising their feet-eyes opening and closing, as each foot was raised and lowered.

The participants continued in this manner for several minutes before being asked to remove their feet-eyes and place an eye on the palm of each hand, further transferring vision to their hands, thus becoming 'hand-eyes'.

As with the feet-eyes, the participants continued exploring the space with their hand-eyes.

After several minutes, the participants removed the eyes from their hands and placed them on their back, subsequently forming one large 'back-eye'.

The participants continued exploring the space with their back-eye.

Next, the participants removed their back-eye and placed multiple eyes all over their body, before continuing exploring the space with their multiple-eyes.

Finally, the participants were asked to return their eyes to their original position.

A regarded the exercise as valuable in the development of physical and spatial awareness, when applied in an acting environment, as indicated by:

A's comment:

> *There is something about being physically aware that, especially for me, it's hard for me to imagine that there is a table over here. Then I go away and do something and then later, I'll just walk right through it […] Doing this deliberately could help you be more cognizant of the situation […] Because with the table it's hard for me because I am seeing with only my eyes but if I am doing with my whole body or something, there's a constant awareness of what's around me. I don't lose sight of it even if I turn away (June 18, 2017).*

The degree of difficulty in experiencing the multiple-eyes stage of the exercise proved challenging for B:

B's comment:

> *You're trying to interpret all these visual things so you can't really move fast (June 18, 2017).*

The initial shifting of awareness to rarely considered areas of the body (including the functions of the breathing process), appeared to assist in preparing the participants for the more psychophysically challenging stage of the exercise involving the visual senses and the subsequent navigation of the space with the respective feet, hand, back and multiple-eyes. A's comment demonstrated an understanding of the potential performance application of the exercise through the development of sensory, physical and spatial awareness. However, B's comment regarding the difficulty experienced with the multiple-eyes stage of the exercise, suggests that there is a limit to the number of 'eyes' that may be applied before becoming detrimental to the purpose of developing awareness.

Strings:

The participants began the exercise by 'attaching' imaginary strings to the back of their hands. Once the strings were attached, the participants were asked to visualise the strings pulling their hands upwards, before lowering them, as indicated in the instructions.

Next, the participants were asked to attach a string to the top of their heads, before visualising the string pulling them upward, as they raised up on their toes.

The participants were then asked to attach the string to the ceiling and maintain the raised position as long as possible.

After a period of time, the participants were asked to 'cut' the strings with a visualised pair of scissors, thus lowering themselves onto the ground.

The participants were then asked to tie a string to their left kneecap, and pull the string to raise to raise their knee as high as possible, before, once again, attaching the string to the ceiling. The string was again cut with the scissors and the action repeated with the right knee.

Next, the participants attached strings to both knees and moved about the room puppet-like, as they pulled the strings with their hands, essentially becoming both puppet and puppeteer.

In the final stage of the exercise, the participants were asked to attach strings to various parts of their partner's body, subsequently pulling the strings as they led their partner around the space.

The participants' responses to the exercise indicated an understanding of the benefits of visualisation in the process of 'becoming' something, by believing that the strings exist, as indicated by:

B's comment:

> *You have to know that character, become that character, because otherwise it doesn't appear genuine. Maybe little things that you are doing, make it more genuine (June 18, 2017).*

A further indicated an awareness of the act of becoming process as indicated by:

A's comment:

> *We say 'be', don't show [referring to their mime background] (June 18, 2017).*

The participants' experiences of the exercise, as intimated by their comments, suggested an awareness of the process of becoming something with its emphasis on being present in the moment. The attachment of the strings to various parts of their (and their partner's) bodies (and that of their partner) was aimed at reinforcing the sensation of the strings leading the body. This research posits that a crucial component of the act of becoming a character is the ability to remain present throughout the transformation process. The association of the strings being 'connected' to the body, to maintain fixed physical positions can assist in manipulating physical actions/movements and reinforced the "genuine" quality that B experienced, as they remained present throughout the experience.

Ankoku Butoh Walk:

The participants were initially taught the correct walking position and the purpose of the associated imagery, as per the exercise instructions.

Next, the participants began the exercise walking as a group. As they walked, I emphasised the importance of constantly referring to the imagery related to the physical movement.

Next, the participants walked individually, while the others observed and were asked to commented accordingly.

B's comment was constructively critical suggesting objectivity in the viewing experience of observing A:

> *I thought it was pretty good, but the stepping of the feet was not that smooth (June 18, 2017).*

A's response to B's comment suggests that, as a participant, they were self-aware of the challenges of maintaining their axis as they walked:

> *I can still feel myself moving side to side (June 18, 2017).*

A's comment when observing B suggests that B was also having difficulty maintaining their axis:

> *I was having to move left and right to see (June 18, 2017).*

B's comment confirmed that this was indeed the case:

> *I can still feel that I am going like this [swaying side to side] (June 18, 2017).*

To assist the participants in achieving the desired outcome of the exercise, I advised them to maintain a concentrated focus on each physical action and its associated image.

- Tighten the strings to prevent swaying from side to side or front to back.
- Maintain an awareness of the water basin on the head to prevent bouncing up and down.
- Sense the sharpness of the razor blades beneath the feet, to walk more lightly. the razor blades beneath the feet.

- Maintain focus through the single ‘eye’ on the forehead.

Subsequently, in taking extra time to focus on specifics and details of the exercise, I observed a slight improvement in the participants’ form and motion on the second attempt at the exercise. Based on the participants’ comments and my own observations, this exercise proved to be challenging as both participants had difficulty maintaining their axis as they walked. These responses indicate a disconnect between the imagery and the physical action, associated with the walk.

Props:

The exercise began with the participants in a standing position, holding the bamboo poles in one hand, as indicated in the exercise instructions.

The participants were then asked to *vacate* their minds in preparation for ‘becoming’ the bamboo.

Next, the participants were asked to de-visualise all extraneous distractions including everything within their immediate vision and any eternal sounds, so that all that was left was the bamboo in theirs hands. Subsequently, they began to examine the bamboo through sensation and physical touch, in order to capture its *presence*.

Once the participants felt they had ‘become’ the bamboo, they were asked to *activate* their bodies and begin moving *as* the bamboo.

I stressed that the participants were not to try to look like the bamboo but rather, to embody the presence of the bamboo. When discussing the ‘becoming’ process in terms of *butoh*, Barbe posits that “it is not a form of madness, where one believes oneself to be a cat, or an old woman, but rather to find the architecture of a cat, and live in that form” (Douse, 2015, p. 23).

Once the participants felt that they had completely embodied the presence of the bamboo, they were asked to place it on the ground and continue moving as the bamboo.

If at any time, they felt that they were no longer the bamboo, the participants were encouraged to pick it up and engage with it, once again.

A’s initial attempt at becoming the bamboo proved to be challenging, as indicated by:

A's comment:

I had a bit of difficulty becoming the bamboo, making myself completely aware of just this [the bamboo pole], like this is the only thing that exists for me. But transferring that to me is hard (June 18, 2017).

B appeared to have a better understanding of the 'becoming' process:

B's comment:

I imagined the bamboo going into my body like this [pushing against their chest] (June 18, 2017).

A's response indicated that as the facilitator, I needed to rearticulate the purpose of the exercise, as such, I offered an example of the relationship between a samurai and their sword:

The samurai believed that their sword had a soul, a spirit, and so it became a part of them… even if they took the sword out of their hand, it is still there because they are one with the sword. They are the sword (workshop content description, June 18, 2017).

The participants were asked to swing their bamboo poles in a sword-like movement, then continue the motion without the poles, to see if they could still sense the presence of the bamboo pole. I left it up to the participants to decide what constitutes the *presence* of bamboo, whether it be its texture, weight or its hollowness. After swinging the bamboo pole several times before continuing the swinging motion without it, A's comment indicated that they had 'become' the bamboo:

A's comment:

Yes, I can feel that [presence] with this (June 18, 2017).

When the participants repeated the exercise, they appeared to experience less difficulty becoming the bamboo, as evidenced by the positive responses below:

A's comment:

Much better (June 18, 2017).

B's comment:

Yes, I was really rigid and not flexible (June 18, 2017).

The next object to be used in the exercise was a piece of *washi* (Japanese paper). As with the bamboo, the participants were initially asked to *vacate* their minds, follow the de-visualisation process, and examine the *washi*. Subsequently, the participants *activated* their bodies and began moving *as* the paper, and once fully embodied, placed it on the ground and continued moving *as* the paper.

After initially placing the paper on the ground, the participants, at varying times, picked up the paper again in their focussed attempts to 'become' it.

The participants' actions suggested that they were aware when they were no longer present in the moment, and as such, would pick up the *washi* and once again, attempt to become it.

When asked if they were able to become the *washi*, A responded:

Briefly, yes (June 18, 2017).

Furthermore, B's comment indicated that having a familiarity with an object (in this case, the *washi*), appeared to assist in becoming the object.

B's comment:

> *I actually love washi. Love the texture and everything. So, I was enjoying playing with it…I understand the fibres, how it works from the inside out, the kozo (paper mulberry) plant, so it was easy for me to take it all on board [to become] (June 18, 2017).*

The comments indicated that an actor with no previous connection with an object, as in the case of A, may find it more challenging to become such an object, as evidenced by:

A's comment:

The bamboo was easier than the paper (June 18, 2017).

Although both participants were able to become each object to varying degrees, B appeared to have a greater awareness of the concept of becoming something, in which the objective is not to look like an object but rather to capture the "essence" or presence of the object, as indicated by:

B's comment:

> *It's paramount to sumie (ink-wash) painting, where you are just painting the essence of something like a cat. Sumie painting isn't trying to get a realistic representation of something but you're painting the spirit of a particular thing (June 18, 2017).*

Furthermore, B's awareness of the importance of capturing the *essence/presence* of something is clearly informed by their experience of traditional Japanese arts and associated cultural concepts, which are equally shared by *ankoku butoh*.

Exercise Development

Based on the participants' comments and my observations of Cycle 1, I implemented the following developments to the Awareness exercises for application in Cycle 2:

Shifting Space:

The participants carried out the exercise individually, while the other participants observed and made comments.

Strings:

Although the exercise was successful in achieving its aims of encouraging the participants to remain present while connecting physical actions with imagery, I decided to ask the participants to focus not only on the pulling action of the strings but to also visualise the appearance, texture and length of the strings, themselves, to add further authenticity to the experience.

Shifting Senses:

The initial breathing section of the exercise was developed by adding a stepping action, in order to clarify the *ma* (space-time) between each breath.

During the multiple-eyes section of the exercise, I encouraged the participants to focus on 'seeing' with a multiple focus, rather than being concerned as to whether they could move comfortably.

Ankoku Butoh Walk:

I allocated more time to demonstrating and explaining the imagery behind the walk, and for the participants to practice the walk longer as a group, before undertaking the exercise individually.

I further advised the participants not to be confused by the multitude of images but rather, if they forgot an image, to go back and recall each image individually.

Finally, I advised the participants to directly link each image with each subsequent action, and not simply try to physically correct each action alone.

Props:

In relation to becoming the bamboo, the participants were asked to practice swinging the bamboo pole like a sword before putting it down and continuing the swinging motion without the pole, to assist the participants (as in Cycle 1), in sensing its *presence*.

I substituted the *washi* for a piece of tinfoil, an everyday substance familiar to most people.

Action Cycle 2: Exercise Implementation, Reflection and Analysis

Shifting Space:

The exercise began with the participants carrying out the exercise individually while the others observed and commented accordingly.

C observed of D's interpretation of the exercise:

> Maybe it's just the black t-shirt but he almost disappeared in the background with just arms and head. But he seemed very, very big…just after he took the space in there was a difference…We both kind of had the idea of bringing space in. You were almost like mixing it, like paint (July 9, 2017).

D responded to C's comment:

> *[Yes] Mixing the space (July 9, 2017).*

Subsequently, D commented on E's interpretation:

> *I felt more like she joined [the space], she went with it [the space] (July 9, 2017).*

E responded (to D's comment:

> *My interpretation is, it's heavy [the space]. I am bringing the entire theatre on my back (July 9, 2017).*

Suzuki (1986) suggests that when encountering an unfamiliar and larger performance area, an actor should not be concerned with the projection of their voice or with making bigger gestures, but should rather "put forth a tremendous effort in order to change themselves to suit those different spaces" (p. 91). Frost and Yarrow (1990) further contend that the "body naturally conforms to the demands of the given space" in accordance with the amount of energy required (p. 101). These observations align with C's comment of D becoming, "very, very big…just after he took the space in there was a difference".

The data collected from the participants' responses and my observations suggest that this exercise assisted in developing understandings of sensory, physical and spatial awareness, by encouraging the participants to experience the space as being alive or present, something that can be shaped, manipulated, and even swallowed. Further, the exercise provided a different perspective of the space, by encouraging the participants to

move within the space. The exercise further required the participants to remain continually present in the space, as they engaged with its various spatial forms, and in the process creating a familiarity with the space, itself. Erickson (2014) contends that "the actor must make the decision where she ends and where the environment begins, and what constitutes the in between. It is a mental representation that may assist the actor to a conscious awareness of body, mind and environment" (p. 22). Positioning themselves as being both in and part of the space, created a situational awareness, resulted in an increase in the sensory, physical and spatial perception of their present selves. Dresner (2019) claims that possessing a "360-degree awareness will allow you to be truly alive [present] in the moment of the scene" (p. 59). While Power contends that to be fully present "the full attention of the mind and body should be awake in that very space and in that very time" (Power, 2008, p. 80). The 'spatial confidence' developed from this exercise in turn, generates a confidence in the actor's self-awareness of their presence within the space. The exercise further develops a sense of familiarity and respect for the space in which an actor is performing. An actor's psychophysical communication can be made more compelling by becoming consciously aware of each moment of movement. Thus, deliberate manipulation of the surrounding space adds conviction to each subsequent gesture. As such, being present is linked to "the 'actor's ability of commanding space and holding attention" (Zarrilli, 2012, p. 122). The research implies that the space between two or more actors should not be viewed as empty, but rather something tangible that can be contracted and expanded at will, dependent on performance variables such as circumstance, conflict, emotion, relationship and importantly, energy. The actor is not so much moving within the space but consciously manipulating the space itself, transforming it from small to large, depending on their energy level.

Shifting Senses:

The addition of the extra step to the breathing process, appeared to assist in drawing attention to the *ma* or the space between each breath. Deliberately shifting the consciousness to the space between each breath, is aimed at developing a greater awareness of the breathing process, itself. Controlled breathing is an essential element of being present, consciously focussing the actor's attention on an otherwise automatic function. Awareness of the breathing process is synonymous with focus in both Japanese performing arts and martial arts. Creely (2010) posits that "an awareness of breath may also foster a sense of the rhythms of performance" (p. 45). The participants' responses to the exercise suggests that the transference of consciousness through the reassignment of

a particular sense, assists in establishing a more complete psychophysical presence, as evidenced by D's comment possible applications of the exercise in a performance contexts:

> *The one I remember the most is the one about the eye on the back. If we only use the front part, it's just half of our body. I always thought that we have to act more with our backs (July 9, 2017).*

Participant responses further indicated that the exercise increased focus and concentration and required the participants to remain in a continual state of flow, thus encouraging them to be more present in the space, as indicated by:

D's comment concerning a constant awareness of the sight/movement synergy required in the 'feet-eyes' stage of the exercise:

> *When they [the eyes] were on the feet I could focus very well because I could see very well how I was walking and so on (July 9, 2017).*

The exercise further increased awareness through the changes that occur during the transference of sight to different areas of the body, thus encouraging the participants to remain in a continual 'being present' state, as they attempt to make sense of the psychophysical confusion. Overall analysis indicates the exercise resulted in an improved understanding of the body and mind as a single entity, thus developing a stronger psychophysical presence. This is evidenced by:

C's comment:

> *It's been a reminder to me about the incorporation of the whole being…that I need to use the body more even when I sit in front of a microphone, it is still very, very important to have that whole physical presence (July 9, 2017).*

C's observation of the necessity for an actor to fully engage their entire being aligns with Stanislavski's (2006) observation that if an actor's intention is "to hold the attention of a large audience they must make every effort to maintain an uninterrupted exchange of feelings, thoughts and actions among themselves" (p. 195), that is, to be fully present in the moment.

However, across both action research cycles, it was evident that the participants found the multiple-eyes exercise to be an overwhelming and disorienting experience, counterproductive to the aims of the exercise, as indicated by:

C's comment:

Information overload (July 9, 2017).

D's comment:

Having eyes all over the body, you know, I couldn't focus on anything. So, it was a bit overwhelming for me (July 9, 2017).

E's comment:

I wondered about if you had that many eyes, what would it do? Would it be like overly sensitive and not move very much? (July 9, 2017).

Although 'information overload' can be considered a necessary stage of the de-domestication process, as the bodymind is forced to make sense of the confusion, in this particular training scenario it proved to be counterproductive. Therefore, based on the participants' responses, the multiple-eyes exercise has been eliminated from the final version of the body of exercises that were incorporated in the suite of training applications that form the outcome of this research.

The data collected from the participants' responses and my observations of the exercise suggest that Shifting Senses assisted in developing the participants' presence within the space and further with their ability to transfer that presence to individual body parts. The de-domestication of the sense of sight, as applied in this exercise, extends Kasai's (1999) discussion on how *butoh* training is concerned with "body archaeology" (p. 310), a psychophysical exploration aimed at discovering hidden insights into the body's capabilities, and its process of 'unearthing' a practitioner's inner presence. The deliberate transference of consciousness through the reassignment of a particular sense, for instance, by assigning the sense of sight to the back allows it to take on the same characteristics as the front of the body, thus resulting in a more complete psychophysical presence. Dresner (2019) contends that "the senses are powerful and give us context and place" (p. 111). Through the use of the awareness developed from the exercise, an actor could make use of their various 'eyes' to navigate the stage, as suggested by A's comment in Cycle 1, thus making them more present in the circumstance and surroundings of a scene. This exercise is further aimed at clarifying areas of consciousness in what Merleau-Ponty refers to as being "caught up in the ambiguity of corporeality" (Garner, 1993, p. 448), thereby assisting in cultivating a greater awareness of the body, itself.

Strings:

To embed the experience of the strings moving their bodies, the participants were encouraged to visualise the appearance, texture and even the length of the strings.

I further asked the participants to decide how the strings were attached, for instance by a safety pin, a clip, or simply tied, and that they should be attached secure enough to create a tension sufficient to maintain a position for a certain period of time.

As a result, the participants in Cycle 2 were more acceptant of the strings as 'real' and as such, their role in manipulating movement, was demonstrated by their individual engagement with the strings and their subsequent attachment to other participants, and other parts of the space, and further indicate by their descriptions which affected their movement:

C's comment:

I was thinking it was a rubber band (July 9, 2017).

C's comment indicates that the relationship between other actors and the space was elastic, suggesting a pulling and releasing of tension was experienced in the exercise:

Providing the participants with the option of defining the specific material and/or length of the 'strings' was aimed at individualising the imagistic/physical connections and their subsequent applications to various movements and actions. The personalisation of each visualisation was considered necessary, particularly when applied to the more physically challenging aspects of the exercises, such as the raising of each knee, and subsequent maintaining of that position for a sustained duration, through the attachment of a 'string' to the ceiling. The incorporation of imagery into training exercises is not exclusive to the performing arts, although its purpose is the same, to improve or enhance a particular physical action based on specific visual stimulus. Douse (2015) views imagery as "the use of images in the mind in order to alter the behaviour of the body, and relies on the implicit interaction of the mind and body" (p. 7). Based on the participants' comments and my personal observations, the Strings exercise can be acknowledged as assisting in developing an understanding of sensory, physical and spatial awareness. The data analysis indicates the participants' a) acceptance of the presence of the strings and b) their subsequent application of the strings to various actions and movements. Further, the use of strings to manipulate physical movement requires a continual focussed

attention, thereby encouraging a flow state. Furthermore, the 'pulling' of the strings creates an awareness of the 'body first', in which the body leads the mind, as opposed to the mind leading the body. Whether this is, in fact, actually occurring is inconsequential, as it is the perceived experience of the body leading the mind that lends itself to the de-domestication process. The Strings exercise could be beneficial in an acting context as it builds strength and advocates for using physical tension in a positive manner e.g. when strenuous physical action is required which must be sustained for an extended duration. The exercise further assists an actor in remaining in the moment as, in order to continue an action through its entire range of movement, the visualisation of the pulling of the strings must be maintained. Subsequently, the actor remains in a continual state of 'being present'.

Ankoku Butoh Walk:

I introduced the participants to the imagery associated with the physical movement, as outlined in the instructions, and demonstrated how each image was applied to each physical action. I further demonstrated how the walk should be performed.

Following the demonstration, the participants practised the exercise as a group, until they became accustomed to both the physical walking technique and the associated imagery.

To lessen the experience of becoming overwhelmed by multiple foci, I presented the imagery individually and in a specific series of order. Furthermore, I advised the participants to recall each image individually, rather than attempting to remember them all at once.

After practising as a group, the participants executed the walk individually, while the others observed and made comments.

The participants demonstrated an awareness of the *ankoku butoh* concept of emptiness, or what this research refers to as *vacancy*, which can be further regarded as a renunciation of the self, via a killing of the ego, as indicated by:

C's comment (when observing D):

I saw that expression as empty (July 9, 2017).

E's comment (when observing C):

It feels really empty. Empty vessel energy (July 9, 2017).

The Ankoku Butoh Walk required a high level of concentration as the participants were required to maintain a constant tempo, while remaining physically balanced and stable as they walked. The participants were also required to call upon their visualisation skills, and subsequently, connect them with their physical actions. When walking as a group, the participants had to make use of their peripheral vision in order to maintain the line, through an awareness of the other participants walking alongside of them. An actor is often required to have multiple focus and the ability to stand outside of themselves and observe not only their own actions but those of their fellow actors. The Ankoku Butoh Walk exercise required sustained multiple focus and concentration, and developed greater understandings of sensory, physical and spatial awareness, all necessary requirements in the development of the 'being present' state.

Props:

By first asking the participants to swing the bamboo like a sword several times before putting it down and continuing the action, the participants seemed better able to establish a stronger connection with the bamboo, as evidenced by:

E's comment about height and strength as incorporated in their movements:

I visualised it as always up and down and tall and strong. So, I was walking like that (July 9, 2017).

C's comment suggesting they were aware of a shift or of a 'becoming':

For some reason, it was more like the bamboo became me (July 9, 2017).

The bamboo became C and C became the bamboo. The same as the samurai and their sword, the sword is the samurai, and the samurai are the sword. In this iteration of the exercise, the addition of the tinfoil was employed as an object that was more relatable to the overall group. It was anticipated that the use of tinfoil would assist the participants in the 'becoming' process as it was a familiar substance/object. As such, the participants were asked to crush, fold, crumple and tear the tinfoil to discover everything they could about the texture and movement of the object, before attempting to bring those inanimate 'presence' qualities into their own animate bodies. Through the conscious manipulation

of the tinfoil, the participants were able to view the object from different focal points and perspectives, as demonstrated by:

D's comment associated with its pliability and substance:

> *If you move it a bit, it keeps that shape. You can put your focus on one point (July 9, 2017).*

Subsequently, D began to move as the object with actions consisting of bending and jerking.

C further demonstrated a strong connection with the tinfoil's aural 'presence', as indicated by:

> *I just found I couldn't move until someone was manipulating a piece. When I could hear it, I could move. When I couldn't move, it was just sitting there…It wasn't a conscious decision (July 9, 2017).*

C's comment that they were unable to move until they heard the tinfoil, and further, that only moving when hearing it wasn't, "a conscious decision", indicates that they were operating in response to specific elements of the tinfoil which further indicates that they were on their way to a sense of (if not entirely) 'becoming' per se, or at least becoming as one with the tinfoil. The analysis conducted and the data collated over both cycles, suggests that if an actor has some previous experience and/or familiarity with an object (as with B and the *washi*), the process of 'becoming' that object is more accessible. This was further confirmed when the *washi* (used in Cycle1) was replaced with the tinfoil for Cycle 2. Since all of the participants had some familiarity with tinfoil, the act of becoming the tinfoil, was facilitated more easily. The Props exercise required intense focus and concentration in order to remain present during the process of embodying or 'becoming' an object. Furthermore, specifically, in the case of the bamboo pole, the exercise assisted in extending the 'body maps' of the participants, enabling them to more profoundly sense the space around them. Neurologist Antonio Damasio describes the concept of 'the mind' as "an interactive relational process between brain, body and environment" (Riley, 2004, p. 451). This environment encompasses "climate, space, and any proximate objects, organisms, etc. (p. 452). During the 'becoming' process, the participants gradually revealed perceptible changes in their physical presence as they 'became' each object, while maintaining a continual 'being present' state, between each subsequent transformation. Through the embodying act of becoming, the participants were encouraged to transcend their physical limitations, and discover different pathways

of experience and movement. ‘Becoming’ an object, altered the participants’ perceptions of the object’s original purpose, thus instilling an ‘animate presence’ into an otherwise, inanimate object. Subsequently, once the objects had been instilled with a sentient energy, the object’s presence became as real as the participants’ own presence. The ‘body map’ extends to the object, subsequently making it part of your body schema, however after it is placed on the ground, the map continues (as in the action of slashing the air like a sword with the bamboo pole). Then the expanded body map reverses and begins to engulf the whole body, thus all of the body becomes the object. Thus, the object is ‘alive’ and as such, has a presence. When the participants discard the object, and continue as the object, they have essentially transferred its presence onto themselves.

The Props exercise could prove beneficial for actors in training as it makes use of all their senses to unlock different elements of performance, such as emotional or behavioural choices. Furthermore, the exercise encourages physical discovery through the exploration of physical forms, to express the subtleties of action and emotion through the embodiment of particular objects. The Props exercise requires the harnessing of multiple senses in order to establish an intimate connection with an object, so as to enhance performative expression and develop a stronger psychophysical presence. Malafouris (2008) posits that “if the body shapes the mind then it is inevitable that the material culture that surrounds that body will shape the mind also” (p. 3), while further observing that “objects and tools attached to the body can become a part of the body as the physical body itself” (p. 9). Petit (2010) contends that “the shape of the energy within us is the same shape as the body” and “we send ourselves towards an object or an image. Once we become one with the image [or object] we can feel its quality, sense its personality, receive impressions and impulses” (pp. 18-20). If an actor is to regard an inanimate object as having a presence, then the object must surely be considered as having an ego-less or neutral presence. Thus, through the act of becoming such an object, the Props exercise could encourage an actor to equally assume a ‘humble presence’. Furthermore, by interacting with an inanimate object with the belief that it indeed does have a presence, could further encourage an actor to become more aware of their own animate presence. Malafouris (2008) contends that to the Mycenaean warriors of ancient Greece, their swords were an extension and subsequent transformation of themselves, resulting in “a substantively different human/non-human hybrid” (p. 8). Malafouris (2008) further posits that, to the Mycenaean warrior, their sword “is ‘alive’ as a material agent in a cognitive sense by directly participating in the distributed cognitive system that

defines the boundaries and contours of the Mycenaean lived body" (p. 7). Malafouris' observation can be directly compared to the connection made by this research between the samurai and their sword and subsequently, the application of the concept to the Props exercise, specifically its use of the bamboo poles. Just as the samurai is the sword, the actor is the prop.

Discipline Category: Exercise Origins and Objectives

The **Seiza** exercise is an original exercise derived from an exercise I experienced during a workshop with Mikami Kayo (August 1, 2013), in which participants were required to sit in *seiza* (a traditional Japanese seating position), listening intently, while Mikami discussed the various physical challenges we were to encounter in the workshop. After about 20 minutes, we were asked to stand up, whereby we slowly came to our feet and began shakily walking around the room. Mikami responded to our various physical responses, by stating that *now* we had become aware of how to walk in *ankoku butoh*. Mikami's observation indicates the roles that pain and/or discomfit play in the practice of *ankoku butoh*. This exercise is designed to establish a synergistic alliance between body and mind through the application of a sustained physical position while listening to a sound effect. In this exercise, the actor is expected to physically embody the following sounds: rain, wind, and the ocean. The exercise is aimed at improving focus, concentration, and visualisation skills, and in the process, psychological and physical discipline, all necessary elements for enhancing the state of 'being present'. A further acknowledgement of Mikami's application of the *seiza* position, this exercise was intentionally chosen as the beginning exercise of the discipline category, as it introduced the participants to the psychophysically challenging exercises that were to follow.

The **Elements** exercise is an original exercise concerned with an immediate physical response to an external sound stimulus (the tapping of sticks) in order to 'become' the following visualised elements: Rock, Lightning, and Mist. The contrasting composition of the elements employed in the exercise are designed to evoke different physical responses in an actor, thus establishing a perceptive body. The instant response and sustained durational aspect of the exercise is further aimed at enhancing psychological and physical discipline. During this exercise, the actor is expected to maintain a continual focus between moments of action and in-action, thus assisting in the development of flow, an essential requirement in the state of 'being present'.

The **Transformation Faces** exercise is an original exercise derived from several exercises I have experienced, as outlined below:

During a Dairakudakan workshop (April 11, 2015), I experienced a series of facial transformational exercises using the following images as inspiration: a Japanese Noh *hannya* mask and an *ukiyoe* woodblock print by Tōshūsai Sharaku, "Ōtani Oniji III in the role of the servant Edobei in the play "The colored reins of a loving wife" (1794).

During a Waguri Yukio workshop (July 17, 2013), I was introduced to an exercise where we were asked to become a physical representation of Francis Bacon's painting "Three Studies for a Self-Portrait" (1979-80).

I further incorporated the image of Edvard Munch's "The Scream" (1893) as a fourth face.

This exercise requires acute concentration and focus as the actor embodies the presence of the various predesignated facial images. Once this is achieved, a transformation of the embodied presence from one facial image to another follows, subsequently aimed at developing a resting present state (between each transformation) and a fluid present state (during each transformation). Attention to the 'hybrid moments' between the transition from one image to another, requires a moment by moment attention, via the application of Hijikata's *magusare* process. The durational aspects of the exercise when sustaining a particular facial expression are further designed to develop processes related to developing psychophysical discipline.

The **Transformation Walks** exercise is an original exercise consisting of seven walks. A fundamental training technique of the de-domestication process is the use of various alternative modes of walking which Kurihara (1996) contends "is the foundation of the butoh body" (p. 109), that demands "tremendous concentration and energy" (ibid). Waguri further posits that "metaphorically, physically, we walk to go forward – to live" (Interview notes, June 9, 2017), and as a result – to be present. These walks have been derived from various *ankoku butoh* walks that I have experienced with different teachers (as acknowledged), and of my own creation:

Reverse Walk is a modified form of the traditional Japanese walking method of *namba aruki* which employs a right arm, right leg, left arm, left leg motion, as opposed to the domesticated approach of right arm, left leg, and left arm, right leg. The stance at the beginning of this walk is similar to a karate *zenkutsu-dachi* or front stance, while the swinging action that accompanies the walk could be compared to a *Shotokai* karate punching action (Nihon Karate Do Shoto-kai, n.d., "Stances").

Tightrope is an original walk inspired by the image of a tightrope walker on a high wire.

Crane is an original walk inspired by the image of a crane wandering through a marsh.

Beast is an original walk based on the image of a beast (of the actor's own creation), walking on the ground on all fours.

Sculpture is developed from a walk called 'Maya', I experienced with Waguri Yukio (July 16, 2013). In Sculpture, I maintained the arm positions of Maya but eliminated the counting time (of 10 seconds) for raising, holding, and lowering the legs.

Extinct Bird is developed from an exercise I studied with Mikami Kayo (August 1, 2013). In this exercise, the emphasis is on the fact that the bird is extinct, therefore it no longer experiences pain.

Minotaur is developed from an exercise I studied with Waguri Yukio (July 18, 2013) and Dairakudakan (April 19, 2015). Waguri referred to this walk as 'Bull' while Dairakudakan taught a variation called '*kemono*' (creature). In Waguri's version, the Bull treads lightly and moves silently, whereas in Dairakudakan's version, the arms of the creature are crossed in front and its 'hooves' are thrust hard into the ground, accompanied by deep breathing as the body moves in an up and down motion. Minotaur is a hybrid of these two incarnations in which the arms are uncrossed, the feet are thrust hard into the ground, breathing is natural, and the body remains level, through the movement.

The Transformation Walks exercise is an extension of the Transformation Faces exercise and is designed to encourage an actor to make use of their entire body in order to embody the presence of each walk. This exercise applies Hijikata's second method of teaching his *butoh-fu*, in which the actor is required to follow a specific form, while embodying an accompanying image. As such, the actor is required to visualise the environments associated with particular walks, such as the high wire for the Tightrope walker, the marsh for the Crane, and the sky in which the Extinct Bird flies. When visualising a specific walking form, the actor is further expected to visualise and embody any perceived physical appendages associated with a particular form, such as the horns and tail of the Minotaur. The exercise requires a psychophysical disciplinary approach to facilitate the physical challenges of each walk while maintaining an awareness of any associated imagery. The acute attention to maintaining form and the 'hybrid moments' between each transition requires a continual hyper-focus aimed at developing flow, a necessary component of the 'being present' state.

The **Environments** exercise is an original exercise concerned with gradual transformation and designed to develop a heightened awareness of the environment or

space, in which an actor is present. As the actor transitions from one environment to the next, they are expected to reveal any subsequent changes in their body, while adhering to the physical form established at the beginning of the exercise. Thus, through a disciplined process of a sustained but responsive physical form, the actor develops a perceptive body, responsive to the slightest changes in the spatial environment. The exercise adheres to Hijikata's *magusare* concept whereby each moment is experienced, including the 'hybrid moments' between the entering and exiting of each environment. The transitional process between one environment and the next could be compared to high speed photography whereby, each photographic image reveals each subsequent moment of movement. A disciplined adherence to a specific form while revealing perceptible changes in the body as its experiences different environments requires a continual focus designed to place an actor in a flow state, further enhancing the development of the 'being present' state.

The **Stationary Walking** exercise is an original exercise designed to temporarily separate the psychological and physical states for the ultimate purpose of establishing a unified psychophysical state of 'being present'. Through a disciplined and focussed approach, the actor embarks on a parallel psychological and physical journey, maintaining an increasingly challenging physical action of walking on the spot, while navigating a visualised journey. The concept of a parallel psychophysical state, as suggested by Spinoza's Cartesian Split as an alternative to the dualistic approach of Descartes, posits that, although a bodymind connection exists, the body and the mind's perceptions and sensations are experienced differently, in parallel. The dual psychological and physical focus of the exercise is aimed at encouraging the actor to negotiate, through a disciplined approach, a reunification of the two states, thus forming a singular 'being present' state.

Action Cycle 1: Exercise Implementation, Reflection and Analysis

Seiza:

The exercise began with the participants seated in *seiza* with their eyes half-closed and focussed on a point a metre in front of them.

The participants were then asked to *vacate* their minds of all external thoughts.

Next, a rain sound effect was played.

As the rain effect played, the participants were asked to de-visualise all visual and aural distractions, including the lights in the studio and the traffic noise outside, until their complete focus was on the sound of the rain.

The participants were asked to continue to focus on the sound of the rain until they felt that they had 'become' the rain, at which point, they were to stand up and begin moving *as* the rain.

The exercise was then repeated using the sound effects of wind, and the ocean.

The participants initially found it challenging to maintain the *seiza* position. B commented on the difficulty they faced in rising to a full standing position after being seated for a period of time in an uncomfortable position:

> *I was thinking, I got on my knees, now how do I stand up from here? (June 18, 2017).*

However, once the exercise had progressed to the wind effect stage, B was becoming more accustomed to the seating position, as indicated by:

B's comment:

> *I think just having the practice of it. The more you do something the better, the more [you become] in-tune with the whole thing (June 18, 2017).*

During the rain stage, A found little difference between this exercise and previous exercises concerned with 'becoming':

A's comment:

> *I felt the rain, but the exercise itself didn't feel any different from anything we've already done (June 18, 2017).*

As such, A was unsure whether the discomfort of the seating position was beneficial to becoming the rain:

> *I haven't tried it without the pain, the gaman [perseverance] thing. I don't know if I could do it without it (June 18, 2017).*

In response, B commented that the sustained discomfort enhanced the application of the exercise:

> *But you need more energy to concentrate on the wind when you are uncomfortable. So, you're having more focus on that just by the discomfort. The more you do it the better you are at it (June 18, 2017).*

A asked if they could try listening to the sound effect without sitting in the *seiza* position.

In responding reflexively to the workshop process, I asked the participants to begin in a standing position for the ocean effect phase of the exercise.

After attempting the exercise from a standing position, A commented that the exercises experienced previously (while seated in *seiza*) may have assisted in achieving the exercise outcome:

> *I think the gaman thing may have helped for the first three times…because it blocks out any other stimulus you may have (June 18, 2017).*

A's comment aligns with Bastian et al's (2014) observation that "pain's capacity to capture attention and focus awareness on the immediate physiological condition of the body can also increase sensory engagement" (p. 260). Consequently, the concept of becoming the ocean was more accessible to A, directly as a response to the pain and discomfit associated with the challenging physical positon.

When it came to the ocean sound effect, B commented on responding to the familiarity of the environment in assisting the outcome:

> *I got into it pretty quickly because I like the beach…I suppose because I have gone down the beach and I love the sea and I've watched the waves (June 18, 2017).*

As with the Props exercise, in which they had a familiarity with the *washi* paper, B associated the ocean sound effect with the experience of being at the beach, which they had a strong connection with. This is further evidence that if an actor has an emotional

connection to an object and/or experience, they are likely to find it easier to 'become' such an object/experience.

Although A initially had difficulty in 'becoming' the rain, and felt that this exercise "didn't feel any different from anything we've already done" (in previous exercises), once presented with the opportunity to attempt the exercise from a standing position, A did, in fact, experience a difference. As such, A came to the decision that the discomfit and subsequent *gaman* (perseverance) required to maintain such a position, proved to be more efficacious than from a standing position, when attempting to become the sound effects. The data suggests that, to varying degrees, high levels of discipline and concentration were necessary for the participants to maintain the *seiza* position and to able to shift focus from the discomfit of the *seiza* position to becoming the elemental sound effects.

Elements:

Prior to the execution of the exercise, I again explained to the participants that it wasn't necessary to *look* like a particular element, but rather, to capture its *presence*. Consequently, the actual form of each element was left up to the participants to decide. As per the exercise instructions, upon hearing the tapping of the sticks, the participants were expected to instantly transform into an element and sustain the action of that element until the sticks were tapped again. Furthermore, between each transformation, the participants were asked to *vacate* their minds in order to refocus on the next element.

The participants began the exercise in a standing position.

The first element the participants were expected to become was a Rock. As the instructions required, the participants were to move only 'one centimetre in a thousand years', with the objective being to reveal minute moments of movement within a heavy, grounded and disciplined structure of motion. This required the participants to concentrate and focus on the properties of a rock such as its weight, mass, texture, and further on the spatio-tempo considerations of time, tempo, and rhythm.

The next element was Lightning. I emphasised that the participants were not being struck by lightning, but actually *were* lightning. The objective of introducing this particular element was for the purpose of evoking the lightning's energy and power, by embodying the sharp, explosive properties of lightning.

The final element introduced was Mist. As mist, the participants were asked to maintain a very light 'footprint' through the space as they gradually dissipated into the atmosphere. Subsequently, the lighter they became, the higher they would physically rise. The objective of this particular stage of the exercise was to reveal properties associated with the element of mist that would seemingly suggest an effortless and formless motion.

A's comment on concepts of balance associated with the timing of movement in regards to the Rock element, indicated a developed awareness of the becoming process:

> *I thought I am going to be in this intermediate step position for a thousand years so it better be something stable. By stepping down harder, I was more balanced (June 18, 2017).*

By quickly shifting from one element to another, the participants were required to adjust their concentration and focus accordingly to the differing weight, rhythm, consistency and essential properties associated with each element. Furthermore, they were expected to maintain the *presence* of each element for alternate durations, as determined by the tapping of the sticks.

It was evident that the participants found the Lightning element to be particularly challenging, as indicated by A and B's responses to the difficulty of sustaining breath during the exercise:

A's comment:

I didn't breathe (June 18, 2017).

B's comment:

Yeah, I wasn't breathing (June 18, 2017).

Besides the difficulty associated with becoming the Lightning element, the participants' physical immersion in the exercise overall demonstrated a deeper awareness of the discipline required to embody each element. A's comment, regarding the necessity to establish a strong, balanced starting position in becoming the Rock element, further demonstrated a psychophysical connection between visualisation and physical action. Moreover, the difficulty the participants experienced in breathing during the Lightning element was evidence of how a strong, concentrated focus can influence physical responses.

Transformation Faces:

The participants were initially asked to analyse the images of four faces, making note of the defining characteristics of each face, as follows:

Hannya-Face: round eyes, turned-up mouth, sharp teeth, horns (although the participants were not expected to physically demonstrate the horns, they were to remain conscious of them).

Ukiyoe-Face: Crossed eyes, turned-down mouth.

Scream-Face: Oval-shaped mouth.

Bacon-Face: Up, middle and down facial distortions.

The participants were then asked to direct their focus and attention to the task of experiencing the presence of a two-dimensional facial image.

Beginning in a standing position, the participants were asked to transform from one face to another.

Between each transformation, the participants were asked to *vacate* their minds (by assuming a responsive present state), in preparation for the next transformation.

Next, the participants were asked to walk forward, keeping in a straight line as they continued to transform from one face to another.

Finally, the participants were asked to transfer their faces (as per the instructions) as they passed by each other.

I tapped the sticks together to mark the beginning and end and to increase and decrease the pace of each transformation.

I also emphasised the importance of being aware of the hybrid moments between transforming from one face to another, or in the case of the Bacon-Face, between each of its three phases. Experiencing the *hybrid moments* as applied to Hijikata's concept of *magusare* is crucial to maintaining a continual flow of concentrated focus. I further emphasised the necessity to maintain a face for a sustained period of time, to encourage the development of psychophysical discipline as part of the development of the 'being present' state.

I observed that the participants were able to effectively respond to the cues to transform from one face to another however, B found it challenging to maintain a particular face for a sustained period of time, as evidenced by:

B's comment:

The cross-eyed [Ukiyoe Face] is a bit hard (June 18, 2017).

B's difficulty with this particular facial expression appears to be chiefly focussed on the crossing of the eyes, a physically challenging action, to begin with. The addition of movement while maintaining the cross-eyed position further added to the difficulty. However, this research posits that it is the difficulty of a particular action or movement that develops discipline, as the actor is compelled to focus more intently to complete the exercise.

The Bacon Face was intentionally designed to be physically challenging as the participants were required to follow the up, middle, down sequence of the participants walking alongside of them and also the participants walking towards them. For instance, if a participant coming towards them was at step two (middle), then the participant would need to continue the movement into step three (lower). To further encourage ensemble discipline, the participants were asked to walk in a line using only their peripheral vision to maintain an awareness of the other participants walking alongside of them. To assist the participants to walk together in a straight line, I asked them to visualise a wooden skewer passing through each of their bodies, thus holding them together. Transforming while moving, added an additional level of difficulty to the exercise as the participants had to continue moving as they transformed from one face to another, while paying attention to the hybrid moments between each face and, in the case of the Bacon-Face, between each phase. However, despite the difficulty, A found the transformational aspects, and in particular, the hybrid moments, to be beneficial, in regard to developing their ability to retain focus during each subsequent transformation, as indicated by:

A's comment:

> *Well, I think I actually learnt a bit from those exercises especially because you had a focus on the in-between aspect, like even when we were changing the expressions from the Hannya to focusing on the in-between part, that was something I've never done before (Interview notes, June 21, 2017).*

A's comment further suggests that the hybrid moments during the transitional process assisted in the transference of the participants' presence from one face to another, further encouraging a continual focussed attention.

Transformation Walks:

As indicated in the exercise instructions, Reverse Walk was chosen as the beginning walk due to its uncomplicated application and its clear demonstration of Hijikata's de-domestication process of the body through its re-assessment of the common daily movement of walking.

The participants began the exercise by walking about the room in their natural, domesticated manner.

Intermittently, I would tap the sticks signalling for them to stop and check their body position, to draw attention to their domesticated method of walking as demonstrated by its opposite arm and leg motion.

Next, I demonstrated the Reverse Walk, and explained its subsequent 'de-domestication' into the walking style of contemporary society.

The participants initially practised an exaggerated version of the walk where they were instructed to swing their arms, propelling their body forward as they glided across the floor, before gradually reducing the movement until their body straightened and their arms swung more naturally.

After several minutes of practising the Reverse Walk, the participants returned to their domesticated walking styles, where I observed that they walked in a more upright, poised and confident manner, further evidencing this research's contention that by focussing on alternative modes of action and movement, an awareness of the original, conventional action/movement is enhanced (June 18, 2017). Consequently, the actor moves in a more mindful manner, thus remaining in a continually present state. Presenting the participants with an alternative approach to the domesticated movement of walking, was designed to introduce them to the possibility of alternate modes of movement, and to prepare them for the walks that were to follow.

The next series of walks began with the Tightrope Walk, where the participants were asked to visualise the exact height they were suspended above the ground as they

walked on a wire, while maintaining an awareness that, if they were to lose balance, they could potentially injure themselves. The ever-present (imagined) risk of danger was designed to encourage the participants to remain in a continual 'being present' state.

For the Crane Walk, I asked the participants to view themselves as a crane walking through a marsh in search of food, where each step was to be considered challenging as the mud sticks to their spindly legs. Associating the actions and movements of the walk with the daily struggle of searching for food, was further designed to place the participants in a survival state which by necessity, is a continually present state.

For the Beast Walk, I asked the participants to view themselves as a beast (of their choosing), with the only restriction being, that it must walk on all fours. Once they had established a beast form, they were expected to maintain that form throughout the exercise. This was to assist the participants to engage on a psychophysical level, by connecting physical actions and movement with a visualised image, and further aimed at encouraging the participants to maintain a continual present state.

For the Sculpture Walk, I emphasised the importance of maintaining the correct arm positions while walking in a smooth, continual motion. This dual attention was aimed at placing the participants in a continual state of focus and concentration, as they attempted to maintain the correct walking form.

For the Minotaur Walk, the participants were required to maintain a continual awareness of the creature's horns and tail. Moreover, the participants were expected to equally allocate their focus and concentration on the physical and psychological aspects of the movement, through a tangible and embodied interaction.

For the Extinct Bird Walk, I informed the participants that since they no longer 'existed', accordingly, their body should no longer feel any pain or discomfit. This particular walk was chiefly focussed on the development of psychophysical discipline.

The exercise began with the participants practicing each walk individually, then as a group.

When walking as a group, I encouraged the participants to maintain a straight line by visualising a 'skewer' holding them together, encouraging their understanding of this through their use of peripheral vision. This stage of the exercise was aimed at developing ensemble discipline through a sense of camaraderie through the sharing of a physically

challenging experience. The application of peripheral vision while maintaining the line was further aimed at encouraging the participants to 'be present' during the walking experience.

Next, the participants were required to transition from one walk to another while maintaining an equal focus on the hybrid moments between each transformation.

The participants had difficulty maintaining some of the walking positions for extended periods of time, particularly the Sculpture Walk with its dual focus on maintaining the structured arm positions throughout the walking motion, as evidenced by B's comment suggesting that the dual focus/action was difficult to maintain as:

I've got no balance (June 18, 2017).

Although B perceived the inability to maintain balance as negative, in fact, the difficulty of the exercise was intentionally designed to be challenging and aligns with Hijikata's philosophy of striving "to increase the athleticism of the body: its strength, pliability, ability to contort, and its ability to remain off balance" (Baird, 2012, p. 7). Consequently, I explained to the participants that the most effective way to execute each walk was to simultaneously focus on any accompanying imagery while constantly self-correcting their technique. Focussing intensely on the imagery associated with the movement can assist in overcoming the physical challenges of maintaining the position. From a performative position, in asking the participants to experience emotions and expressions of fear and danger, the exercise was aimed at linking the psychological internalisation of the associated imagery with the physical manifestation of such imagery. A found it to be particularly challenging to express emotion through the physical engagement of the entire body as applied to the Transformation Walks as evidenced by their comment that:

> *I can do the expression transitions [in Transformation Faces] easier because I know the emotion behind it but connecting emotion in a physical stance is difficult (June 18, 2017).*

In response to A's comment, I reminded the participants that when becoming something in *ankoku butoh,* the motivation is not to seek out the correct emotional response, but rather to capture the psychophysical presence of what it is they are trying to become.

Environments:

Whereas the Elements exercise requires an actor to become a particular element, in the Environments exercise, the actor is not 'becoming' an environment but rather passing through each environment. As such, they must physically reveal the subsequent changes that occur as they enter and exit each environment.

As indicated in the instructions, the participants were expected to physicalise what was occurring within their bodies as they encountered the three different environments: A wall of stone, a wall of water, a wall of fire. These environments were selected as they offered a clear contrast in physical responses changes in the body as it enters and exits each environment.

The Stone environment was intended to encourage intense, heavy movements as the participants experienced the crushing weight of the almost impenetrable stone wall.

The Water environment was aimed at developing subtle, fluid, light movements, as the participants navigated their way through the wall of water.

The Fire environment was designed to reveal desperate, unbearable physical responses to the excruciating pain of struggling to escape from the burning inferno.

The participants were expected to approach each environment with the notion that there was no other way around, but to enter the environment. I again emphasised the importance of the hybrid moments upon entering and exiting each environment, and the necessity to experience each moment of movement, beginning with walking through empty space, the hybrid moments between the space and the environment as it is entered, the journey through the environment and the hybrid moments between the environment and the space as it is exited.

The exercise began with the participants assuming the Minotaur position as utilised in the Transformation Walks. This position was chosen as it was physically challenging, and as such, difficult to maintain while passing through each environment.

I tapped the sticks to indicate the beginning and end of each environment.

The participants began walking through the space, before encountering the first environment of Stone. I observed few perceptible physical changes as the participants entered and exited the Stone environment, with the exception of the physical struggle to

maintain the correct Minotaur form, with any changes primarily reflected in their facial expressions rather than their entire body (June 18, 2017).

I further observed no perceptible changes in the participants as they entered and exited the Water environment (June 18, 2017).

Upon encountering the Fire environment, the participants were better able to demonstrate an appropriate physical response. However, as with the previous environments, there was no apparent physical indication of the hybrid moments during the entering and exiting of the Fire environment (June 18, 2017).

Due to time constraints, the data analysed here comes from my observation notes rather than from participant responses to the exercise. As such, based on my observations the participants had difficulty revealing any physical changes in their body as they encountered the different environments, with the exception of the Fire environment, where they demonstrated some discernible physical responses. Further, there was little indication of the hybrid moments between entering and exiting each environment. Upon reflection, it appears that the major reason the participants were unable to clearly reveal any physical changes in their bodies as they encountered each environment was due to the difficulty of trying to maintain the Minotaur form. However, this does not necessarily indicate that the Minotaur form should be replaced with a less physically challenging form, because, as this research posits, the attempt to achieve the correct physical form requires an attentiveness that is conducive to the state of 'being present'. The exercise aims of developing awareness of the surroundings and environment suggests that by maintaining a continual present state, an actor should remain alert to any physical changes they encounter in each environment and respond accordingly.

Stationary Walking:

The participants were initially trained in the correct walking position, as indicated in the exercise instructions.

Next, they were informed that they would be embarking on a virtual journey to the nearest train station, paying attention to the shops, cafes and surrounding streets.

The participants assumed the starting position and began walking on the spot. As they walked, I corrected their physical technique to conform to the requirements of the walking position.

Next, I gave the participants specific directions to the route to the train station.

The participants were asked to follow those directions in their mind while continuing to maintain a stationary walking position.

Once the participants had virtually reached their destination - the train station, I directed them back to the studio, where they physically came to a stop, indicating the end of the psychophysical journey.

A commented that they began the virtual journey by placing their consciousness into a third-person's view perspective:

> *I think it was because at first, I pictured myself going from this room to that one and the easiest way to do was to see myself walking there (June 18, 2017).*

In response to A's use of a third-person's view, B related it to the (possible) experience of playing video games:

> *If you do video games quite a lot maybe you get that [third-person view] version of it (June 18. 2017).*

The participants' responses are inconclusive as to whether the exercise was successful in placing the participants in a 'being present' state as they psychologically walked around the local area, while maintaining a corresponding physical walking form. However, the participants' unfamiliarity with the local area (as the studio was situated in an area the participants had never been to), may have had some effect on their ability to be fully present during the exercise, as they were required to focus on my verbal directions, as opposed to visual cues. Furthermore, the participants' application of a third-person view differed from the exercise's original instruction which was aimed at being viewed from a first-person perspective.

Exercise Development

Based on the participants' comments and my observations of Cycle 1, I implemented the following developments to the Discipline exercises for application in Cycle 2:

Seiza:

Although the exercise initially proved challenging for A due to their confusion as to the different approach and purpose of this particular exercise and previous exercises aimed at 'becoming', A eventually came to the realisation that the physically challenging seiza position did have some effect on directing focus to the sound effect, subsequently assisting in the becoming process. Therefore, based the participants' responses, there was no further development of the exercise for Cycle 2.

Elements:

I allocated more time for the participants to experiment with the different properties associated with the elements prior to transforming from one element to the next. I further reinforced the concept that they were to capture the *presence* of the elements rather than trying to physically resemble them. I also made further use of the sticks to begin and end each element and/or to slow down or quicken the pace of the transformations. I further decided to begin the exercise with the participants walking in a circle rather than from a stationary position, and to continue walking between each transformation.

Transformation Faces:

I allocated more time for the participants to examine each face prior to attempting the transformation process. I also explained the inspiration behind each face to further generate an emotional connection to the faces, as follows:

Hannya-Face: In Noh theatre, the *Hannya* represents the role of a jealous demonic hag.

Ukiyoe-Face: The character in the image represents a Kabuki actor, and as such, the emphasis should be on the theatricality of the character.

Scream-Face: The focus should be on the tragic aesthetic of the face manifested in a silent scream.

Bacon-Face: The physical distortion of the face represents an internal psychological torment.

I further emphasised the importance of capturing the *presence* of each face rather than trying to look like them.

During the moving transformation, I informed the participants that, as they transform, they should make use of their peripheral vision, to become more aware of the presence of the other participants walking alongside of them.

During the transferring of faces, I emphasised that the participants should not only maintain an awareness of the presence of the participants walking alongside of them, but also an awareness of the presence of the others coming towards them. This was aimed at encouraging the participants to be continually present in the moment.

Transformation Walks:

I allocated more time for the participants to practice each walk individually before practising as a group. I further stressed to the participants to maintain a continual focus throughout the transformation process including the hybrid moments occurring between each walk. This was designed to encourage a disciplined focus and connection between thought and action.

Environments:

I continued with the Minotaur stance, but explained the importance of maintaining the correct form as the participants passed through each environment, and that, although the stance would naturally alter as they encounter different environments, the overall form should remain consistent. Subsequently, I spent more time demonstrating the correct Minotaur form and allocated more time for the participants to practice it. The maintenance of the correct walking form while encountering each environment was aimed at developing multiple focus and discipline.

Stationary Walking:

During the original process of designing the exercise, I had only envisaged the virtual journey to be visualised from a first-person viewpoint. Therefore, A's application of a third-person's perspective inspired me to re-purpose the exercise for Cycle 2, thus asking the participants to switch between both viewpoints to see how it would affect the experience of the exercise.

I spent more time demonstrating the correct walking position and for the participants to practice the position before beginning the virtual journey.

Finally, I asked the participants to create their own virtual journey, using a route familiar to them.

Action Cycle 2: Exercise Implementation, Reflection and Analysis

Seiza:

The participants appeared to have little difficulty in maintaining the *seiza* position throughout the exercise, as evidenced by D's comment concerning the requirement to half-close their eyes, rather than any physical challenges associated with the seiza position:

> *Actually, for me the most difficult part was the half-closed eyes. I wanted to close them or open [them] (July 9, 2017).*

E's comment further suggested that the physical challenge framing the exercise was something they responded to in a positive manner:

> *I'm good [remaining in the seiza position] for nine minutes* (July 9, 2017).

Further, C indicated that they were able to sustain any discomfit associated with the *seiza* position until after the exercise was completed, indicated that they were able to enter a 'being present' state:

> *Not while I'm [present] in that space, but afterwards (July 9, 2017).*

C's comment suggests that they were able to maintain intense concentration which Dresner (2019) contends, "is more general and broad than focus but the need to concentrate is also an essential component of your job as an actor" (p. 59). This was demonstrated by C's delayed onset of discomfit, which was not apparent until after the exercise had concluded. The participants' responses and my observations indicate that through the deliberate application of a physically challenging *seiza* position, the exercise compelled the participants to disassociate from any physical discomfit through an intense focussed concentration on the aural stimuli. As such, this concentrated focus encouraged the participants to experience flow, which Douse (2015) views as "tacitly anchored in bodily modes of action and reflection" (p. 10). Consequently, I would suggest that by focussing attention on external elements such as sound, has the potential to improve moments of concentration, thus assisting in the development of becoming present in the space. The exercise further suggests that an actor becomes present in the space through a combination of discomfort and through a focus on ignoring discomfort in favour of honing listening skills in an attempt to become something 'other'. Therefore, it enhances an actor's psychophysical experience of being present through varying degrees of comfort and discomfit correspondingly with varying levels of focus and concentration.

Elements:

As a result of allocating more time for the participants to experiment with the different properties associated with the elements prior to transforming from one element to the next, the participants appeared to be more engaged with this exercise in Cycle 2, demonstrating clear and concise transitions from one element to the next. Furthermore, their body movements suggested that they were embodying each element rather than trying to look like a particular element, while maintaining focus between each transformation. The intensity of the participants' continual focus may be attributed to the application of continuing to walk between each transformation. This suggests that continual motion between transitions prevents a stop-start mentality, thus making it advantageous to maintain flow. The theory of flow can be applied to the analysis of the emerging data above as flow is understood as a state that enhances the richness and quality of a creative discipline. Thus, the participants' responses to the exercise, align with entering a flow state, where through the elimination of distractions (as in de-visualisation), and a total immersion into an activity, subsequently creates an 'optimal' experience (Csikszentmihalyi 1990, p. 211). The research therefore suggests in application, a sense of alertness, effortless and unselfconsciousness was experienced, while difficulty or discomfort was only identified after the completion of the exercise. The anticipation of the participants was palpable as they awaited the next instruction to transform and this anticipation served to enhance the physical tension required for the exercise. The exercise also assisted in developing quick response times as the participants transitioned from one element to the next.

Data further suggest that a high level of psychological and physical discipline was required as the participants had to instantly respond to the tapping of the sticks, then maintain the subsequent physical response for a sustained duration of time. The unfixed rhythm established by the tapping of the sticks encouraged the participants to be in the moment as they were required to respond without forethought to this external command by making changes to their body position to represent each element. The challenge posed for the participants was the need to adjust and readjust their bodies instantly and accordingly to achieve the responsive position, while listening attentively to the external stimuli of the tapping sound of the sticks. The data further suggests that it was only through a complete engagement of the senses that the participants were able to maintain the responsive positions over a sustained period of time. Moreover, the act of anticipation of the next command for movement required the participants to be in a continual present

state. Ravid (2014) posits that "by working on timing in various ways, temporal presentness moves to the fore of the practitioners' attention" (p. 207). Through the process of de-domestication, the exercise assisted the participants in developing a 'being present' state, that fluctuated equally between, moments of action and in-action, as they rapidly transformed into the presence of an element, returned to a present state, before transforming into the presence of the next element.

The data further indicates that a psychophysically disciplined approach is a necessary requirement for developing the 'being present' state. Each aspect of the exercise created a different temporal experience, as determined by the cues given by the tapping of the sticks. The time experienced during the physical embodiment of each element differed from the time experienced during the slow walking action between each transformation. These multiple experiences of time further enhanced the participants' awareness of 'being present'. This corresponds with Ravid's (2014) contention that "physically experiencing the contrast between extremely quick and strong movement and complete stillness within a changing temporal pattern is translated into heightened temporal presentness" (p. 215). Rapid and gradual changes in psychophysical expression generate different experiences for the actor, intensifying the movement and heightening the sensitivity of the actor as they are stimulated by changing rhythms while being present in the same space. Finally, having the ability to instantly embody an image and convey meaning using your body develops versatility and initiative in an actor. In addition, this exercise suggests that, having a ready body, a body full of expressive potential, enhances an actor's overall ability to remain present in the space.

Transformation Faces:

In allocating more time for participant experimentation and examination of each face prior to attempting the transformation process and a lengthier discussion on the inspiration behind each face, the participants came to a better understanding of the importance of capturing the *presence* of each face, rather than trying to resemble them. As a result, the participants demonstrated consistent focus and clear transitions from one face to another during the exercise, suggesting that the extra time allocated was beneficial to the experience. As with Cycle 1, however, I observed that the participants had difficulty maintaining a particular facial expression for an extended period of time. Perhaps this was a result of a lack of physical conditioning, rather than an inability to maintain focus, as the facial muscles tend be overlooked in exercise training.

Furthermore, the participants' reactions to their application of peripheral vision during the transferring of faces were varied, as evidenced by E's response to the difficulty of maintaining the peripheral as a focus throughout:

> *You can't see their face with your peripheral vision (July 9, 2017).*

And further, by C's alternate comment:

> *Although you can't consciously see things with your peripheral vision, you unconsciously can, so we can learn to react to that unconscious signal. So, we can see but we're not consciously aware of it (July 9, 2017).*

I responded that although it may be difficult to see their faces, it was important to sense the *presence* of the other participants walking alongside of them. Overall, the data suggested that the exercise assisted in developing both personal and ensemble discipline through the participants having to maintain a particular face for a sustained period of time, while moving in collaboration and in alignment (in space and time) with each other. The data suggest that the participants were required to remain in a continual present state so as to transition smoothly from one face to another, focussing particular attention on the hybrid moments between each face. The data further indicates that the present state is facilitated through the occurrence of the transformation experiences associated with the different faces, including the use of precise, focussed movements. Further, the research posits that by focussing on the physical and emotional expression of the image stimuli, the participants were able to instantly transform from one face to the next, and the dual challenge of maintaining a fixed facial position while moving encouraged discipline. The Transformation Faces exercise draws similarities to the work of Grotowski in which, according to Home-Cook (2001), Grotowski's actors created "their own masks by using their facial muscles alone. This not only mesmerized the spectator but actually induced a trance like state in the actor which produced spontaneous, though structured, vocal and gestural impulses in performance" (p. 8). The variation in timing and duration as determined by the tapping of the sticks, further encouraged an energetic and alert flow state within the participants. Ravid (2014) contends that "the experience of each moment depends on the way the flow between one moment to the next is timed" (p. 207). Further it became evident that the exercise clarified and intensified the importance of muscle memory in the transformation process and how this concept reveals perceptible physical changes during each transition. For actor training applications, the actor's 'being present' state is developed during each transformation and also during the space between each

transformation, which assists in developing the necessary focus and concentration required for a specific process of performance.

Transformation Walks:

In allocating more time demonstrating the correct technique and explaining the imagery behind each walk, allowing more time for the participants to practice each walk individually and by emphasizing the importance of the hybrid moments between each transformation, I attempted to address the associated challenges embedded into the exercise. Although the exercise proved to be physically demanding for the participants and challenged their ability to continue through the discomfit that accompanied particular aspects of each walk, as they continued to practice, the signs of physical tension in their bodies gradually reduced as their technical prowess increased. This suggests that this exercise requires repetition and continued practice. The Transformation Walks could be considered as a form of walking meditation, which Hann (1995) regards as "a live training to keep your mind in the present moment" (p. 37). The exercise also presented further challenges as the participants had to remain conscious of each other's presence throughout by applying their peripheral vision, while simultaneously remembering the techniques and imagery for each walk. However, once the participants had mastered the specific body positions and became more attuned to each other's presence, they established a similar pace and alignment and moved with greater confidence. The data suggest that the exercise assisted in developing personal and ensemble discipline as the participants were encouraged to maintain a particular position for a sustained period of time while using their peripheral vision to remain in alignment with the other participants.

The exercise further increased focus and concentration and required the participants to remain in a continual state of flow as they transformed from one walk to another, paying particular attention to the hybrid moments between each walk. As each walk was conducted according to the cue of the sticks, this encouraged different experiences of the present time, in which the participants were operating. Ravid (2014) suggests that "by juxtaposing exercises with different temporal structures we can expose the ways in which time is experienced and marked on the body in practice" (p. 207). Subsequently, by adopting these alternative methods of movement, the participants were able to explore different physical pathways to consciousness, as they transferred their presence from one walk to the next. Focussing on a specific image while self-correcting

technique, encourages flow, and assists in suspending any discomfit that might be experienced until after the activity had ended.

The participants were asked to explore each moment of movement and to concentrate on the psychophysical changes occurring. This encouraged gradual transformation and developed discipline by having to remain continually present. By asking the participants to respond to multiple instructions at a rapid pace, the exercise encouraged them to rely on their bodies and to react kinaesthetically to varying physical demands. The Sculpture Walk in particular, challenged the participants to maintain a multiple focus with its use of oppositional actions, as demonstrated by the fixed arm positions and the continuous leg movements. All the while, the participants had to maintain an awareness of their *chushin* or centre of the body, in order to continue in a smooth walking motion. The multiple focus points of action and movement, required the participants to continually adjust and readjust their perception of each present moment. An actor's gestures can be made more compelling by being consciously aware of each moment of movement. Being acutely aware of each movement within the space surrounding the body adds conviction to each subsequent gesture and movement. Furthermore, the training of an actor's peripheral vision, improves an actor's ability to become more aware of the presence of other actors, and of the performance space, itself. The exercise further develops the discipline necessary in applying tension in a focussed manner and therefore extends on Dresner's (2019) discussion which maintains that "focus and concentration could be synonyms for discipline" (p. 59). The exercise could also encourage an actor to consider different modes of locomotion and physical attributes in the development of specific character behaviour. Application of the exercise could significantly develop an actor's understanding of the discipline required in overcoming physical challenges as demonstrated in the transitions from one walk to another.

The exercise could encourage an actor to fully commit to the specific nuances of each movement, thereby assisting the actor to communicate physically in the present time, ever ready to adjust their movements accordingly, which ultimately develops psychophysical discipline. Through repetition the actor can overcome their own internal struggles to embody the sensations associated with a particular movement. Furthermore, the exercise acknowledges the dual nature of a movement and the multiple focus required to develop presence through movement and physical expression. The notion of 'being present' is synonymous with the here and now, yet, how we perceive time challenges this concept. Erickson claims that an "actor is required to respond in real time to what is

happening in that moment" (Erickson, 2014, p. 23). The slowing down and speeding up of movement, as dictated by the tapping of the sticks, during the Transformation Faces and the Transformation Walks exercises, is aimed at exploring the different perceptions of present time, thus creating a greater awareness of what it means to be *present*. Ultimately the discipline associated with the exercise generates a stronger sense of self, and encourages an actor to experiment with alternative ways of generating movement and to experience and discover sensations from unconventional perspectives. Moreover, through the dynamics of the movement, tempo and rhythm, the body is able to fully present within the space.

Environments:

I demonstrated the correct stance for the Minotaur Walk, and explained that, although the stance would naturally alter as they encountered different environments, the overall form must remain consistent with only minor discernible changes in the body. I explained to the participants that it was crucial to experience the actual properties of the environment, and not be concerned as to whether they *appeared* to be actually walking through a wall of stone, fire or water, in which it is more about physically responding to the cascading water as opposed to appearing to be walking under a waterfall.

Although the participants found it challenging to maintain the Minotaur stance while transitioning through the various environments, as evidenced by the heightened physical tension evoked as trembling and loss of balance. I observed that they were able to demonstrate the differences between each environment through perceptible physical changes.

C revealed a physical resistance while encountering the Stone environment, gradually reducing that intensity on exiting the environment (July 9, 2017).

D demonstrated, through agonising-type movements, the pain encountered upon entering the Fire environment, while further revealing the physical relief as they exited (July 9, 2017).

E utilised flowing movements as they passed through the Water environment, discernibly returning to the Minotaur form upon exiting the environment (July 9, 2017).

The exercise required intent focus, and concentration, thus encouraging the participants to remain in a continual varying flow state while transitioning from one

environment to the next. A high level of psychological and physical discipline was further required as the participants had to maintain the Minotaur position for a sustained duration of time, not only when encountering each environment but also while walking in the space between each environment. The space-time concepts applied to the Environments exercise corresponds with Ravid's (2014) observation of the training techniques applied in Suzuki Tadashi's acting method where "time is marked precisely on and by the body and the experience of time is related to the movement and location of the body in space" (p. 206).

The exercise required the participants to draw upon strong visualisation skills and subsequently associate them with the accompanying physical form. The exercise further required the participants to be psychophysically aware of the changes that occurred during each subsequent environment. Throughout the application of the exercise, the participants gradually revealed perceptible changes in their physical presence as they encountered each environment. As the Minotaur physicality was difficult to maintain for a sustained duration it may be more productive in an actor training environment to apply a less strenuous walk in a future version of this exercise. As such, the final version of the exercise provides for the substitution of any particular walk. Through the process of de-domestication, the Environments exercise assisted the participants in entering a state of 'being present' through a synergistic process of body and mind, resulting in an increase in psychophysical discipline and awareness, important elements in the development of the 'being present' state.

Environments may be beneficial to actor training in assisting the actor in developing and maintaining a constant presence despite changes in their physical state of being, and may further enhance the actor's ability to experience discernible bodily changes in response to changes in environment, circumstance or situation. When encountering different performance environments, the exercise may assist the actor to adjust to climate, temperature, place and or space, accordingly. By deliberately applying the exercise and then logging the experience into their *body catalogue*, an actor can draw on these experiences to address shifts in behaviour in response to environmental stimuli.

Stationary Walking:

During this Cycle, I allocated extra time at the beginning of the exercise for attention to adjusting physical positioning and demonstrating the correct walking position. Further, this time allocation enabled the participants to practice the position

before beginning the virtual journey. The participants were then led into an experience wherein they could create their own virtual journey, using a route familiar to them. We discussed and applied the alternating between a first-person and a third-person perspective. I assisted in correcting the participants' body positions as they walked while intermittently asking them questions about their specific location and alternating between the different perspectives. In choosing their own route on the journey undertaken, the participants were able to be more present in the space, as evidenced by C's familiarity with the surrounds of the journey undertaken:

> *To my left are shops, the road is on my right. Heading up towards the road that I cross to go to my family. Just passing the shop (July 9, 2017).*

And similarly, D revealed:

> *I am in a park near my place where I used to come (July 9, 2017).*

E further commented:

> *There is a tree line on the street in front of my house (July 9, 2017).*

The familiarity with location as detailed above suggests a confidence in the exercise as experienced by the participants which further suggests that during the journey the participants were in a continual present state. By entering a flow state, E was able to delay the onset of discomfit until the conclusion of the exercise:

> *I feel tension here and there (calf muscles) so that's interesting. I know that I'm doing it because it hurts (July 9, 2017).*

The Stationary Walking exercise required the participants to engage with an intense, multiple focus. During the various phases of the exercise in which the participants had to navigate particular locations during their virtual journey, a high level of psychological and physical discipline was required as the participants maintained the walking position. The application of mental imagery can be perceived either internally (first-person point of view) or externally (third-person view). Richter, et al (2012), state in relation to athletic applications, that when using a first-person view, "athletes may see some of their own body and the surrounding environment consistent with the normal visual field" (p. 65). Alternatively, from a third-person view, their "entire body in the surrounding environment can be seen in action" (pp. 65-66). Therefore, when applied to Stationary Walking, the use of the first-person view may assist the actor in developing the state of 'being present' as they are able to experience each moment through their

"normal visual field". On the other hand, the use of the third-person view may assist in the development of the 'being presence' state as the actor is able to view themselves as, "if they were watching themselves on television" (p. 66). Through regular practise of the exercise, an actor can learn to quickly alternate between first-person (being present) and third-person (having presence) views. The exercise further encouraged the participants to maintain a stable and constant present state while adopting these different viewpoints. Furthermore, as they walked they had to maintain a consistent height throughout the trajectory of the exercise with no bobbing up or down or swaying side to side, further requiring a physical application of discipline. Through the process of de-domestication of the body, the data collected from the participants' responses and my observations of the exercise suggest that the Stationary Walks exercise assisted the participants in developing a 'being present' state. Combined with the added stimulus of movement the exercise encourages the actor to focus more intensively on the visual aspect necessary to developing a state of 'being present' within their surroundings. The durational length of the exercise and the intensity required of the participants to maintain focus throughout assists in overcoming any discomfort associated with the physical aspects of the exercise. The exercise further encourages an actor to simultaneously be physically in the moment while psychologically being on a journey of visualisation. Each step is an instant where the actor is physically and psychologically present in parallel. The exercise requires both an expansion and the separation of consciousness, and as such, requires a multiple focus. Ultimately, the exercise develops an understanding of being in the moment while simultaneously maintaining multiple several viewpoints and therefore, assists an actor in 'being present', with the possibility of enhancing the state of 'having presence'.

Energy Category: Exercise Origins and Objectives

The **Energy Exchange** exercise is an original exercise aimed at assisting in the projection and receiving of energy through an exchange of energy between two actors. Once energised, each actor resonates with the embodied energy of the other. The distribution and projection of energy, as posited by this thesis, is considered a crucial element in the development of the state of 'having presence'.

The **Energy Projection** exercise is an original exercise focussed on a conscious projection of energy directed through the hand onto a particular object and/or person. This exercise encourages an actor to view energy as tangible and, as such, is able to be physically manipulated. This de-domestication of energy, is aimed at contributing to the development of the state of 'having presence'.

The **Energy Dial** exercise is an original exercise designed to encourage an actor's belief in their ability to manipulate energy. Through a conscious 'switching on and off', and 'dialling up and down' of energy, the actor learns to increase and decrease their *presence energy* levels. The ability to distribute and project energy at will, is a necessary part of the 'having presence' state.

The **Multiples** exercise is an original exercise requiring a multi-focus through the conscious projection of energy, directed at multiple focal points. This exercise encourages an actor to expand their perceived energy field to generate an energetic *alternate presence* form. Through the use of *alternate presences*, an actor is encouraged to consciously view themselves as embodied energy. The separation and eventual re-unification of the *alternate presences* is further aimed at developing an energised 'having presence' state.

The **Energy Turn** exercise is an original exercise designed for two actors and is concerned with the conscious projection and receiving of energy. In this exercise, the 'receiving' actor's physical response to the 'projecting' actor's perceived energy, operates as confirmation of the effectiveness (or not) of the 'projecting' actor's ability to project energy. Subsequently, the projecting actor is motivated to activate the correct response from the receiving actor. The alternate projection and reception of energy between the two actors encourages a greater awareness of an actor's ability to manipulate energy, a crucial component in the development of the 'having presence' state.

The **Back Energy** exercise is an original exercise that makes use of the de-domestication process by applying the same energetic properties to the back of the body

as the front. Hijikata considered the presence of the back to be equally as powerful as the front, however Western actor training and performance practices tend to neglect the training of the back from a performative perspective. This exercise is aimed at developing the 'having presence' state through the generation and projection of energy from the back, thus assisting in the formation of a complete body presence.

The **Dimensions** exercise is an original exercise derived from the de-domestication process of space-time, as applied to the transformation of a two-dimensional image into a three-dimensional image and ultimately, through the addition of movement (time), into four-dimensions. This exercise is directly inspired by Hijikata's *butoh-fu* and its choreographic approach to the development of presence. Through the energetic embodiment and subsequent transformation of an image from 2D to 4D, this exercise is designed to develop the state of 'having presence' through a greater awareness of the distribution, projection, and manipulation of energy, and its contribution to the development of an energetic presence. The two main images used for the Dimensions exercise were "Yūrei" (1737) by Sawaki Sūshi, and "The Nightmare" (1781) by Henry Fuseli (only used in Cycle 2). The following images were referenced as part of the exercise but not actually revealed to the participants: "The Thinker" (1903) by Auguste Rodin; "Sibel reclining on a sphinx while reading a book" by Reinhold Begas (1901); and "Sleeping Woman" (1836) located in the Monumental Cemetery of Staglieno.

The Dimensions exercise requires an actor to make use of their entire body to embody the presence of an image, and subsequently discard that presence before assuming a new presence, as they transform from one image to the next. The exercise calls for a psychophysical approach to facilitate the external manifestation of the provided imagery. Moreover, the acute attention to the 'hybrid moments' between each transformation in addition to the moment by moment hyper-focus during movement is further aimed at developing flow, a necessary component of the 'being present' and 'having presence' states.

The **Experiences** exercise is an original exercise inspired by an exercise I experienced in a workshop with Kobayashi Saga (September 24, 2016) in which participants were asked to explore grotesque imagery through the physical exploration and embodiment of a 'creature' we had witnessed in daily life. In doing so, as participants, our usual, or domesticated, physical presences became de-domesticated. Kobayashi claims that Hijikata was inspired to create this exercise after seeing his mother leaning

over a hot stove, her hair dishevelled, furiously preparing a meal for the family. From behind, her presence, as revealed through her domesticated actions, appeared to the young Hijikata to be otherworldly, as his mother, in undertaking her daily domestic task was transformed into a monstrous figure. It could be suggested that, when viewed from a different perspective, Hijikata's mother's domesticated actions became de-domesticated, thus altering her presence in the process. Experiences is aimed at developing the state of 'having presence' through an energetic, physical manifestation of an internal psychoemotional struggle. The acting scenarios used in this exercise are:

- Cocoon: A moth pupa with a broken wing attempts to escape from its cocoon (from which there is no escape). As such, the primary focus is not the escape, but the psychophysical struggle to escape. The life stages of an insect as it metamorphoses from embryo into larva into pupa into imago (adult), is an appropriate analogy for the transformational processes of *ankoku butoh*, which involves a focus on 'becoming' something else entirely. Cocoon is concerned with an increasingly overt distribution and projection of energy, as demonstrated through the pupa's singular desperate struggle of trying to escape from its cocoon.

- Spider Web: Something is trapped in a spider web. The objective is to escape from the web, without alerting the spider. Spider Web is focussed on developing a subtle, resonating energy, as a reaction to the presence of the spider.

The **Revelation** exercise is an original exercise designed as a culmination of all the previous exercises, and their associated experiences of awareness, discipline and energy as viewed through the lens of de-domestication, and its subsequent applications in the development of the 'being present' and 'having presence' states. The primary objective of the Revelation exercise is to encourage an actor to physically reveal their *authentic presence* by drawing from the experiential techniques acquired from the entirety of the exercises undertaken.

Action Cycle 1: Exercise Implementation, Reflection and Analysis

Energy Exchange

The participants were asked to move about the room sensing the energy flowing throughout their bodies and the space in which they moved.

Intermittently, they were asked to apply the 'stopping-but *not*-stopping' technique, alternating between coming to a gradual or instant stop, but continuing to consciously project their *presence energy* from their bodies.

After several minutes, the participants were asked to find a partner and place a hand on their back to locate specific areas of energy, in order to absorb the rhythmic energy of their movements, before changing places.

Following the energy exchange, the participants separated and continued to move, while resonating with their own energy combined with the energy of their partner.

In the next stage of the exercise, the participants were asked to stand opposite each other, with one of them representing Positive energy and the other, Negative energy.

Positive projected their energy towards Negative, manipulating Negative's movements. Accordingly, Negative physically responded to Positive's energy. After several minutes, the participants were asked to change places, before continuing on their own again.

The participants were then asked to gradually came to a standstill and freeze in a position, while continuing to resonate with energy.

During the energy exchange, B appeared to copy A's movements, rather than embodying A's energy, which was the intended purpose of that stage of the exercise, as indicated by:

B's comment:

> *When I put my arm on his back to get his energy and movement which (sic) influenced the way I moved (June 18, 2017).*

When the roles were reversed, A's energised response demonstrated a clearer engagement with B's energy flow, thus aligning with the intended purpose of that

particular stage of the exercise, which is to absorb each other's energy, and not simply copy their movements.

Energy Projection

The participants were then asked to assume a karate *kiba-dachi* (horse riding stance) position at a distance of three metres from an artificial candle.

Next, the studio lights were dimmed further, so that the only light visible was from the candles. This was done to place the participants in a heightened state of awareness, and to make the candle flame the principle focus.

Through the application of the *ankoku butoh* process of de-visualisation, the participants were asked to eliminate everything else within their field of view and immediately outside of their field of view (through the use of peripheral vision). Subsequently, the theatre flats positioned either side of the candle, the curtain hanging behind the candle, the shadow on the curtain cast by the candle, and even the candle stick, were de-visualised, leaving only the flame itself.

The participants were next asked to slowly punch towards the candle in an attempt to extinguish the flame.

After several slow punches the participants were asked to increase the speed of their punches.

The participants were advised not to show any emotion during the exercise and were to regard their arm as a conduit for the energy being projected.

The exercise was repeated at a distance of five metres.

Once the exercise was completed, the lights were restored to their original level.

I observed that the participants maintained a constant focus on the candle flame throughout the execution of the exercise, indicating the effectiveness of the prior de-visualisation of the space. Further, there was no less intensity when the distance was increased to five metres.

I further observed that the participants remained focussed and alert during the punching action as they projected their energy through the candle flame, and continued to maintain focus between each subsequent attempt (June 19, 2017). The participants'

responses to this stage of the exercise indicated that they had entered a flow state, in which, the act of attempting to extinguishing the candle, was experienced as a real and present moment, as evidenced by:

A's comment:

I was just thinking in my mind, what if it [the candle] falls down? (June 18, 2017).

B's comment:

I expected it to go out! I don't know why it's still going (June 18, 2017).

The participants' comments suggest that the perceived energy (as experienced) in this exercise was regarded as something tangible and able to be manipulated to achieve a particular objective, which, in this case, was to extinguish the candle. Energy Projection draws similarities to Chekhov's *Radiation* exercise, which Erickson (2014) posits was, "designed to enable the actor to target co-actors and the audience with an inner energy that originated from the actor's body" (p. 14). The Energy Projection exercise appeared to assist the participants in improving their ability to focus, maintain and project their energy. Further, the exercise encouraged a co-ordination between physical action and the perception and subsequent manipulation of energy.

Multiples

The participants began walking as a group in a straight line.

As they walked, they were asked to project their energy forwards, forming an external front-presence.

Next, they were asked to project their energy backwards, forming an external back-presence.

They repeated this process until they had projected the following alternate presences: right side; left side; right-front 45 degrees; left-front 45 degrees; right-back 45 degrees; left-back 45 degrees.

Once the participants had reached the level of eight alternate presences, they continued walking as a 'presence group', maintaining a constant awareness of their alternate presences.

Gradually, in reverse order, the participants integrated each alternate presence, until only their original presence remained.

A had difficulty processing the number of alternate presences, as evidenced by:

> *It's hard to do it with nine yous (sic)…I think it might be a good idea to just start with two and then maybe next exercise you do one more (June 18, 2017).*

Alternatively, B responded positively to the experience, suggesting an authentic engagement with their alternate presences:

> *That was really weird. It's like teamwork with yourself…I didn't mind having them all around me. I just felt yeah, we're a team! (June 18, 2017).*

B's response to the exercise further indicated an accomplishment of the objective of the exercise, to project energy in multiple directions and further manipulate that energy into an alternate presence. The responses to the exercise further suggested that while it was difficult to control all of the 'presences', it encouraged the participants to associate the generation of energy (to form the alternate presences) as a primary component of the 'having presence' state.

Energy Turn:

The participants were assigned the roles of projector and receiver, with the receiver standing facing the wall and the projector facing the back of the receiver from a distance of three metres.

The projector was asked to consciously project their energy towards the receiver's body, focussing on their back area.

If (and when) the receiver sensed the projector's energy, they were to turn and face them.

The participants had varying approaches to projecting their energy, as indicated by:

A's comment:

> *I deliberately thought of myself as aggressive, violent, a threatening presence (June 18, 2017).*

B's comment:

You know when you look at someone and they know you are looking at them and they turn around? I was just looking at him, staring at his back (June 18, 2017).

A's association of the term 'presence' with 'energy' indicates an interrelationship between energy as an intrinsic force and presence as a subsequent realisation of that force.

Regardless of the different individual experiences and approaches of projecting their energy, the participants' comments suggested that they were able to receive energy from each other, as revealed by:

A's comment:

I could almost feel it from the beginning, like someone had tapped me on the back, that sort of thing (June 18, 2017).

B's comment:

I felt like he was pushing me. I didn't feel either positive or negative (June 18, 2017).

Despite A's "aggressive" approach to projecting energy, B's response indicates that it had no emotional effect, although B did experience a "pushing" sensation, which possibly suggests a physical response to what can be understood as A's "threatening" *presence energy*. Overall, the exercise appeared to encourage the physical receptivity of energy as demonstrated by the participants' subsequent physical reactions and responses.

Back Energy:

The participants began the exercise in a standing position, facing the wall.

They were then asked to move backwards in a straight line, while projecting their energy from the front of their body, through their back, and out into the 'audience' (played by the other participants).

A continued to equate the term 'presence' with energy as indicated by:

A's comment:

You're forced to have a bigger presence because you can't see how they [the audience] are reacting, so you make it bigger and bigger (June 18, 2017).

A's association of presence and energy and its capacity to be distributed and projected, aligns with this research's recognition of the crucial role of energy in the development of the state of 'having presence'.

Dimensions:

The exercise began with the participants examining the image of the *yurei* (a Japanese ghost), paying particular attention to its characteristics of long hair, a thin body, and the absence of legs.

Next, the participants were asked to *vacate* their minds before transforming the two-dimensional image of the painting, into a three-dimensional embodiment of the image, by assuming the pose of the *yurei*.

Finally, the participants *activated* their body and began moving as the image, thus adding the fourth dimension of time.

Next, the participants were asked to visualise three figures appearing in front of them: a person reading a book; a person thinking, and a person sleeping.

The participants subsequently entered, experienced, and exited each of the figures, before continuing as the *yurei*, energised by the three figures, whose bodies it had inhabited.

The participants gradually came to a stop, continuing to resonate with energy, until finally *de-activating* their body.

I observed that the participants only briefly examined the 2D *yurei* image before quickly assuming a 3D pose, and subsequently entering the 4D state. I further observed that the participants occasionally referred to the image during the exercise, and that they did not clearly reveal, through their physical actions and movements, the identifiable characteristics of the *yurei*'s long hair, thin body, and the fact that it had no legs. Furthermore, it was not apparent when the participants actually entered and exited the reading, thinking and sleeping figures they were asked to inhabit, and further failed to reveal the 'hybrid moments' between the transition of the *yurei* to each of the figures, which is an essential element of the transformation process and its utilisation of Hijikata's theory of *magusare* (June 18, 2017). These personal observations suggested that I had not clearly explained to the participants, the correct procedure for conducting the exercise.

Experiences:

Cocoon

Once again, the volume of the music was increased and the lights lowered even further.

The participants began the exercise by assuming a position of a moth pupa with a broken wing, trapped in a cocoon.

The participants were then asked to *vacate* their mind and subsequently *activate* their body before experiencing the struggle of attempting to escape from the cocoon.

I observed that the participants were clearly engaged in the struggle to escape from the confines of the cocoon, as indicated by the acute attention applied to the movement of their 'broken wings' and their overall frantic physical movements, and in particular, B's erratic breathing (June 18, 2017). This observation was further supported by the participants' comments:

B's comment:

> *When you panic, you start panting, imagine you are in a coffin or something. You couldn't get out…Because you're trapped and you can't get out and you're worried about time (June 18, 2017).*

A's comment:

> *Everyone in the struggle…I had this feeling that I had to give up and then it just kicks in (June 18, 2017).*

I further observed that the participants' physical actions and associated movements indicated an internal distribution of energy, manifested as a projected energy that extended to the perimeters of the space in which they were present (June 18, 2017).

A's comment of "everyone in the struggle" suggests a shared experience of discomfit with B, and aligns with the observation of Bastion et al., (2014) that "the experience of pain can produce a sense of 'team spirit' or camaraderie" (p. 268), which, as experienced in this exercise, manifests as an *ensemble presence*.

Spider Web

For this stage of the exercise, the use of a black stage curtain was added to the environment and the participants were asked to visualise the curtain as part of the spider's web. Initially, the participants assumed an uncomfortable 'landing' position in the spider's web.

The participants were then asked to *vacate* their mind and subsequently *activate* their body, before experiencing the act of attempting to escape from the web without rousing the spider.

The participants' energetic responses continued, although with a more focussed and intimate energy, as per the requirements of this stage of the exercise, in which exaggerated actions and/or movements would, metaphorically, be detected by the spider. The participants' subtle energies clearly resonated throughout their bodies, as revealed by their restrained movements (June 18, 2017).

Revelation:

I explained to the participants that this was the final exercise and was to be regarded as a culmination of all the exercises they had experienced throughout the workshop, encompassing both the 'being present' and 'having presence' states.

I gave the participants the option of using music or not, with the only stipulation being, that they were not to follow the beat or rhythm of the music. Both participants chose to use music. So as not to unduly influence their physical movements, I played an obscure classical music track. Furthermore, the participants requested to close all the windows and darken the room even further, indicating that they had developed an understanding of the *de-visualisation* process, in which all extraneous distractions are eliminated prior to completely focussing on the objective.

To encourage the participants to search deeper within themselves, I asked them to visualise that they were meeting someone for the first time, and as such, were reluctant to reveal too much about themselves, too quickly.

Both participants began the exercise together, in a standing position.

Next, they were asked to *vacate* their mind and *activate* their body, before revealing, entirely through physical actions and movements, their *authentic presence*.

Once they felt that they had revealed their *authentic presence* the participants were asked to freeze, while continuing to project their *authentic presence* energy out to the audience (the other participants).

B's movements were initially hesitant, suggesting that they were not as yet, in a state of 'being present' as indicated by their comment:

I was wondering what am I going to do next? (June 18, 2017).

However, both A and B were able to enter a 'being present' state by applying the the *ankoku butoh* technique of *activation,* in which the body leads the mind, as indicated by:

A's comment:

[I was] Just listening to where my body wanted to go (June 18, 2017).

B's comment:

You just had to sort of let your body do its thing and not overthink it (June 18, 2017).

Both participants, as indicated by their comments, were mostly able to remain present throughout the exercise. Furthermore, glimpses of each participant's *authentic presence* were revealed through A's sweeping physical movements and final dramatic pose, and B's reserved and controlled physical actions (June 18 2017). However, asking the participants to reveal their presence exclusively through external physical movements, required them to internally access the appropriate psychological/emotional responses to accompany each movement. As such, the participants' initial hesitant movements, suggested that perhaps the exercise should have continued for a longer period of time. Alternatively, it may have been as a result of doing the exercise together, rather than individually, which may have generated different energies.

Exercise Development

Based on the participants' comments and my observations of Cycle 1, I implemented the following developments to the Energy exercises for application in Cycle 2.

Energy Exchange:

I advised the participants to move their hand across their partner's back to search for different areas of energy. The physical exploration by the hand to locate a particular pocket of energy on their partner's body was designed to encourage the participants to regard energy as something tangible that could be physically exchanged between two (or more) actors.

I further developed the exercise by advising the participants to embody their partner's energy through an absorption of their rhythmic energy, as opposed to simply copying their physical movements.

Energy Projection:

This exercise was further developed into a new exercise, subsequently referred to as Energy Dial, aimed at utilising the entire body to harness energy through a 'dialling' up and down process.

Multiples:

Although the participants in Cycle 1 had some difficulty with the number of alternate presences, I decided to continue the exercise in its current form. However, prior to projecting the alternate presences, I advised the participants to walk as a group, while using their peripheral vision to become aware of the other participants walking either side of them. This was applied so that the participants could become accustomed to having an alternate presence walking alongside them.

I allocated more time for the participants to become accustomed to each alternate presence before adding another presence. I further advised the participants to pay particular attention when they turned to ensure that the alternate presences turned as a group. These developments were implemented to assist in developing a stronger connection between the participants and their *alternate presences*.

Energy Turn:

I advised the participants to maintain a neutral psychological state, for both the projector and receiver roles, and not to make any noise or physical movements. This development was to ensure that the projector did not alert and potentially trigger a premature physical response from the receiver.

The projector was further advised to project their energy using their entire body and to aim their energy at a particular point on the receiver's body, and furthermore, to project their energy 'through' the receiver rather than stopping when it reached their body. I further advised the receiver not to consciously try to sense the energy coming from the projector, and importantly, not to feel pressured to turn.

A final development was to conduct the exercise initially at a distance of three metres, followed by a second attempt at a distance of five metres. This development was designed to enhance a greater understanding and awareness of how energy can be manipulated and projected at varying distances. The addition of recording the turning response times of the receiver, was to provide evidence of the ability of the participants to project and receive energy.

Back Energy:

This exercise was further developed by advising the participants to move in any direction rather than simply in a straight line. This development of the exercise was designed to encourage the participants to more fully engage the audience with their backs, by targeting their energy at designated areas of the space. This development was further aimed at instilling in the participants an understanding of energy as a force that, although intangible, once accessed by the body, can be experienced as a tangible force.

Dimensions:

In order to avoid interrupting the flow, I advised the participants to spend more time examining the *yurei* image prior to *becoming* it, rather than continually referring to the image during the *becoming* process.

I further emphasised the importance of capturing the *presence energy* of the *yurei*, rather than trying to look like it. This was in keeping with the *ankoku butoh* approach to *becoming* something, whereby capturing the presence of something takes precedence

over trying to physically resemble it. I also advised the participants to physically reveal how the *yurei*'s characteristics of long hair, and a thin legless body, influenced their actions and movements.

I explained the importance of experiencing the 'hybrid moments' during the inhabitation of the three figures, for instance, when they were half-*yurei* and half-person reading a book.

As a final development, I introduced a new image, Henri Fuseli's "The Nightmare". This particular image was chosen as it involved all three participants, thus presenting an opportunity to develop an *ensemble presence*.

Experiences:

This exercise was further developed by advising the participants not to rush the exercise in an effort to lessen any physical discomfit experienced, but to remain longer in the present space-time.

I described each scenario in greater detail, aimed at making the experience as authentic as possible. For the Cocoon experience, I emphasised the importance of focussing on the struggle itself, as opposed to actually trying to escape from the cocoon. Additionally, for the Spider Web experience, the participants were advised to maintain their energetic presence until they had completely escaped from the web, thus highlighting the 'hybrid moments' of being half-in and half-out of the web.

Revelation:

Based on the participants' comments and my observations, I decided to add a beginning position selected from the Transformation Walks exercise. However, I left it up to each participant to decide which particular walk they wished to begin with. Presenting the participants with the option to choose their own beginning position was aimed at providing a starting point for their eventual transformation into their own *authentic presence*. Subsequently, C chose Minotaur as a beginning position, while D and E both chose Beast.

Finally, I asked the participants to perform the exercise individually, rather than as a group, to see if this would encourage them to reveal their *authentic presence*.

Action Cycle 2: Exercise Implementation, Reflection and Analysis

Energy Exchange:

During the 'stopping-but *not*-stopping' stage of the exercise, I observed that the participants' movements indicated a greater understanding of energy as a force that continues to be projected outward from the body even after motion has ceased (July 9, 2017). Energy resonates through the body during moments of action and significantly during moments of in-action. Even after the actor has ceased to physically move, the body should still continue to resonate with energy. I further observed during and after the energy exchange, that the participants' actions and movements were more embodied. This was further indicated by:

C's comment:

> *The exchange worked and you [E] very much picked up from me and I picked up from you (July 9, 2017).*

The development and manipulation of energy flow encourages an actor to embody energy, thus resulting in a more energetic presence. Energy in stillness is as crucial as energy in motion in a 'having presence' state.

Energy Dial:

Energy Dial began with the participants in a standing position, with their arms hanging loosely by their sides.

Next, the participants were asked to *vacate* their mind, before sensing a 'switch' being turned on, thus *activating* their body to move.

As they walked, the participants were asked to gradually turn hands outward, thus 'dialling up' their energy.

Once their palms completely faced to the front, their energy was considered to be at maximum 'volume'. At that point, the participants were to come to a physical stop, but continue to project their energy outward into the audience (played by the other participants).

Once the participants had fully projected their energy, they were asked to 'dial down' their energy level, bringing it back into their body. Subsequently, they were to walk backwards while turning their palms inward, further reducing their energy levels, until finally coming to a stop, whereby they continued to resonate with energy before 'switching off' or *de-activating* their energy, completely.

The participants had some difficulty with the 'dialling down' process, as indicated by:

D's comment:

It's not that smooth when you turn it down (July 9, 2017).

In response to this, I advised the participants to clearly align the physical actions of the palms turning outward when moving forward and turning inward when moving backwards to assist with the corresponding dialling up and dialling down of energy. I further advised them to keep their fingers together so that the energy could not 'filter' out. Finally, I reminded the participants to remain emotionless throughout the exercise, by considering themselves *as* energy and that, as such, energy has no emotion.

After several more attempts, I observed that the participants' hand actions and walking movements became more synchronised, indicating that they had become more accustomed to the physical requirements of the exercise, and subsequently, exhibited a greater comprehension of the projection of energy than the participants in Cycle 1 (July 9, 2017).

The exercise encouraged a manipulation of energy levels particularly during the dial up and dial down phases of the exercise, while a disciplined control was required as the participants had to maintain a particular energy level for a sustained duration. Furthermore, when walking forwards and backwards the participants were required to remain present in their bodies in the space-time. Energy Dial proved beneficial in developing the participants' ability to manipulate energy, through the actions of turning it off and on, at will, thus providing them with a technique that encourages a sense of confidence and control of their energy. The Energy Dial exercise could be compared to Chekhov's *Radiation* technique which is also designed to instil in the actor an awareness and confidence in their ability to manipulate their *presence energy* to the point where they can "switch it on and off when needed" (Erickson, 2014, p. 14). Having the ability to consciously turn energy off is equally as important as the ability to turn energy on,

because if an actor is unaware of the sensation of a non-energetic state, then they may not be able to take advantage of a fully energetic state. Having achieved the ability to consciously turn their energy on and off, and subsequently, logging the sensation/experience into their 'body catalogue', an actor is able to draw on these experiences when required in a performance environment.

Multiples:

E had difficulty comprehending the intended energetic representation of the alternate presences, as indicated by:

E's comment:

> *At first, I interpreted it as like, different yous (sic), different ages and then when you started to add too many (July 9, 2017).*

I clarified that all alternate presences were to be regarded as existing in the same present space-time as experienced by E's actual physical presence and, as such, were to be regarded as the same age.

I observed that, as in Cycle 1, the participants had found the number of alternate presences to be overwhelming, and consequently had difficulty maintaining an energetic connection with them. This observation was supported in Cycle 2 by:

C's comment:

> *I just reached a point where they just went off. There were just thousands of them heading off in different directions (July 9, 2017).*

D's comment:

> *It feels much different when there is only you but after one person [alternate presence] and more it doesn't change that much (July 9, 2017).*

The Multiples exercise required intense concentration and multiple focus in order to project energy outwards, backwards and side to side. By half closing their eyes the participants' visual perception was reduced to tunnel vision thus promoting a sharper perspective. Taking on this perspective encouraged a deeper response in the participants to their spatial environment. It is acknowledged that an actor when performing needs to be in the moment while simultaneously having several viewpoints of themselves including the point of view of the other actors and indeed the audience, itself. The exercise assists in the development of the state of 'having presence' through the projection of

energy in multiple directions, essentially surrounding the actor with 'energetic clones' of themselves. Subsequently, these 'clones' accompany the actor throughout the exercise, stopping, starting, and turning in accordance with the actor's projection of energy. Thus, Multiples further develops a 360-degree energetic awareness, that can be expanded and retracted simply by increasing or decreasing the number of alternate presences.

Based on my observations and the participants' comments from both cycles, I have reduced the number of alternate presences to four (front, back, left, right) in the final version of the exercise.

Energy Turn:

I experimented with two separate distances of three and five metres respectively, and timed how long it would take the receiver to turn at each distance. The below table demonstrates the results of this experiment:

Table 7. Energy Turn data results (July 9, 2017)

3 METRE DISTANCE

Projector	**Receiver**	**Response Time**
Actor C	Actor D	17 seconds
Actor D	Actor C	20 seconds
Actor E	Actor D	19 seconds

5 METRE DISTANCE

Projector	**Receiver**	**Response Time**
Actor C	Actor D	16 seconds
Actor D	Actor C	18 seconds
Actor E	Actor C	21 seconds

The above results reveal that all of the receivers turned at approximately the same time, regardless of the distance. Although this may have been a result of becoming accustomed to the exercise, it suggests that the distance (within reason) between the projector and the receiver has negligible effect when conducting this exercise, provided the energy level projected is sufficient. Althoughan observer could regard the

Throughout the exercise, C revealed an understanding of the concept of energy distribution and its subsequent capacity to be projected, as supported by:

C's comment:

> *It is like an electric charge that I can run from the top to the bottom, or from the bottom to the top, through my muscles, and it almost like, comes out through the floor (July 9, 2017).*

In Energy Turn, a significant increase in participant energy was observed in the participants' practice, as they alternated between the roles of projector and receiver. The projection of energy required a controlled focus which needed to be equally met by an energetic response from the receiver. While an increase in energy was necessary when playing the role of the projector, a high level of psychological and physical discipline was also required as the projector had to maintain this energy level for a sustained duration. By asking the projector not to make any obvious movement or noise, encouraged the receiver to attain a higher level of sensory awareness in order to respond authentically to the perceived energy of the projector. Moreover, the act of anticipation of the projector's energy required the receiver to be in an ever-present state. The participants were required to increase and decrease energy levels before returning to a constant present state while continuing to resonate with energy. The Energy Turn exercise is significant as it assisted the participants in developing their ability to project and receive energy from other actors. Energy Turn is particularly beneficial when applied in conjunction with Energy Exchange as it generates responsiveness from various positions and perspectives. Referring to Chekhov's *Radiation* technique, Erickson (2014) contends that Chekhov "recognized the importance of receiving, and believed that the choice to radiate or to receive depends upon the present moment and the actor's intuition" (p. 14). White (2009) claims that "Like Chekhov, Stanislavsky regards radiation as a method to extend or send an action impulse beyond the body to one's partner and the audience" (p. 38). Although the reaction times of the receivers could be simply attributed to the participants feeling 'pressured' to turn, it is important to note that the energy-based exercises employed were intentionally placed at the end of each workshop, following the awareness and discipline based exercises, as determined by the sequencing outlined in the presence formula (P = A + D + E). Consequently, the participants had experienced these preliminary phases and the subsequent effects on their psychophysical state of being, prior to entering the energy phase. Moreover, it is necessary to reiterate that to innovators such as Stanislavski and Chekhov, an acceptance of energy as something tangible and able to be manipulated, was central to their training methods. White (2009) contends that "Chekhov echoes with great precision his mentor's [Stanislavski's] perspective on the transmission of energy that occurs between actors when they perform" (p. 24). Thus, Chekhov's processes of

radiating and receiving energy could be compared to the Energy Turn exercise and its use of a partner to both project and receive energy.

Back Energy:

At the completion of the exercise E commented:

> *I imagined as if I was walking and talking, like you're trying to work the room, or something (July 9, 2017).*

E's response to the exercise indicated a deliberate transference of consciousness to the back, assigning it the same characteristics as the front of the body (which was the objective of the exercise), thus resulting in a more complete psychophysical presence. Chekhov's emphasis on the importance for an actor to maintain an awareness of "the whole" (as cited in Chamberlain 2004, p. 42), or the entire body, aligns with the objective of the Back Energy exercise. In *ankoku butoh*, the body should be viewed as a rose, equally alluring from all angles. This concept differs from many Western theatre training approaches where actors have traditionally been trained to keep their face to the audience at all times. The Back Energy exercise encourages an actor to make use of their entire body, both internally and externally, in order to develop a more complete psychophysical presence in the space.

Dimensions:

Prior to the commencement of the exercise I explained to the participants that they were expected to embody the two-dimensional visual illustrations presented to them, bring them to life within the three-dimensional space of the studio, before adding the fourth-dimension of movement. Consequently, based on my observations, the participants' responses to the *yurei* image, indicated a clearer understanding of what was required from the process. These observations are further supported by:

C's comment:

> *I felt under that control. It was a kind of a conflict. There was something forcing you, controlling you (July 9, 2017).*

E's comment:

> *Mine was like, flying. I wanted to move around and explore (July 9, 2017).*

A significant increase in energy was observed during the *Yurei* phase of the exercise, in which the participants had to gradually 'inhabit' and 'un-inhabit' the sleeping, reading and thinking characters, while maintaining an awareness of the 'hybrid moments'. A strong sense of discipline was also necessary to sustain such energy levels for the duration of the exercise.

Prior to choosing a character in which to transform into, the transformation of "The Nightmare" image exercise began with a careful examination of the various aspects of the painting. Subsequently, C chose the Gargoyle, D chose the Horse and E chose the Sleeping Woman. The exercise continued with the application of the three-dimensional stage of the transformation process, whereby the participants assumed a representational physical position. This exercise could be viewed as a de-domestication of dimensions and perspectives of time and space. By transforming a two-dimensional painting into three-dimensions and finally four dimensions, Hijikata is further de-domesticating the original aesthetic properties of the painting and, in the process, the intended purpose of its creator, in order to develop presence through an embodiment of the evolving image. Hijikata's concept of bringing images to life echoes the representational posing of *tableau vivant* or "frozen arrangements" (Potter et al., 2017, n.p.), however the difference between Hijikata's approach and that of *tableau vivant* is the addition of movement (fourth dimension), that follows the initial static pose (the third dimension).

After *vacating* their minds, the participants were asked to assume and then maintain the frozen beginning positions for a sustained duration. This was done to encourage a sense of stillness in the participants, as "the use of stillness makes the performer aware of the expressivity of her entire body" (Potter et al., 2017, n.p.). I then tapped the sticks as a cue for the participants to *activate* their bodies and begin to move, thus transforming the third dimension into the fourth dimension, subsequently bringing the original two-dimensional image to life. Ravid (2014) contends that, from a physics perspective, "time is a fourth dimension whose only difference from the three dimensions of space is that we move in it in one determined direction and speed" (pp. 185-86). However, Ravid (2014) suggests that by "focusing the training on the structure of the experience of time in practice develops temporal presentness" (p. 186), which aligns with the 'being present' state as recognised in this research.

Although there is a specific form that is expected to be maintained during the execution of the Dimensions exercise, a complete embodiment of the presence of the

image is the primary objective. I observed C performing jabbing movements with their fingers, D swaying their head side to side while stomping their 'hooves' hard into the ground, while E demonstrated nightmarish, somnambulist-type spasms (July 9, 2017). After several minutes, the participants gradually came to a standstill, ending in the same positions they had assumed at the beginning of the exercise, before freezing, as if posing for a photo. The participants continued to resonate with energy as I gradually tapped the sticks together in a constant beat, until, with a final tap, they ceased to move. When encountering different energies, the body adjusts accordingly. The challenge for the participants was to adjust and readjust their bodies instantly and accordingly while listening attentively to the external stimuli of the tapping of the sticks. The freezing positions maintained at the beginning and end of the Dimensions exercise was further aimed at training "the actor to remain immobile without becoming lifeless" (Kapsali, 2013, p. 13), by continuing to resonate with *presence energy*, even while remaining still. The participants maintained a constant focus, remaining in character throughout each subsequent stage of entire exercise, indicating that they had entered a flow state, as indicated by:

> C's comment:
>
> *The only thing I became aware of was perhaps moving too fast, at times (July 9, 2017).*
>
> E's comment:
>
> *I need to jump out of this matrix, because if I don't wake up, I'm going to stay here. That's what it felt like…Like he's [C] attacking me right and I need to get out of this here and get into the real world where I need to wake up (July 9, 2017).*

I also observed an increase in the participants' energy levels, as demonstrated by their disciplined and focussed movements, and their continued ability to resonate energy in moments of stillness for extended durations (July 9, 2017). Further observations revealed an awareness of the application of *ma* (space-time), as demonstrated by the use of short and long pauses between actions, and the accompanying increase and decrease in tension. These observations were further supported by:

> D's comment:
>
> *You feel this tension like something is going to happen. But it can't happen. It doesn't happen. So, there is always this tension (July 9, 2017).*

The participants' responses to the exercise further suggest an understanding of the de-domestication process and its associated connections with a controlled tension within a responsive body resonating with energy. The *ankoku butoh* concept of 'lying to oneself' was indicated by D to be valuable in developing the state of 'having presence' as evidenced by:

D's comment:

> *I like the basic concept of lying to yourself and to bring the essence [presence] (July 9, 2017).*

Calamoneri (2012) posits that in *butoh*, "the body-mind moves as an integrated whole, such that it can simply follow any image without hesitation" (p. 5). By emphasising the importance of capturing the essence of the image, as opposed to trying to resemble it, the participants were more readily able to fully engage with the images. Dresner (2019) contends that "your imagination draws you into the reality and immediacy of a scene and keeps you in it" (p. 71). Furthermore, by allocating more time to examine the 2D image at the beginning of the exercise process rather than constantly referring to it during the exercise, prevented the interruption of flow during the transformation from 2D to 3D. Once the participants had fully embodied the image, they were able to maintain this position until they felt compelled by the body to move, thus adding the fourth dimension of 'time'. It was further observed that their coordinated actions and movements, through a sharing of the same space-time, the participants were able to skilfully adopt an ensemble approach to the application of the fourth-dimensional stage of the transformation process which ultimately resulted in the manifestation of an *ensemble presence*.

The Dimensions exercise encourages an actor to generate energy throughout their body while simultaneously maintaining a sensation of grounded stillness. Grounded stillness is particularly effective in generating a dynamic presence as the energy is contained. Further, it can reveal slight and discernible changes in their body to indicate an awareness of a fluctuation in energy in response to different circumstances, situations and environments. In the application of this exercise, the increasing or decreasing of motion heightens the sensitivity of the actor as they are stimulated by different rhythms while being present in a specific energy in a specific space-time. The Dimensions exercise further extends on Chekhov's use of dream imagery in which, "the images become part of the character and the actor's inner energy, and when the images are embodied the actor

is free to perform and her character will come alive" (Erickson, 2014, p. 14). However, rather than the images being drawn from the actor's imagination, in the Dimensions exercise, they are presented in a two-dimensional form. Dimensions is further beneficial as it encourages an actor to distribute energy accordingly throughout the body to reveal specific aspects of psychophysical characterisation. This intensifies movement and heightens the sensitivity of the actor as they are stimulated by different rhythms while remaining present in the space-time.

The participants were further required to call upon strong visualisation skills while remaining present throughout the exercise. The exercise also increased an awareness of the bodily changes that occur during the transformation process when the participants were required to gradually reveal perceptible changes in their physical presence as they encountered each character image. Slowing down the motion intensifies the movement and heightens the sensitivity of the actor as they are stimulated by different rhythms while being present in the same space-time. Through the process of de-domestication of the body, the data collected from the participants' responses and my observations suggest that the Dimensions exercise assisted the participants in developing an energetic and dynamic presence that resonates during moments of both action and in-action.

Experiences:

Cocoon

During this stage of the Experiences exercise, the participants were required to call upon visualisation skills in order to experience a physical struggle to escape from the cocoon, while focussing on specific details such as their damaged wing.

E appeared to be fully engaged with experiences of maintaining tension and energy as evidenced by:

E's comment:

> *It's so tense and that's why it hurts my muscles. If it's a life or death situation than I am going to be tense the whole time (July 9, 2017).*

The maintaining of an energised static position for a sustained period of time was aimed at enhancing the participants' energy levels, by encouraging them to harness their energy, simultaneously distributing it within their bodies and projecting it outward into the space.

Spider Web

The Spider Web phase equally encouraged required the participants to enter a flow state, in order to overcome any physical discomfit associated with their actions as evidenced by:

C's comment:

It was a sense of being trapped in an enclosed space…I was thinking about this sixteen-foot spider. Be careful! (July 9, 2017).

The addition of the curtain appeared to assist the participants in remaining present in the space as evidenced by:

D's comment:

It was quite fun to imagine that this [curtain] sticks (July 9, 2017).

My observations of the participants' responses to the Experiences exercises is that they demonstrated an energetic engagement with both experiences, as revealed through perceptible physical changes in movements and actions in collaboration with the subsequent emotional reactions the physical state generated (July 9, 2017). The participants learnt to utilise movements that were small, yet intense and therefore focussed in energy. The acting expression, 'less is more' is also relevant to the practice of *ankoku butoh*, in which a reduction in movement can sometimes intensify a moment. In the Spider Web experience, by beginning in a physically uncomfortable position, the participants were compelled to decide between quickly assuming a less physically challenging position and risk being sensed by the spider or by suffering silently while deciding how to escape the web without alerting the spider of their presence. The participants had to be cognizant of their own presence, the presence of the other participants, and the imagined spider's presence. The participants' responses and my observations suggest that the exercise required intense focus, concentration, and discipline in order to fully accept the experience as happening in present time. As such, the participants were required to call upon visualisation skills while remaining continually present as they struggled to escape from the confines of the web.

A significant increase in participant energy was observed in the participants' practice, resulting in an overall development of the state of 'having presence' (July 9, 2017). It is vital for an actor to be energetically grounded while stationary and embody

energy when moving in a performance space. The de-domesticated perspective of energy as a tangible force, was apparent in the physical responses of the participants as they distributed and projected energy from their bodies during the Cocoon and Spider Web phases of the Experiences exercise. A focussed energy, combined with a heightened state of awareness further facilitates a state of flow in which "there is little distinction between self and environment, between stimulus and response, or between past, present, and future" (Turner, 1979, p. 487). Flow has connections to peak performance, as defined by Wells (1998), who views flow "as a foundation upon which peak performance may occur" (n.p.). Wells considers that, along with an acute ability to focus, the "distinguishing factor" (ibid) in regards to successful athletic performance, is an innate belief in oneself. As such, Wells' observations directly relate peak performance to "self-confidence" (ibid), which can be developed through specific training techniques involving the application of "internal imagery" (ibid). This research also considers the use of imagery, as applied in this exercise, to be advantageous in developing a *peak performance presence* in actors. Furthermore, contrary to the view expressed by (Heine, Lehman, Markus & Kitayama, (1999), that "positive self-regard" should be regarded as culturally specific, I believe that self-confidence is universal when it pertains to an internal experience. It only becomes culturally specific when expressed externally.

Revelation:

The exercise was conducted individually in the following order: D, E and C. As each participant experienced the exercise, the other participants observed.

D's movements were reserved, as evidenced by:

E's observation:

> *I think you're far more dynamic than that. I thought it would be more, "look at me!" (July 9, 2017).*

D's movements however, appeared to be a physical expression of their authentic presence, as evidenced by D's response to E's observation:

> *That's the way I am (July 9, 2017).*

E's performance consisted of flowing movements interspersed with tears and laughter, suggesting that they were both 'being present' and projecting their authentic presence, as demonstrated by:

D's observation:

She really showed the extremeness, the laughter, the crying, reaching out for the experience (July 9, 2017).

C's observation:

It said a lot. It just came across very clearly, very sharply (July 9, 2017).

E's response to the the other participants' observations further confirmed that they had revealed their authentic presence:

E's comment:

Actually, in my current self, I always bring it back to the spiritual (July 9, 2017).

C's experience of the exercise revealed extreme emotion, as indicated by:

D's observation:

Sadness. It was nice how somehow you used it (July 9, 2017).

C's response confirmed what their physical actions had revealed (July 9, 2017).

C's comment:

Well, I've been through a lot the last year and a half (July 9, 2017).

C further revealed that the choice of the Minotaur as a beginning stance had assisted in initiating the process of revealing their authentic presence, as indicated by:

C's comment:

What is it? It's a representative of how you're supposed to be […] that aggressive, solid, instinctual beast that gets you through life…nothing brings you down […] and of course, that's the myth (July 9, 2017).

C's use of the Minotaur stance also added to the experience from an observer's perspective, as they appeared to begin as a forlorn, but proud creature, before gradually morphing into its human equivalent (July 9, 2017).

Furthermore, C's deliberate choice of the Minotaur encouraged them to delve deeper into their sub-consciousness to reveal hidden parts of their actual character.

The participants' responses and my observations indicated that the Revelation exercise assisted in the development of both the 'being present' and 'having presence' states. Furthermore, it may have been that it was the culmination of all of the exercises experienced during the workshop, that encouraged the participants to reveal their *authentic presence*.

When asked in a post-workshop interview "How has this workshop helped you as an actor, in general?"

A responded:

> *Yeah, the first thing that I'm much more confident about now is when we did the activity with the placing eyes all over […] That makes me more comfortable with doing like space/object work on stage and be much more aware of the reality that I have created on stage (June 21, 2017).*

A's response suggests that the exercises resulted in an increase in sensory, physical and spatial awareness and an overall improvement in spatial confidence. Moreover, A's specific reference to the Shifting Senses ("placing eyes all over") exercise and the Props exercise ("space/object work"), indicates the effectiveness of these particular exercises and their development of the 'being present' state.

B responded:

> *I think it maybe strengthens my ability to get your body to respond to things rather than overthinking it, because sometimes when it comes to art or any sort of creativity you can overthink it and doesn't let the intuition come through. I think with butoh, it seems to me more intuitive where you're looking at coming from a feeling and coming from inside, and not worrying about whether you're perceived, or whether other people have perceived what your intentions are (June 21, 2017).*

B's response suggests that overall, the exercises resulted in an improved state of sensory and physical awareness. Moreover, B's comment on not being concerned with other people's perceptions, can be linked to the *ankoku butoh* concept of 'killing the ego' or a renunciation of the self, considered to a necessary prerequisite in the 'becoming' process.

B further commented:

> *I found overall the sequence effect was good plus the build up to the last exercise, because you couldn't do the last exercise first, because you would be too self-conscious. So, I felt the build up with little by little*

> *exercises you did you know to try and tap into the not having to think what you are doing. Trying to get your body to respond to emotion rather than overthinking it […] The build up to the final one was (sic) all made sense. You know, it was a good sequence to be following (June 21, 2017).*

B's response indicates that it was not necessarily a single exercise but the total of all the exercises that proved effective in developing the states of 'being present' and 'having presence' in the actor-participants. It further suggests that the sequencing of the exercises was also an important factor in the overall development of presence in the actor-participants.

C responded:

> *It's been a reminder to me about the incorporation of the whole being […] that I need to use the body more even when I sit in front of a microphone, it is still very, very important to have that whole physical presence (July 12, 2017).*

C's response indicates the effectiveness of the exercises and subsequent contribution to the development of the states of 'being present' and 'having presence'.

D responded:

> *I was talking about the back which is very, and I've been thinking like since yesterday that I want to use that as soon as possible and I want to do some scene where I can […] but there were many other aspects. Also, I liked a lot the exercise about the pictures. It's a very good one I think […] And that was very useful for me and I was happy that yesterday with the exercise of the painting and in general, the kime […] Also, I like the basic concept of lying to yourself and to bring the essence (July 10, 2017).*

D's specific reference to the Back Energy ("talking about the back") and Dimensions ("the exercise about the pictures") exercises, indicates the effectiveness of these exercises in the development of the state of 'having presence'. Furthermore, D's comment concerning the concepts of *kime* (dramatic pause) and "lying to yourself", suggests a deeper understanding of the application of such concepts to the development of presence. Paradoxically, in ankoku butoh to make something real or believable, the butoh practitioner is encouraged to lie to themselves. This 'lie' creates an internal state of being that is manifested externally by a physical response to a specific sensation or image, thus the 'lie' becomes the practitioner's actual reality or 'truth'. As such, the Western concept of believing in oneself, is de-domesticated into lying to oneself.

E responded:

> *I really like the aluminium foil […] it resonates with me already because I'm an energy worker […] It's easy for me to make that transition or to, you know, like I would study it more because I know that it has similarities, as an energy […] like your back exercise when you turn around […] just being conscious of energy is what tantra is about (July 11, 2017).*

E's specific references to the Props ("aluminium foil") and Back Energy ("back exercise when you turn around") exercises, indicates the effectiveness of these exercises in improving the distribution and projection of energy, which this research posits as a necessary element in the development of the state of 'having presence'.

The data analysis indicates an overall development of presence in the participants, and more specifically, in the states of 'being present' and of 'having presence', as framed by this research inquiry. The data further suggests that the exercises conducted in the categories of *awareness* and *discipline* specifically contributed to the development of the state of 'being present', while the exercises in the *energy* category, assisted in the development of the 'having presence' state. Furthermore, the research revealed that the participants' focus, concentration, visualisation and imaginative skills, coordination, responsiveness, and peripheral vision were also improved through their participation in the acting workshops. Significantly, the data suggests that it was not necessarily one particular exercise, but the participants'experiences of all of the exercises, as conducted in their respective sequential categories, that was most effective in developing the states of 'being present' and of 'having presence'.

Final Exercises and Instructions

The following descriptions and instructions represent the suite of actor training exercise applications that are the outcome of this research. The suite of 20 exercises is categorised under the headings of awareness, discipline, and energy, and is designed to be implemented in that specific sequence. The exercises have been developed from an analysis of data collected from the participants' responses to the workshop exercises conducted in the practice-led processes specific to this research and further, from my observations in the practice-led workshop environments that were conducted across two phases of action research cycles. Several of the exercises described in each category include diagrams and photographic images to further support the explanation of instructions.

Exercise 1: SHIFTING SPACE

1) Move about the room exploring the space.

2) Examine narrow and wide, near and distant spaces, the spaces between the floorboards, the corners of the room, the ceiling, and other spaces rarely considered. As you explore the room or pass by others, be aware of the different forms of space: extrapersonal space; peripersonal space; pericutaneous space.

3) Intermittently, stop and start moving again, increasing and decreasing the intervals to experience the changes in *ma* (space-time). Once you have explored the room come to a standing position.
4) Sense the space surrounding you.
5) Lean forward. Sense the space behind you.
6) Lean backward. Sense the space in front of you.
7) Lean left. Sense the space to your right.
8) Lean right. Sense the space to your left.
9) Using both hands, pick up the space in front of you and walk with the space. **see figure 16.**
10) Turn the space. **see figure 17.**
11) Continue walking with the space.
12) Turn the space the opposite way.
13) Continue walking.
14) Come to a standstill.
15) Using both hands manipulate the space into a ball. **see figure 18.**
16) Swallow the ball of space. **see figure 19.**
17) Visualize the ball of space hollowing out your body from the top to the bottom. Become aware of this internal space in which you are simultaneously empty and full of space. The outline of your skin gradually dissipates until there is nothing separating your body and the space in which you move.
18) Come to a standstill. The outline of your skin returns, once more separating the inner space of your body from the outer space of the room.

Figure 15. Shifting Space Step 9. Takehara Tomoko (2019)

Figure 16. Shifting Space Step 10. Takehara Tomoko (2019)

Figure 17. Shifting Space Step 15. Takehara Tomoko (2019)

Figure 18. Shifting Space Step 16. Takehara Tomoko (2019)

Exercise 2: SHIFTING SENSES

1) Begin in a standing position with your eyes closed.
2) Inhale through your nose.
3) Hold your breath and focus on the *ma* (space-time).
4) Exhale through your mouth.
5) Hold your breath and focus on the *ma*. Repeat several times, concentrating on the *ma* between each breath rather than the breath itself.
6) Breathe in as you take one step forward.
7) Hold your breath and focus on the *ma*.
8) Breathe out as you take a step forward.
9) Hold your breath and focus on the *ma*. Repeat several times.
10) Resume your natural breathing pattern yet remain conscious of the *ma* between each breath for the rest of the exercise.
11) Transfer your awareness to areas of the body that you are rarely conscious of:

- the tips of the hair.
- the fingernails.
- the spaces between the toes and fingers
- the back of your left knee.
- the back of your right elbow.
- the nape of the neck.
- the space behind your left ear.

12) 'Remove' your eyes one at a time and attach them to your feet. Keep your actual eyes half-closed throughout. You no longer see with these eyes.
13) Begin walking with your feet-eyes. With each step, the eyes open and close as you raise and lower each foot. Explore the space with your feet-eyes. **see figure 20.**
14) Remove the eyes from your feet and place them on the palms of your hands. Open and close your hands as if you are opening and closing your actual eyes. Explore the space with your hand-eyes. **see figure 21.**
15) Remove the eyes from your hands and place them on your back. These eyes now become one large single eye. Explore the space with your back-eye. **see figure 22.**
16) Return your eyes to their original position. Continue exploring the room with your actual eyes, maintaining an awareness of your heightened sense of sight.

Figure 19. Shifting Senses Step 12. Takehara Tomoko (2019)

Figure 20. Shifting Senses Step 13. Takehara Tomoko (2019)

Figure 21. Shifting Senses Step 14. Takehara Tomoko (2019)

Exercise 3: STRINGS

1) Begin in a standing position.
2) Attach a visualised string to the top of your left hand. The string slowly pulls your hand up, raising your arm to shoulder level. The string slowly lowers your hand.
3) Repeat with the right hand.
4) The string now pulls both of your hands, raising your arms to shoulder level. The strings slowly lower your hands again.
5) Attach a string to the top of your head. As the string pulls your head, raise up on your toes. Tie the string to the ceiling. Maintain this position for as long as possible.
6) To lower yourself, cut the string with a pair of visualised scissors.
7) Attach a string to your left kneecap. Using your left hand pull your left knee upwards to waist level. Tie the string to the ceiling. Maintain this position for as long as possible. Cut the string with the scissors to lower yourself.
8) Repeat with the right knee.
9) Attach strings to both knees. Using both hands, pull the strings on your knees as you begin walking about the room in a puppet-like manner.
10) Come to a standstill.
11) Attach strings to your stomach, lower back, the right and left sides of your waist. The strings simultaneously tighten creating a constant tension in your *chushin* (centre).
12) Begin walking as the strings continuously pull from all directions.
13) Gradually come to a stop, by releasing the strings one at a time.
14) Find a partner and attach a string to any part of their body. Manipulate their movement as you lead them around the room. To stop, simply let go of the string. Continue attaching the string to different parts of your partner's body.
15) Change places.

Exercise 4: ANKOKU BUTOH WALK

1) Stand with your feet close together.
2) Soften the knees.
3) Your arms should hang loosely at your side with fingers relaxed.
4) Pull your shoulders back.
5) Pull your stomach in.
6) Tuck your chin in.
7) Visualise a single eye on your forehead. It guides you like the light on a lighthouse. Keep your actual eyes half-closed throughout the exercise.
8) A basin of water filled to the brim, sits on your head. If you tilt your head or bob up or down, the water will spill out from the basin.
9) Strings are attached to your stomach, lower back, the left and right sides of your waist. As you walk maintain your *chushin* through the pulling tension of the strings.
10) Razorblades are beneath your feet. If you step too heavily, you will cut yourself on the razor blades.
11) Begin walking in a continual, non-stopping motion.

Exercise 5: PROPS

1) Hold a bamboo pole in your hand.
2) *Vacate* your mind.
3) *Activate* your body and begin to move.
4) As you move, sense yourself *becoming* the bamboo.
5) Once you have *become* the bamboo, place it on the ground and continue moving *as* the bamboo.
6) If at any time, you sense that you are no longer the bamboo, pick it up and re-engage with it.
7) Repeat the exercise with a piece of tinfoil.

Exercise 6: SEIZA

1) Begin in *seiza*. **see figure 23**.
2) *Vacate* your mind.
3) The sound of rain plays.
4) De-visualise all extraneous sounds one by one until only the sound of the rain remains.
5) Focus on the sound of the rain.
6) *Activate* your body, come to a standing position, and begin moving *as* the rain (despite any discomfit, resist the impulse to come to your feet too quickly).
7) If at any time, you sense that you are no longer the rain, return to the *seiza* position and re-engage with the rain sound.
8) As the rain soundtrack fades out, continue moving *as* the rain.
9) Repeat exercise with sounds of wind, thunderstorm, and ocean waves.

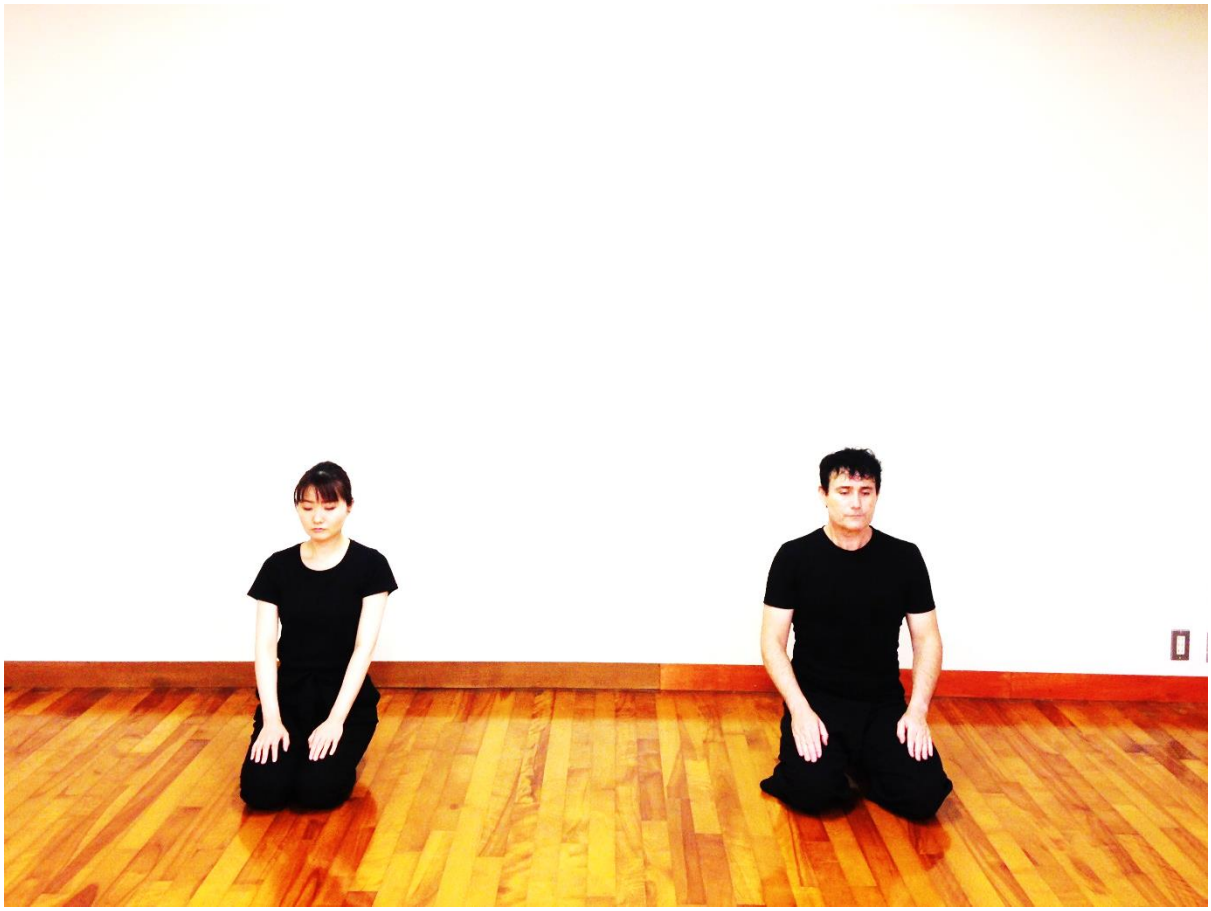

Figure 22. Seiza. Takehara Tomoko (2019)

Exercise 7: ELEMENTS

1) Begin walking in a circle.
2) *Vacate* your mind.
3) In response to a cue, instantly *become* a rock (your body immediately feels heavier. A rock moves one centimetre in a 1000 years).
4) In response to a cue, *vacate* your mind, and continue walking.
5) In response to a cue, instantly *become* lightning (you are not struck by lightning. You *are* lightning).
6) In response to a cue, *vacate* your mind and continue walking.
7) In response to a cue, instantly *become* mist (your body immediately feels lighter. The lighter you feel, the physically higher you raise your body).
8) Repeat the sequence, decreasing and increasing the length of time you transform into each element (as determined by the cue).

Exercise 8: TRANSFORMATION FACES

1) Carefully examine the image of the Hannya-Face taking note of its rounded eyes, horns, and sharpened teeth.
2) *Vacate* your mind.
3) *Activate* your body.
4) *Become* the Hannya-Face.
5) Carefully examine the image of the Ukiyoe-Face taking note of its turned down mouth and crossed eyes.
6) *Vacate* your mind.
7) *Activate* your body.
8) *Become* the Ukiyoe-Face.
9) Carefully examine the image of the Scream-Face taking note of its oval-shaped mouth.
10) *Vacate* your mind.
11) *Activate* your body.
12) *Become* the Scream-Face.
13) Carefully examine the image of the Bacon-Face taking note of its distorted features.
14) *Vacate* your mind.
15) *Activate* your body.
16) *Become* the Bacon-Face: Upper left; Middle right; Lower left.
17) In a standing position, transform from one face to another maintaining an awareness of the 'hybrid moments' between each face, for instance, when you are half-Hannya-Face and half Ukiyoe-Face.
18) Transform into the Hannya-Face.
19) Walk forward to the wall.
20) Turn around as the Ukiyoe-Face.
21) Continue walking.
22) Repeat with the Scream-Face and Bacon-Face.
23) Come to a standstill.
24) Line up in two groups at opposite ends of the room in a staggered fashion. Group 1 is the Hannya-Face. Group 2 is the Ukiyoe-Face.
25) Each group begins walking towards each other.
26) As the groups pass by each other they 'transfer' their faces onto the other group.

27) Turn around and walk towards each other again.
28) As the groups pass each other, they transfer their faces back.
29) Repeat with the Scream-Face and Bacon-Face.

Exercise 9: TRANSFORMATION WALKS

Reverse Walk

1) Begin walking in a straight line.
2) Intermittently stop and check your arm and leg positions.
3) Continue walking, maintaining an awareness of how you walk.
4) After a few minutes, stop and assume a low stance with your left leg forward and right leg back (similar to a karate *zenkutsu* or front stance). **see figure 24.**
5) Make sure your hips are square and facing front.
6) Lower your centre of gravity.
7) Swing your right arm and leg forward in an exaggerated manner while maintaining a level height.
8) Repeat with the left arm and leg.
9) Continue this action for several minutes.
10) Gradually reduce the swinging action and raise your stance until you are walking in a more upright position. **see figure 25.**
11) Continue walking in this manner until it begins to feel natural.
12) Return to your 'domesticated' walking manner but remain aware of this new 'de-domesticated' form of walking

Tightrope

1) Stand up on your toes with your feet together, arms straight out to your sides with palms facing down. **see figure 26.**
2) Begin walking with one foot in front of the other as if you are on a tightrope.
3) Visualise the exact height you are suspended above the ground. Be conscious of the potential of 'falling' if you do not maintain the correct position and lose balance.

Crane

1) Stand up on your toes, feet together, arms directly above your head with your palms touching.
2) Begin walking by lifting your left knee as high as you can, followed by your right. **see figure 27.**
3) Visualise walking through a swamp.

Beast

1) Crouch down on all fours with your palms flat on the ground. **see figure 28.**
2) *Become* a Beast.
3) Begin walking in a right arm/right leg and left arm/left leg manner.

Sculpture

1) Begin with your feet together.
2) Bend your knees keeping your back as straight as possible.
3) Your left arm is extended in front of your chest, elbow bent and your thumb is level with your nose.
4) Your right arm is extended back, crooked at the elbow and aligned with your ear.
5) Raise your left leg until your knee is at a 45-degree position. **see figure 29.**
6) Repeat the action with your right leg.
7) Begin walking in a straight line.
8) When you reach the wall, turn around and reverse the positioning of your arms.
9) Continue walking.

Extinct Bird

1) From a standing position bend forward.
2) Raise your right arm and right knee simultaneously.
3) Repeat the action with your left arm and left knee. **see figure 30.**
4) Continue flapping your 'wings' as you walk.
5) Visualise flying across the ocean. Be conscious that you are extinct and therefore feel no discomfit regardless of the distance you 'fly'.

Minotaur

1) From a standing position crouch forward.
2) Stand up on your toes with your right foot in front of your left.
3) Tilt your head forward.
4) Place your hands in front of your body with your right slightly in front of your left.
5) Visualise two horns on your head and a tail.
6) Visualise your feet as hooves.
7) As you walk, thrust your 'hooves' hard into the ground. **see figure 31.**

Figure 23. Reverse Walk Step 4. Takehara Tomoko (2019)

Figure 24. Reverse Walk Step 10. Takehara Tomoko (2019)

Figure 25. Tightrope. Takehara Tomoko (2019)

Figure 26. Crane. Takehara Tomoko (2019)

Figure 27. Beast. Takehara Tomoko (2019)

Figure 28. Sculpture. Takehara Tomoko (2019)

Figure 29. Extinct Bird. Takehara Tomoko (2019)

Figure 30. Minotaur. Takehara Tomoko (2019)

Transition from one walk to another paying particular attention to the ‘hybrid moments’ between each walk, for instance, when you are half-Extinct Bird and half-Minotaur.

Exercise 10: ENVIRONMENTS

1) Assume a stance from the Transformation Walks.
2) Begin walking through space.
3) The first environment you encounter is a large stone.
4) Enter the stone.
5) Pass through the stone.
6) Exit the stone.
7) Continue walking through space.
8) Repeat the exercise with water and fire environments.

As you enter and exit each environment, focus on the ‘hybrid moments’ when you are half-in and half-out of a particular environment. Further, it is important to reveal discernible changes in your body while maintaining the original form of the Transformation Walk that you have chosen.

Exercise 11: STATIONARY WALKING

1) Begin in a standing position with your feet together.
2) Soften your knees.
3) Lower your centre of gravity.
4) Your arms hang close to your side with your fingers extended and palms facing inward.
5) Half-close your eyes as you narrow your focus.
6) *Vacate* your mind.
7) *Activate* your body.
8) Begin walking on the spot. Do not raise your knees, bob up and down, or sway side to side as you walk. **see figure 32.**
9) As you walk, push your arms down and keep your shoulders straight and level.
10) Using a first-person view, visualise a familiar destination, for instance, a local park, or perhaps the walk home from the train station. Continue physically walking on the spot but in your mind, exit the room and then the building.
11) Continue walking.
12) Change to a third-person view. Continue walking.
13) Return to a first-person view. Continue walking.
14) Alternate between each view as you continue walking on the spot.
15) Once you have completed your 'journey' return to the room, and continue walking on the spot until you gradually come to a stop.

Figure 31. Stationary Walking. Takehara Tomoko (2019)

Exercise 12: ENERGY EXCHANGE

1) Move about the room sensing the energy flowing throughout your body and the space in which you move.
2) Intermittently, apply the stopping-but *not*-stopping technique, as you physically stop but continue to project your energy forward, before moving again.
3) Find a partner and place your hand on their back and try to absorb their energy. This is an energy exchange. Do not try to copy your partner's movements but rather sense their energy.
4) Change places.
5) Separate and continue on your own again, resonating with the energy received from your partner.
6) Find a different partner. One of you represents Positive energy while the other represents Negative energy. Using heavy, forceful movements, Positive projects their energy towards Negative, manipulating them, while Negative, responds with soft, flowing movements. **see figure 33.**
7) Change places. **see figure 34.**
8) Continue moving on your own again.
9) Come to a standstill and freeze in a position while continuing to resonate with energy.

Figure 32. Energy Exchange Step 6. Takehara Tomoko (2019)

Figure 33. Energy Exchange Step 7. Takehara Tomoko (2019)

Exercise 13: ENERGY PROJECTION

1) Place a candle at eye level a distance of three metres in front of you.
2) Assume a basic karate punching stance three metres from the candle flame.
3) *Vacate* your mind.
4) Sense your energy being turned on as you *activate* your body.
5) Punch slowly and deliberately as you attempt to 'punch' out the candle by projecting your energy towards and through the flame. **see figure 51.**
6) Repeat at a distance of five metres.

Exercise 14: ENERGY DIAL

1) Begin in a standing position with your hands by your side and palms facing inwards. **see figure 35.**
2) *Vacate* your mind.
3) Sense your energy being turned on like a switch, as you *activate* your body.
4) Slowly walk forward gradually turn your palms to the front, thereby dialling up your energy. **see figure 36.**
5) When you have reached full energy volume your palms should be completely facing the front. **see figure 37.**
6) Stop physically moving but consciously continue projecting your energy outward.
7) Once your energy has reached its limit, consciously return it to your body.
8) Begin to walk backwards, reducing your energy level by gradually turning your palms inwards.
9) Return to the beginning position while continuing to resonate with energy.
10) Sense a 'switch' turning off your energy completely, as you *de-activate* your body

Figure 34. Energy Dial Step 1. Takehara Tomoko (2019)

Figure 35. Energy Dial Step 3. Takehara Tomoko (2019)

Figure 36. Energy Dial Step 4. Takehara Tomoko (2019)

Exercise 15: MULTIPLES

1) Begin walking in a straight line.
2) Consciously project an alternate presence in front of you. Continue walking together.
3) Project an alternate presence behind you. Your three presences continue walking.
4) Project an alternate presence on your right side. Your four presences continue walking.
5) Project an alternate presence on your left side. Your five presences continue walking in unison. **see figure 38.**
6) As you turn, consciously direct your alternate presences to turn with you. Continue walking.
7) Consciously re-integrate your front alternate presence.
8) Re-integrate your back alternate presence.
9) Re-integrate your right alternate presence.
10) Re-integrate your left alternate presence. Continue walking.
11) Come to a stop but remain aware of these alternate presences as you continue to resonate with their *ensemble energy*.

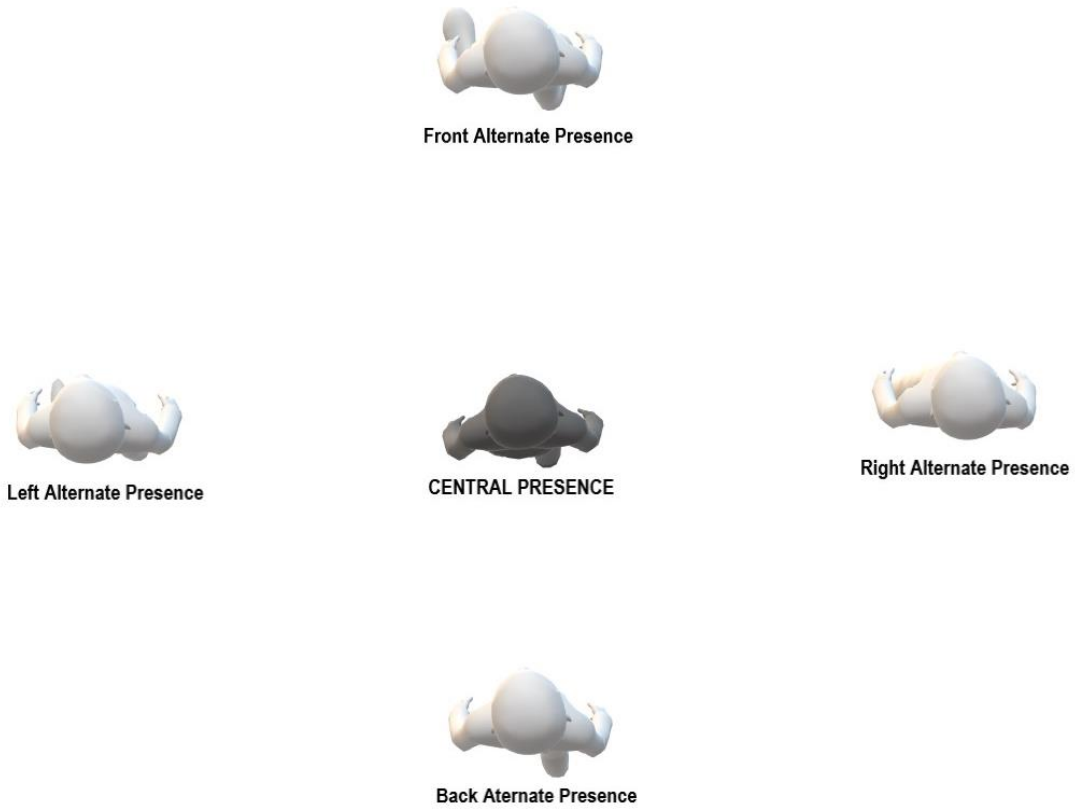

Figure 37. Multiples

Exercise 16: ENERGY TURN

1) One actor is the projector of energy and the other is the receiver of energy.
2) Stand three metres apart from each other, with the receiver facing the wall, and the projector facing the back of the receiver.
3) *Vacate* your minds.
4) The projector should sense a switch being turned on as they *activate* their body, before consciously projecting their energy onto and 'through' the receiver's back. **see figure 39.**
5) If the receiver becomes aware of the projector's energy they turn to face them. **see figure 40.**
6) Change places.
7) Repeat the exercise at a distance of five metres.

It is important for the receiver not to feel any pressure to turn and for the projector not to make any physical movements or noise. Further, the projector should focus on projecting energy, not emotion or imagery onto the receiver.

Figure 38. Energy Turn Projector

Figure 39. Energy Turn Receiver

Exercise 17: BACK ENERGY

1) Face the wall.
2) *Vacate* your mind.
3) Sense your energy being turned on as you *activate* your body. Project your energy from the front of your body through your back and out into the 'audience'.
4) Slowly move towards the audience while continuing to project your energy out through your back. **see figure 41.**
5) Move about the space targeting your energy to different areas in the space.

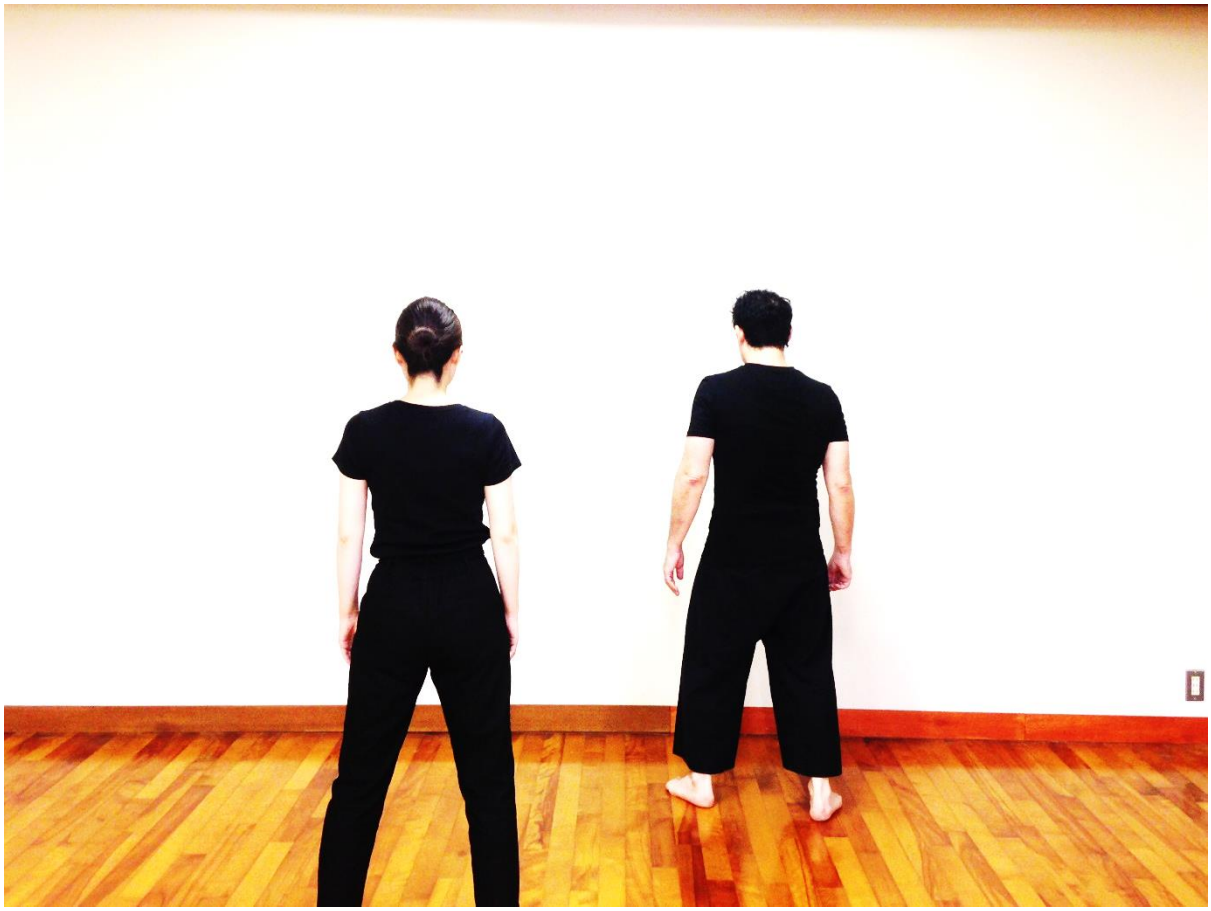

Figure 40. Back Energy. Takehara Tomoko (2019)

Exercise 18: DIMENSIONS

Yurei

1) Carefully examine the image of the *yurei* (a Japanese ghost), taking note of its long hair and legless body.
2) *Vacate* your mind.
3) Transform the 2D image into 3D by assuming the pose of the *yurei*.
4) *Activate* your body.
5) Transform the 3D image into 4D by adding movement.
6) Continue moving about the room. Your eyes are half-closed as you now see with ghost-vision. Be conscious of your legless body as you glide along, half in this world and half in the next.
7) A voice beckons you from afar. Follow the voice.
8) In front of you appear three figures:

- The first figure is reading a book.
- The second figure is in a thinking position.
- The third figure is sleeping.

Enter and inhabit each figure (be conscious of the 'hybrid moments' when you are half-*yurei* and half-figure).

9) Once you have inhabited all three figures continue exploring the space as a *yurei*.
10) Come to a stop but continue resonating with energy.
11) Sense your energy being dialled down until it is finally *de-activated*.

The Nightmare

1) As a group, carefully examine the image of Henri Fuseli's "The Nightmare" and decide which image you will become.
2) Create a beginning tableaux as close to the image as possible, thus turning the 2D image into 3D.
3) *Vacate* your mind.
4) *Activate* your body as you transform the image into 4D by adding movement.
5) Interact with each other *as* the characters in the image.
6) Return to the original tableaux position but continue to resonate with energy.
7) Sense your energy being dialled down until it is finally *de-activated*.

Exercise 19: EXPERIENCES

Cocoon

1) You are a moth pupa trapped in a cocoon with only a limited time to escape.
2) *Vacate* your mind.
3) *Activate* your body.
4) This is a silent struggle manifested through intermittent frantic, energetic movements.
5) Adding to your struggle is the fact that you have a broken wing (decide which wing).
6) The focus is on the pain (of the injured wing), the panic and desperation to escape from the cocoon.

In this exercise, you will never actually escape from the cocoon.

Spider Web

1) You are trapped in a spider's web.
2) Nothing lands in a comfortable position in a spider web so you must assume an uncomfortable position to begin this exercise.
3) *Vacate* your mind.
4) *Activate* your body.
5) This exercise requires minute energetic movements so as not to alert the spider to your location in the web.
6) Maintain an awareness of the other actors trapped in the web.

The exercise ends when you escape from the web.

Exercise 20: REVELATION

1) Begin in a fixed position taken from the Transformation Walks.
2) *Vacate* your mind.
3) *Activate* your body.
4) Gradually transform from your chosen walk until you *become* your authentic presence.
5) Once you have physically revealed your authentic presence, come to a standstill while continuing to resonate with your *presence energy*.
6) Sense your *presence energy* being dialled down, until it is finally *de-activated*.

The following chapter concludes the research discussion and offers the outcomes derived this research, specifically from the acting workshops conducted, and further offers subsequent applications to the development of the states of 'being present' and of 'having presence' in actors and their potential in other physical disciplines.

CHAPTER SIX

Conclusion

The primary aim of the research entailed identifying specific exercises derived from the *ankoku butoh* training process of de-domestication that could be developed for enhancing the states of 'being present' and 'having presence' in actors. Further, the research explored how developing elements of awareness, discipline and energy can contribute to the development and understanding of presence in actor training environments. The research outcome culminated in the construction of a suite of exercises aimed at developing presence in actors through a psychophysical disciplinary approach utilising sensory, physical and spatial awareness and the distribution and projection of energy. Based on the data collected from the acting workshops, the research suggests that the *ankoku butoh* training process of de-domestication, through the synthesis of its three overarching training focusses of awareness, discipline and energy, assisted in achieving understandings and practical applications of different states of presence in an actor training environment. The data collected further indicates that the exercises utilised in the workshops proved to be effective in developing specifically, the states of 'being present' and of 'having presence', as defined in this research, in the actor-participants. Therefore, this research posits that the suite of exercises, as included below, developed as an outcome of the data collected from the workshops, proved to be effective in answering the primary question; "What specific exercises derived from the *ankoku butoh* training process of de-domestication can be formulated for developing the states of 'being present' and 'having presence' in actors?" Moreover, the sequencing of the exercises into their respective phases of awareness, discipline and energy was further beneficial to the process, subsequently addressing the attendant sub-question; "How does the application of the elements of awareness, discipline and energy contribute to the development and understanding of presence in actor training?"

The process of de-domestication began with exercises concerned with developing sensory, physical and spatial awareness, whereby the actor-practitioners were introduced to alternative training experiences of consciousness and awareness. This was followed by exercises concerned with alternative methods of movement and locomotion, reinforced through a disciplined approach of repetition and extended duration. Thirdly, the practitioners engaged in exercises designed to energise the body through the distribution and projection of energy. The awareness and discipline-based exercises were aimed at the

development of the 'being present' state while the energy-based exercises were designed to develop the 'having presence' state. Significantly, this research posits that the process of de-domestication encourages the adoption of a lateral thinking approach to understandings of consciousness, movement, and space, through an acting training lens. The de-domestication process as applied in this research, was informed by Hijikata's notational method of *butoh-fu*, whereby, through the use of imagery and descriptive instructions, the participants engaged in exercises concerned with transforming two-dimensional images into three and ultimately four-dimensional physical representations, thus making them *present* within the space. Furthermore, specific *ankoku butoh* conceptual ideas, including the Japanese space-time concept of *ma*, Hijikata's developed term of *magusare*, and the *ankoku butoh* tenants of *vacate, activate* and *becoming*, proved valuable to the application of the exercises. The incorporation of my own extended training concepts, transformed for this research and their associated intentions, further contributed to the participants' value and understanding of *ankoku butoh* training processes, and the subsequent application of such to actor training in relation to the development of presence.

Salz (2001) claims that there are four categories of actor training; "acting, voice, speech and movement" (p. 133). Ravid (2014) posits that "the separation of these techniques from acting technique courses create a dissociation between these embodied skills and acting" (p. 53) and aligns with Hodge's (2010) contention that the separate categorisation of actor training techniques is "absolutely wrong" (p. 206). Both viewpoints are consistent with the training ideologies of Suzuki Tadashi and Jerzy Grotowski, and their subsequent practices of blending disciplines in order to develop embodied presence. This research suggests a de-domestication of conventional (domestic) actor training approaches by considering the creation of a separate 'presence' discipline, exclusively designed to develop various presence states in actors. This research further suggests that the term 'psychophysical' could potentially be developed to include concepts of space-time, thus identifying a new performance training term: 'psychophysical-spatiotemporal' acting.

The exercises that have emerged through the research process have significant implications of the benefits of *ankoku butoh*'s training process of de-domestication and its potential use in actor training contexts that explore the concept of presence. In relation to the teaching of such exercises in actor training environments, the practice framework refers to Hijikata's specific teaching processes. Hijikata was a gifted wordsmith and

orator with a powerful, almost mystical connection with his *deshi*. My own experiences with *ankoku butoh* teachers in training environments suggest that maintaining an ability to explain requirements in explicit detail assists in generating the appropriate atmosphere and correct *presence* states to be in for exploring particular exercises. It is often appropriate to begin workshops with personal training experiences in an attempt to connect with participants on a deeper, spiritual level and informing them that, whilst the training methods may be challenging, they are also rewarding. Furthermore, providing an explanation of some of the extended training concepts such as 'lying to oneself', 'body catalogue', and 'killing the ego' may be efficacious to the teaching process. As such, this research advocates the application of this teaching techniques prior to conducting physical applications, so that the actors are privy to expert viewpoints concerning a particular sensation or image which in turn may assist in achieving the intended outcome of the exercises.

The suite of 20 exercises derived from this research are arranged in their respective categories of awareness, discipline and energy as below:

AWARENESS

Shifting Space
Shifting Senses
Strings
Ankoku Butoh Walk
Props

DISCIPLINE

Seiza
Elements
Transformation Faces
Transformation Walks
Environments
Stationary Walking

ENERGY

Energy Exchange
Energy Projection
Energy Dial

Multiples
Energy Turn
Back Energy
Dimensions
Experiences
Revelation

The awareness sub-suite of exercises explores the initial stage of the de-domestication process, where the actor becomes aware of their entire psychophysical being, a necessary first step in the 'being present' state. On completion of the awareness category of exercises, the actor is introduced to the discipline category of exercises. This category consists of exercises that replicate a performance experience with many of its psychophysical reactions to circumstance, situation, conflict and behaviour (for example), such as sweating, difficulty breathing, physical and emotional tension, and shifting focus. The term 'discipline' embeds the notion that imagery is consciously created through process-based applications and requires a complete psychophysical commitment to the imaginative experience. This commitment can in turn affect the actor's movement, motion, or ability to represent or evoke the image. Discipline, as discussed in this research, therefore can be further regarded as a practitioner's commitment to their own internal imagery. It is suggested that for an actor to successfully complete the discipline exercises, they are encouraged to experience flow. Subsequently, once an actor has reached peak performance flow, the energy resulting from this flow spills over into the 'having presence' state. Although, the research maintains that it is energy that enables an actor to achieve a 'having presence' state, the data collected indicated that an actor can, in some cases, prematurely reach the 'having presence' state if flow is achieved during the discipline category. This aligns with the concept of flow as energy. The last subsection of energy exercises directly concern the distribution and projection of energy as considered by this research as the primary factor in the development of the 'having presence' state.

The outcome of the research suggests that the suite of exercises developed have significant benefits in broader Western actor training applications by extending on practices and processes that are specific to the development of presence in actor training environments. The research further demonstrates how each individual exercise has specific benefits that may be of use in improving one or more of the elements of presence for actor training applications. The research concludes that the most effective method for

achieving the states of ‘being present’ and ‘having presence’, is to follow the specific sequence of awareness, discipline, and energy-based exercises as indicated by the research outcome of the suite of exercises. An actor’s psychophysical state determines how they feel about themselves, and how others react to them, which ultimately determines how effective they are in being able to perform. Therefore, an actor should approach each exercise with total commitment and in a disciplined manner in order to gain maximum benefit. The exercises may also require the actor to maintain a particular level of fitness to address the physical challenges associated with some of the exercises. The research advocates that the actor, once experiencing and acquiring a particular technique, should concentrate on logging it into their ‘body catalogue’ so that they can draw upon the same sensations each time when repeating the exercise. The research further posits that bodymind awareness is essential when experiencing the exercises and, as such, the actor should fully engage their bodymind when performing each exercise. Furthermore, with each repetition, the actor should attempt to delve deeper to uncover further sensations in order to expand their psychophysical horizons. By training with a focussed awareness, the body and mind will operate with an increased alertness to even the most minute of changes.

The research outlines the significance of how psychological, sensorial, intellectual, and emotional responses to physical change is vital to developing presence in actor training and performance environments. In responding to the physical challenges, the actor acknowledges an increased connection between the physical and psychological experiences and expressive behaviours that are an essential part of the acting process. Developing behavioural, nonverbal communication skills and the ability to apply physical analysis results in a psychophysically aligned instrument tuned to a level of *hyper-presence*. Through the practice of these exercises an actor can learn to connect sensations and impulses to physical gestures and actions, as even an almost indiscernible movement has relevance in a performative context, and ultimately assists in making an actor’s performance more compelling and dynamic. The data also revealed anomalies regarding the distinctive approaches to developing the separate states of ‘being present’ and of ‘having presence’. As established by the research, there are dominant qualities that are specific to each state; awareness and discipline for the ‘being present’ state, and energy for the ‘having presence’ state. However, through the act of ‘being present’ there is a ‘spillover’ of some properties that, without being consciously directed, filter out into the performance space, and contribute to the act of ‘having presence’, thus suggesting a

hybrid state of dual attention to presence. Whilst this indicates a connection between the two states, it is only after experiencing flow that the 'being present' state begins to merge with the 'having presence' state. This can explain the sensation of feeling electrified or energised when in the 'being present' state. To clarify, I use an analogy of the process; If the body is a glass, the area surrounding the glass is the 'having presence' state, and the faucet is the 'being present' state, with 'flow' being the water. If the faucet ('being present' state) is kept running, the water (flow) will spill over the edge of the glass (body) into the surrounding area ('having presence' state). Moreover, the data collated from the acting workshops, further suggests a re-evaluation of the 'having presence' state, to encompass the possibility of a less charismatic, but still authentic presence. The participants' comments and my observation of the Revelation exercise specifically contributed to the identification of an *authentic presence* state, which may or may not be overly charismatic, but is no less compelling.

As stated at the beginning of the thesis, the exercises derived from this research are intended to be used in a performance training environment. Further, these exercises are designed to extend on other actor training techniques and methods that are applied for generating or developing presence in a performative training state. However, a significant outcome of this research is in its application of the exercises in other training contexts, specifically, in martial arts training. During this research, I was invited to conduct two workshops, utilising this suite of exercises, aimed at developing presence in martial art students at a self-defence and personal security facility (CSO Tactical Training Centre, 2019). Subsequently, the students were introduced to several exercises taken from the categories of awareness, discipline, and energy, specifically addressing their use in a martial arts environment. Although aimed at assisting a martial artist in a self-defence scenario, importantly, the exercises remained in their original form and were not adapted in any manner. The value of 'being present' in a self-defence environment is apparent to a martial artist, requiring a multiple focus and a responsive body, able to be react instantly in a 'moment to moment' fluid situation. Furthermore, the ability to project a powerful presence is equally crucial for self-defence purposes. The responses to the exercises were unanimously positive, as demonstrated in post-workshop testimonials received from the students attesting to the effectiveness of the exercises. While this outcome was not anticipated in the original research design and application, the potential benefits of these exercises in other training applications are evident through, firstly, the invitation to facilitate the workshops and secondly, through the overwhelmingly positive feedback

offered at completion of the workshops. This outcome supports the idea that the exercises derived from this research may have even further applications outside of actor training environments.

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APPENDICES

Appendix A

Ankoku Butoh Practitioner Generations

The below table lists the era and the corresponding ankoku butoh practitioner generations (Alishina, 2015, p. 17).

ERA	GENERATION
1950s-1960s	First
1970s	Second
1980s	Third
1990s	Fourth
2000s	Fifth

Biographies of butoh teachers I have trained under:

Kawamoto Yuko

Kawamoto Yuko was a student of Waguri Yukio, an original *deshi* of Hijikata Tatsumi, and is a founding member of the Shinonome Butoh group based in Tokyo, Japan.

http://www.butoh.net/butoh/Butoh_Artists.html

Kobayashi Saga

Kobayashi Saga started training with Hijikata Tatsumi in 1969 and was one of his original *deshi*. Kobayashi performed in several of Hijikata's major productions, including *Shiki no tame no nijūnanaban* ('Twenty-Seven Nights for Four Seasons') in 1972. In 1983, she performed with Hijikata's principal dancer and muse, Ashikawa Yoko, during a tour of Europe and continues to perform and teach *butoh* workshops in Japan.

http://kobayashi-saga.holy.jp/bio_e.html

Maro Akaji

Maro Akaji is an actor and former student of Hijikata Tatsumi. In 1972, Maro founded *butoh* troupe Dairakudakan which has achieved considerable success both in Japan and

internationally. Members of Dairakudakan conduct regular intensive *butoh* workshops in Japan which have proven to be particularly popular with non-Japanese.

http://www.dairakudakan.com/

Mikami Kayo

Mikami Kayo trained under Hijikata Tatsumi from 1978 to 1981 and also trained in *Noguchi Taiso* with Michizo Noguchi from 1983 to 1998. Mikami has conducted extensive research on Hijikata's *ankoku butoh* culminating in a PhD thesis: "A Study of Tatsumi Hijikata, or an approach to Ankoku Butoh" and subsequent book: "The Body as a Vessel".

http://torifunebutohsha21.web.fc2.com/etude/profile.html

Nakajima Natsu

Nakajima Natsu trained under Tatsumi Hijikata and Ohno Kazuo before founding her own *butoh* company, Muteki-sha in 1969. Nakajima has been performing internationally since the 1980's and has been teaching *butoh* for more than three decades.

http://butoh-ws.com/projects/intensive-ws/intensive-ws-2014/

Ohno Yoshito

Ohno Yoshito, the son of Ohno Kazuo, made his *butoh* stage debut alongside Hijikata in the seminal work *Kinjiki* ('Forbidden Colours') in 1959. Ohno remained active as a *butoh* performer until 1969 when he stopped performing entirely. In 1985, Ohno returned to the stage in a collaboration with his father Ohno Kazuo in 'The Dead Sea'. Ohno Yoshito has continued to perform both nationally and internationally, and currently teaches *butoh* at the Kazuo Ohno Dance Studio in Yokohama, Japan.

http://www.kazuoohnodancestudio.com/english/yoshito/

Seisaku and Nagaoka Yuri

Seisaku started training with Hijikata Tatsumi in 1984, and later trained and performed with the Hakutobo *butoh* group led by Ashikawa Yoko. In 2005, Seisaku formed Dance Medium with ballet dancer Nagaoka Yuri and they continue to teach and perform *butoh* in Japan and internationally.

http://www.dancemedium.net/English-page.html

Waguri Yukio

Waguri Yukio was one of Hijikata's original *deshi* and principal dancers performing in major productions. Waguri is credited with creating the term *butoh-fu* to describe Hijikata's unique notational system of *ankoku butoh*. Waguri continued to teach *butoh-fu* in Japan and internationally until his death in 2017.

https://butoh-kaden.com/en/about/butoh-fu/

Appendix B

Witch/Walk: Excerpt of possible *butoh-fu* production notes taken from one of Hijikata's scrapbooks. Translation: Takehara Tomoko (2016).

STAGNATION II
BIRD TO BIRD
A bird in a box – High heels – A bird in a box – Shoes
A neck of a horse – a monkey – stretched neck
(*TAN TAN*) – A neck of a bird – A bird being shot
For all of these, do it with your back (choose the world of your back)
Without finalizing these movements, you make these movements more woman-like

STAGNATION III
A HEAD OF A SALMON
VEGETABLE LEAVES
Draw on the floor
Lie on the floor (*DARARI*)
Spider (or Cloud) – An iron gourd
A peacock – The back of Bellmer
Like a bird
Summarize them all and collapse
Continue many times
Lie down and pose (all related to the vegetable leaves)
Vegetable leaves (remove the fibre)
Stand up
The back – A stream person
The front – Do it simultaneously
Plants – Assume a rough pose. The back is occupied.
A doll – Hair – Samurai
Plants – Do it where you are

WALKING I CHILD
Turn your back and open your hand – Left foot

Feet and hands (*PURAN PURAN*)

Child

Plant I – Star – Plant II

Clearly separate where you are

Looking front and behind

WALKING II

WORM EATEN

INSECTS (WORM)

TREE

MESH ON THE BACK

Hand, Nose, Mouth, Underarm,

Soles of your feet

Back

Knees collapse

An ear on your nose – Back – Stretch out the back of your neck

A cut on your chest – The inside is empty

Crayon mouth is loose

Your hand is caught in the mesh – Move to the back

The mouth twitches

WALKING III

WOMAN

Woman – The neck of a horse

Heavy neck

Waguri neck of a horse

High neck of a horse

The back of Bellmer – A monkey of – Flower

Wrist – Bellmer orangutan

(The back of your shoulders is being pulled)

A dog on the back

Flower

Tooth brush

Beard

Neck of a horse / Baby monkey – Change the costume – orangutan – Walk

Pulling the shoulders

A giant birdman

(Made of a bird)

(A bird made from nose hair)

Bellmer's foot

Big bird – (*GASA GASA*)

Use for one side

The plants on the star

EMPRESS

Empress – Walk

Empress of an umbrella – (*KATA KATA*)

A mask

Mescaline

Reindeer (Pull the hands)

Empress (Show the left cheek)

Try to become an umbrella man

Mask

Empress (Show the right cheek)

Back – As you kneel down, the foot becomes numb.

The miracle of the star.

BELLMER

HANDS

FINGERS

Button – Prank – Cover the face

Shake your jaw

Collapse (*SUTON*)

Below

Above – Knees buckle (*KAKKUN*)

Shaky/ Messy hands move (*GAYA GAYA*)

A monster on the back of your hand / body

Hands are (*PAYA PAYA*) – Six times

Last hand – Open and place left hand on hip

Variation of hands – Neck hands

Sunflower

Hand number one, pull your shoulder and pull your elbow

Sliding hand (left)

Pull your clothes

Explosion of hands

Pistol

Flounder – pull

A HAND IN RACETRACK

A DEER

A hand in racetrack

A girl watching it all

Take off all your clothes

A deer

An art paper

Stretch out – Take everything off from the back

Lean back – Take one step back

A dog

WITCH B

(KANCHIKON)

A BIRD

A CRAZY KING

A HORSE'S CARRIAGE

A BIRD IN A BOX

WRAP AROUND SKIRT

CRAYON

MESCALINE

(RAKAN)

A DOG

Use a cape – A homeless person – Throw

A string of tears – A brave woman looking at something – Neck is strangled

Stand straight – Run a razor

A bird being shot – A standing crazy king

No.1. A horse's carriage – A crazy king

Cloth for cleaning floor

Pull the toothbrush – (*RAKAN*) – Stretch your back

No.2. Facing the front

No.3. A bird in a box

(A frog made from a hand) – Peacock, A lady → A dog →

Waltz (Wrap around skirt)

Crayon

Mescaline – A homeless person

Rakan's finger (*PAYA PAYA*)

A dog

USE A DOLL

PEACOCK

A LADY

A BIRD

GRAB THE CAPE AND DO THE SAME

A bird – Raise your shoulder?

Shake your neck – A witch, back of your feet / leg / step back

A girl, crayon – a neck

Wind blowing from beneath – A homeless person – A pulse person run

A big bird – A lady – Bird

3 types of dance

A peacock – A lady – Go back to being a bird

A neck of a bird

A hand

A bird

Over

Everything becomes birds

Put on cape and walk backwards

WITCH C

WALKING NECK OF A WOMAN

SAMURAI

COME OUT

(A girl (*PAYA PAYA*) – come out as a girl made of bones)

Female horse's neck – A big bird

A doll – Pull a girl

A girl (*GURARI*)

Samurai

(A peacock → Spider)

Crown → Elastic → Elastic

Look – Box high heel (as you stand up)

Vibration in the ear → Vibration

Flower

Flower Seagull → Move forward → High heel

A wing of eye → Pull the hand - Go up

Crown → Elastic in heaven → Raise your hands

Be (*GASA GASA*)

Panel → Crown is Shattered

Hand drops down → Pull the elastic → A string of the air

Pull – String being cut

Elbow, Pull the string everywhere

A bird person comes out on the stage and the body is thin.

A glance

BIG WITCH

BEGIN WITH WALKING

A finger being surprised

A ball of string

A small flower – A big flower – A tree – Pick up small bones made of hair – Monkey

Core of the body

Adhesion

Hanako

THE END OF HOMELESS PERSON

A witch feeling miserable

A witch whose dog has escaped

A crazy king – Walking with -

Finger

A finger goes into Bellmer's foot / leg

A finger

Thunder

CONFIRM

Crazy king

Walk as a jelly fish in front of crazy king

Skill – A hand of Bellmer

Move forward with both hands

Spider or Cloud overlooking

Hit the witch feeling miserable

A girl comes in

Empress

Ghost

Finish

Step

Plant

(*FURA FURA*)

The Beginning

From the witch feeling miserable

(go back)

Bacon

The end of a doll Close up a leg

Walk back (There is a dog)

The beginning of a big witch

Breasts

Surprise

Neck of a horse

A tall person – Walk as (*SUSUSU*)

The back

Make a fist and raise (with the left hand)

Beard

Surprised – Feel relieved

Neck of a bird – Walk

A shellfish in a twirling shape – Walk as (*TSUTSU*)

Bird

A small bird

Pull the hair

Evaporation
Go backwards
A tail near the feet – Spin and spin
A shape

ACT II
Duet dancing with holding salmon
Brave woman II
Dining
Waltz while holding a leek on the back
Wash – goes into a wooden pot / bucket
Make Momotaro dirty
Tail of a salmon
Cotton is hanging
A pig pulling the hand of someone
Tap the costume like a dragonfly
The costume falls off
Homeless person
All mixed together and finish Point with a spear
A girl head face
Scrub
One head of choir – Use repeatedly
Expression of – being in a daze
Between the standing flowers
Bellmer – Become a horse
Use a neck of a horse
Come out walking
Monkey → Insect is eaten
Monkey

Appendix C

Witch/Walk Onomatopoeia. Translation: Takehara Tomoko (2016).

だらり (darari)	Something long hanging loosely or lolling out
プラン プラン (puran puran)	Something light hanging loosely and shaking at the same time
がさがさ (gasa gasa)	The texture of a dried, light surface
カタカタ (kata kata)	The sound of something hard lightly shaking and vibrating
ストン (suton)	Something light suddenly collapsing
カックン (kakkun)	The way a person's knees buckle
ガヤガヤ (gaya gaya)	Something messy moving
ぐらり (gurari)	Something moving to the left and the right while falling
ふらふら (fura fura)	A dizzy feeling
ススス	Walking horizontally and quietly

(sususu)	

Appendix D

Ethics Forms

Information sheet

INTERVIEWEES

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Acting Butoh: Using Hijikata Tatsumi's Ankoku Butoh as a training method for actors.

Purpose of research

You are invited to participate in an interview as part of a PhD research project examining the use of Butoh exercises as a training method for actors. This research is being conducted by Dwayne Lawler, a PhD candidate at Griffith University (QLD) and is being funded by an Australian Government Research Training Program Scholarship. The aim of the research is to provide a more thorough knowledge of Butoh as theatre, and to assist in the training of actors using Butoh methods. The research aims to identify a specific series of Butoh exercises that can be used on their own or adapted for the purpose of contributing to acting training methods.

Basis for selection

You have been asked to give this interview because of your specialist knowledge of the field. Your participation is entirely voluntary.

Expected benefits of the research

It is hoped that the research will benefit Butoh practitioners and researchers, other actors working in the field, and contribute to the broad area of theatre and performance studies.

Ethics

Should you consent to participate in an interview, you will be asked to take part in a single session that will be conducted over approximately sixty minutes. The interview can be arranged at a time and location convenient to you. If it is difficult to arrange a face to face interview, it can alternatively be conducted over Skype or by telephone. There will be no costs incurred during this process, however if travel is required, these costs will be reimbursed to you by myself. The interview will be audio-recorded for the purpose of accuracy. This audio recording will then be transcribed into a written document. You will have access to the transcription document to confirm that it is an accurate recording of your participation prior to any data analysis. The recording will be destroyed after the transcription is finished and the written document will be retained by myself and kept in a secure location. Your participation in this research is entirely voluntary and you are under no obligation to agree to give an interview. You are also free to withdraw your interview from the study at any time.

Risks

Your participation in this research should present no risk to you but should you have any concerns you are free to leave at any time.

Confidentiality

The information from your interview may be used within my PhD documentation and any publications or conference presentations that may result from this research. It is requested that due to your position and the specialist knowledge that you hold, that your name and/or title be included along with the results from your interview, in the research documentation listed above. If you do not consent to this, your name and title will be kept confidential and an anonymous title such as 'teacher' or 'researcher' will be used instead.

Sharing of results

Your interview will not be shared with any third parties.

Questions

If you require any further information about this research you can contact me on 61 423 630 933 or email me at dwayne.lawler@griffithuni.edu.au. If you have additional queries, you can contact my research supervisor, Professor Michael Balfour at Griffith University on 61 7 373 55688.

The ethical conduct of this research: Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Human Research. If you have any other concerns or wish to complain about this research, you can write to: The Manager, Research Ethics, Office for Research, Bray Centre, Nathan Campus, Griffith University, QLD. Or you can contact the office by phone on 61 7 373 54375 or by email at research-ethics@griffith.edu.au

Once I have received your confirmation regarding the interview, I will contact you to arrange a convenient time and location.

インフォメーション･シート

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タイトル： アクティング舞踏　土方巽の暗黒舞踏を用いた俳優の育成方法

研究目的

博士課程の研究プロジェクトの一環として、舞踏の稽古手法を用いた俳優の育成方法を調査するインタビューにご協力頂きます。本研究は、グリフィス大学の博士課程に在籍する私ドウェイン・ローラーによって進められており、オーストラリア政府リサーチ･トレーニング･プログラム奨学金の支援を受けているものです。演劇の観点から見た舞踏に関する見識をさらに深めるのとともに、舞踏のメソッドを用いた俳優の育成促進をねらいとしています。本研究の目的は、それ単体で用いることのできる、もしくは演技のトレーニング方法として適するよう改善の加えられたいくつかの舞踏の動き・稽古手法を明らかにすることにあります。

参加者選定の基準

舞踏の分野における専門的知識をお持ちの方に、本インタビューにご参加頂きます。参加は、貴殿の自由です。

本研究から期待される効果

本研究が、舞踏家およびその研究者、俳優にとって有益なものとなり、演劇界そして演技に関する研究に貢献できることを期待しています。

研究倫理

インタビューに参加して頂ける方には、約６０分間のインタビューセッション１回にご協力頂きます。日時および場所は、貴殿のご都合に合わせます。もし対面でのインタビューが難しい場合は、Skype もしくは電話でのインタビューに変更することも可能です。本インタビューにおける費用負担は一切ございませんが、もし交通費が発生する場合は、私がその費用を貴殿に後ほどお支払いいたします。インタビューは、正確性の目的から音声を録音いたします。この録音データは、文章ドキュメントへと転写されます。データ分析を行う前に、参加頂いた録音データの正確性を確認するため、転写ドキュメントをご覧いただく事は可能です。録音データは、転写が終了次第消去され、転写された文書ドキュメントは私によって安全な場所に保管されます。本研究へのご参加は、貴殿の自由であり、参加への義務は一切発生しません。また、いつでも本研究

から貴殿の参加されたインタビューを削除することができます。

リスク

本研究での、貴殿へのリスクは一切発生しませんが、何か気になる点等がある場合は、いつでも退室して頂くことが可能です。

秘密保持

インタビューによって得られた情報は、私の博士課程の文書や出版物、本研究で得られた成果を発表するカンファレンスでのプレゼンテーションで用いられる可能性があります。貴殿の役職および貴殿の専門的知識から、上記の研究文書の中には、インタビューで得られた結果とともに、貴殿のお名前および役職が含まれます。もし本件にご同意頂けない場合は、貴殿のお名前や役職は機密情報となり、『先生』もしくは『研究者』など匿名の名称として公開されます。

成果の共有

貴殿のインタビューが、第三者と共有されることはありません。

問い合わせ

本研究に関するご質問は、私まで電話（Tel: 61 423 630 933）もしくはメール（dwayne.lawler@griffithuni.edu.au）にてお問い合わせください。 また、更なるお問い合わせがある場合は、研究指導者であるグリフィス大学 マイケル・バルフォール教授（61 7 373 55688）までご連絡ください。

本研究の倫理規定

グリフィス大学は、National Statement on Ethical Conduct in Human Research にもとづいた研究を推進しています。本研究に関する疑問やご意見がある場合は、下記までお問い合わせください。

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本インタビューへのご協力を確認でき次第、日時および場所のアレンジのため改めてご連絡させて頂きます。

Consent form: INTERVIEWEES

GU ref no: 2016/259

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Consent form:

INTERVIEWEES

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I understand that my involvement in this research will include giving an approximately sixty minute interview about my Butoh experience and views.
- I consent to this interview being audio recorded.
- I understand that the recording will be destroyed after transcription is complete and the written transcription will be kept by the researcher in a secure location.
- I understand that there will be no direct benefit to me from my participation in this research.
- I understand that if I have any additional questions I can contact the research team.
- I understand that I am free to withdraw at any time, without comment or penalty.
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 61 7 373 54375 or research-ethics@griffith.edu.au if I have any concerns about the ethical conduct of the project.

I agree to participate in the project.

Name: _____

Signed: _____ Date:_____

The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined in the information sheet, your identified personal information may appear in the publications/reports arising from this research. This is occurring with your consent. Any additional personal information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded, except where you have consented otherwise. For further information consult the University's Privacy Plan at http://griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan or telephone 61 7 373 54375.

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同意書： インタビュー参加者

私は下記に署名することで、インフォメーション･シートの内容を読み理解し、特に以下の事項を理解したことを確認します。

- 私は本研究において、私の舞踏の経験および見解についての約６０分間のインタビューに参加します。
- 私は、音声が録音されることに同意します。
- 私は、録音データは転写が終了次第削除され、転写された文章は研究者によって安全な場所に保管されることを理解しました。
- 私は、本研究に参加することによって私への直接的利益が発生しないことを理解しました。
- 私は、別途質問がある場合は、リサーチチームに連絡できることを理解しました。
- 私は、コメントやペナルティなしに、いつでも取りやめる事ができることを理解しました。
- 私は、本プロジェクトの倫理的行為について疑問などがあった場合は、グリフィス大学の下記場所まで連絡できることを理解しました。

The Manager, Research Ethics, Griffith University Human Research Ethics Committee

Tel: 61 7 373 54375

Email: research-ethics@griffith.edu.au

私は、本プロジェクトへの参加に同意します。

氏名:

署名: _____ 日付:

本研究を推進するにあたり、貴殿の個人情報を取得および入手、使用することが考えられます。インフォメーション･シートにて説明した通り、貴殿の個人情報は本研究に関連する出版物およびレポートに含まれる可能性があります。これは、貴殿のご同意のもと行われます。追加で取得されたすべての個人情報は機密事項であり、政府や法的機関の要望がない限り、貴殿の同意なしに第三者に公開されることはありません。本データの個人を特定しないコピーに関しては、他の研究目的で使用される場合があります。しかし、ご同意頂いた場合を除いて、貴殿の匿名性は常に保護されます。さらなる情報が必要な場合は、グリフィス大学のプライバシー･プランの下記サイトをご覧頂くか、お電話にてお問い合わせください。

http://griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan

電話: 61 7 373 54375

Information sheet

WORKSHOP PARTICIPANTS

GU ref no: 2016/259

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Research Team Member

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Email: dwayne.lawler@griffithuni.edu.au

Acting Butoh: Using Hijikata Tatsumi's Ankoku Butoh as a training method for actors

Purpose of research

You are invited to participate in an acting workshop as part of a PhD research project examining the use of Butoh exercises as a training method for actors. This research is being conducted by Dwayne Lawler, a PhD candidate at Griffith University (QLD) and is being funded by an Australian Government Research Training Program Scholarship. The aim of the research is to provide a more thorough knowledge of Butoh as theatre, and to assist in the training of actors using Butoh methods. The research aims to identify a specific series of Butoh exercises that can be used on their own or adapted for the purpose of contributing to acting training methods.

Basis for selection

You have been asked to participate in this workshop because you have identified yourself as an actor. Your participation is entirely voluntary.

Expected benefits of the research

It is hoped that the research will benefit Butoh practitioners and researchers, other actors working in the field and contribute to the broad area of theatre and performance studies.

Ethics

Should you consent to participate in the workshop, you will be asked to take part in two one-day sessions. You will also be asked to participate in a post-workshop interview to be conducted within three days of the completion of the workshop at a time and place convenient to you. The workshop will be held at the Shakti Studio (4-19-14 Horikiri Katsushika-ku, Tokyo, Japan 124-0006). There will be no costs incurred by you for participating in the workshop, however, you will be responsible for your own transport costs to and from the venue. Digital and audio film recordings and photographs will be taken during the workshop for the purpose of accuracy. These will then be transcribed into a written document. You will have access to the transcription document to confirm that it is an accurate recording of your participation prior to any data analysis. The recording will be destroyed after the transcription is finished and the written document will be retained by myself and kept in a secure location. Your participation in this research is entirely voluntary and you are under no obligation to agree to participate in the workshop.

Risks

This is a physical theatre practical workshop and therefore there may be the minimal risk of physical injury. Should you have any concerns you are free to leave at any time.

Confidentiality

The information from your participation may be used within my PhD documentation and any publications or conference presentations that may result from this research. Your name and title will be kept confidential and an anonymous title such as 'actor' will be used instead.

Sharing of results

Records of your participation will not be shared with any third parties.

Questions

If you require any further information about this research you can contact me on 61 423 630 933 or email me at dwayne.lawler@griffithuni.edu.au. If you have additional queries, you can contact my research supervisor, Professor Michael Balfour at Griffith University on 61 7 373 55688.

The ethical conduct of this research: Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Human Research. If you have any other concerns or wish to complain about this research, you can write to: The Manager, Research Ethics, Office for Research, Bray Centre, Nathan Campus, Griffith University, QLD. Or you can contact the office by phone on 61 7 373 54375 or by email at research-ethics@griffith.edu.au

インフォメーション･シート

ワークショップ参加者

GU ref no: 2016/259

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マイケル・バルフォール教授

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タイトル： アクティング舞踏　土方巽の暗黒舞踏を用いた俳優の育成方法

研究目的

博士課程の研究プロジェクトの一環として、舞踏の稽古手法を用いた俳優の育成方法を調査する演劇ワークショップに参加して頂きます。本研究は、クイーンズランド州のグリフィス大学の博士課程に在籍するドウェイン･ローラーによって進められており、オーストラリア政府リサーチ･トレーニング･プログラム奨学金の支援を受けて推進されているものです。

演劇の観点から見た舞踏に関する見識をさらに深めるのとともに、舞踏のメソッドを用いた俳優の育成促進をねらいとしています。本研究の目的は、それ単体で用いることのできる、もしくは演技のトレーニング方法として適するよう改善の加えられたいくつかの舞踏の動き・稽古手法を明らかにすることにあります。

参加者選定の基準

俳優の方々に、本ワークショップに頂きます。参加は自発的なものであり、参加者の方の自由です。

本研究から期待される効果

本研究が、舞踏家およびその研究者、俳優にとって有益なものとなり、演劇界そして演技に関 する研究に貢献できることを期待しています。

研究倫理

ワークショップへの参加に同意された方には、２日間のセッションにご参加頂きます。また、ワークショップ後３日以内にインタビューにもご協力いただきます。（場所や日時は、参加者の方のご都合に合わせます。） 本ワークショップは、シャクティ・スタジオ（〒１２４－０００６東京都葛飾区堀切４－１９－１４）で開催されます。ワークショップへの参加費は無料ですが、交通費が発生した場合はご自身にてご負担をお願いいたします。なお、正確性を目的として、ワークショップ中は録音、録画および写真を撮影いたします。これらの記録内容は、文書ドキュメントにも転写されます。データ分析を行う前に、参加頂いた録音データの正確性を確認するため、転写ドキュメントをご覧いただく事は可能です。録音データは、転写が終了次第消去され、転写された文書ドキュメントは私によって安全な場所に保管されます。 本研究へのご参加は、貴殿の自由であり、参加への義務は一切発生しません

リスク

本ワークショップは、フィジカルシアターを用いた実践的なものであり、そのため万が一怪我をする可能性があります。気になる点のある方は、いつでも退室して頂いてかまいません。

秘密保持

今回ワークショップに参加頂いたことによって得られた情報は、私の博士課程の文書や出版物、本研究で得られた成果を発表するカンファレンスでのプレゼンテーションで用いられる可能性があります。その場合、参加者の方のお名前や肩書は一切公表されず、代わりに『俳優』という個人が特定できない肩書を用います。

成果の共有

本ワークショップに参加頂いたことによって得られた記録が、第３者と共有されることはありません。

問い合わせ

本研究に関するご質問は、私まで電話（Tel: 61 423 630 933）もしくはメール（dwayne.lawler@griffithuni.edu.au）にてお問い合わせください。 また、更なるお問い合わせがある場合は、研究指導者であるグリフィス大学 マイケル・

バルフォール教授（61 7 373 55688）までご連絡ください。

本研究の倫理規定

グリフィス大学は、National Statement on Ethical Conduct in Human Research にもとづ いた研究を推進しています。本研究に関する疑問やご意見がある場合は、下記までお問い合 わせください。

The Manager, Research Ethics, Office for Research, Bray Centre, Nathan Campus, Griffith University, QLD
Tel: 61 7 373 54375
Email: research-ethics@griffith.edu.au

Consent form: WORKSHOP PARTICIPANTS

GU ref no: 2016/259

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Email: dwayne.lawler@griffithuni.edu.au

Consent form:

WORKSHOP PARTICIPANTS

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I will participate in a two-day acting workshop with Dwayne Lawler.
- I will also participate in a post-workshop interview.
- I have had all my questions about this research project answered clearly and I also know that I can contact the research team if I have any more questions.
- I understand that this is a physical theatre practical workshop and therefore that there may be the minimal risk of physical injury.
- I understand that this project is voluntary and that I can leave any time.
- I understand that I will be photographed, filmed, and recorded during this project.
- I understand that these photos, film and audio recordings will be used by Dwayne Lawler for the research.
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 61 7 373 54375 or research-ethics@griffith.edu.au if I have any concerns about the ethical conduct of the project.

I agree to participate in the project.

Name: _____

Signed: _____ Date:_____

同意書：　ワークショップ参加者

GU ref no: 2016/259

リサーチチーム：

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同意書：　ワークショップ参加者

私は、本研究に関するインフォメーション･シートを読み内容を理解し、特に下記の事項について理解の上、本書面に署名します。

- 私は、ドウェイン・ローラー氏による３日間のワークショップに参加します。
- 私は、あわせてワークショップ後のインタビューにも参加します。
- 本研究に関する疑問点に関しては事前に説明を受け、さらに質問がある場合はリサーチチームに連絡できることを理解しました。
- 本ワークショップは、フィジカルシアターを用いた実践的なものであり、最小限ながら怪我を負うリスクがあることを理解しました。
- 私は、本プロジェクトに自発的に参加し、自由に退室できることを理解しました。
- 私は、本プロジェクト中、写真撮影および録画、録音されることを理解しました。
- 私は、記録された写真や映像、録音データは、ドウェイン・ローラー氏の研究を目的に

使用されることを理解しました。

- もし本研究における倫理規定に疑問がある場合は、下記窓口に連絡できることを理解しました。

  The Manager, Research Ethics, Griffith University Human Research Ethics Committee Tel: 61 7 373 54375 Email: research-ethics@griffith.edu.au

私は、本プロジェクトへの参加に同意します。

氏名:

署名: _____ 日付: