



Title: The intercultural virtual dancing body: a choreographic investigation of spatio structures in Japanese-Western cultural practice

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**THE INTERCULTURAL VIRTUAL DANCING BODY:
A CHOREOGRAPHIC INVESTIGATION OF SPATIO
STRUCTURES IN JAPANESE-WESTERN
CULTURAL PRACTICE**

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**THE INTERCULTURAL VIRTUAL DANCING SUBJECT:
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STRUCTURES IN JAPANESE-WESTERN
CULTURAL PRACTICE**

by

AOBA NEZU

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ABSTRACT

The aim of this practice-led research is to question and examine the notion of a dancing body in two and three-dimensional spaces within the context of intercultural performance. The research will draw upon comparative analyses of Japanese and Western cultural tenets, and on how these inform specific examples of dance making. The overarching goal is to test choreographically and then theorize an intercultural meeting point in relation to space and time, which highlights exchanges and tension between Japanese and Western in modern day dance making. It is hoped that such test and theorization will stimulate, in turn, advancements in the creation of a unique form of Japanese-Western dance performance.

As reported above, this research is practice-based, and develops from questioning a number of issues relating to conflicted discourses which inform current notions of dance and technology. Firstly, it explores the presentation and identity of a dancing body in two dimensions, questioning whether the creative process of choreographic experiences of three dimensions can be negotiated and presented in two dimensions - so that 'actual' and 'virtual' spaces can be blurred. Said questioning, will both move from and rely on an intercultural perspective in negotiating the spatial interplay between the live performance and screen, to then formulate the mentioned intercultural meeting point within the dance works, where two distinctive cultures can co-exist and share their own values and characteristics without any hierarchical placing. Secondly, the research questions and challenges the applicability of Western theories and practices to Japanese culture. Being based on a process of active dialogue between theory and practical experimentation, and being written by a citizen of Japan who lives in Western Europe, this research constantly reflects on how the non-Western author needs to negotiate Western cultural forms and practices with her embodied cultural preference as a dance artist.

Consequently, this work suggests a potentially different approach by formulating a model of a virtual dancing body that both resides within and goes beyond boundaries of existing intercultural performance theory.

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Author Declaration

1. During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification.
2. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

I declare that this thesis is my own unaided work. It is being submitted for the degree of Master of Philosophy at University of Bedfordshire.

Aoba Nezu

1 December 2014

CHAPTER 1: INTRODUCTION

1.1 Research Questions and Objectives

This study is a practice-led research project, the aim of which is to explore from an intercultural perspective, relationships between dance and technology relating to the negotiation of spatial interplay between the screen and live performance. Technology plays a significant role in influencing globalization (Legrain, 2003). Multi-national technological companies have impacted on culture, providing new means by which individuals gather and share information. Although the individuals' interpretations of information may differ according to their own background and education, 'the beauty of globalization is that it can free people from the tyranny of geography' (Legrain, 2003: 64). Art and technology have historically worked together, and technology has been used to enhance the experience of performing arts from both the perspective of artistic production and audience reception (Dixon, 2007). The range of current technological tools such as Isadora¹ allow dance artists not only to access new information but also to support and enhance the process of dance creation and dissemination. This integration

¹ Isadora is a proprietary graphic programming environment for both Mac and Windows, designed by Mark Coniglio, with emphasis on real-time manipulation of digital video. It has support for Open Sound Control. (<http://troikatronix.com/isadora/about/>)

of technology within the choreographic practice challenges the traditional, theatrical, live, and physical notions of a dancing body and the social, cultural and political contexts in which they are received and perceived. Digital interactivity mediated through technology in art has been commonly used in installations as well as dance and theatre performance, which can be traced back over the centuries. For instance, American modern dancer, choreographer and technical designer, Loie Fuller (b.1862 – d.1928) conducted a live performance in 1911 integrating with the film footage projected onto a diaphanous robe, which became a part of a live performance (Dixon, 2007). This type of performance practice is often referred to as a 'digital performance', as British performance academic, Steve Dixon describes, encompassing techniques of encoding data such as movement, video, 3D graphics and music in a way that allow communication and manipulation (Dixon, 2007). With the experimentations of the early twentieth century avant-garde and multi-disciplinary, participatory events of the 1960s projected film and then video, creating works involving technology gained popularity in performing arts, dance and visual arts contexts.

The principal aim in this thesis is to explore the ways in which choreographic practices formulate the presentation, representation and identity of a dancing body in

two-dimensional space, and the way in which sensorial and phenomenological experiences of three-dimensionality can be negotiated and represented choreographically within the two-dimensional context. At the same time, the research considers the implications of temporality, in narrative terms as well as in live performance, and how temporality intersects with space and in relation to the impact of digital technology as a disruption to the space and time continuum of the live context. It explores and engages with a series of choreographic practices influenced by existential philosophy (Merleau-Ponty, 1989: Heidegger, 1967: Descartes, 1997) in Chapter Two, which has led to the creation of hybrid dance works in which two-dimensional screen-based dance is integrated with live performance.

Moreover, this thesis acknowledges the intercultural perspective of the researcher. As a citizen of Japan who lives in Western Europe, it reflects how the researcher negotiates Western cultural forms and practices, and in turn how Western culture acknowledges Japanese cultural references. The practice-based choreographic research within this research interrogates intercultural perceptions of the dancing body in order to potentially generate a hybrid form of Japanese-Western dance performance.

For the purpose of this research, it is worth observing that the Japanese epistemological idea of 'hybrid' conveys quite a difference sense, compared to the Western one. The word 'hybridity (hybrid)' technically refers to a scientific cross between two different species, in particular, evokes both the botanical notion of inter-species grafting (Loomba, 2004: 173). In colonial and postcolonial studies, the issue with 'hybridity' is often debated in relation to racial and cultural differences, questioning and intervening the mode of cultural perception- the ways of viewing and being viewed.

Since the end of fifteenth century, during the so-called Age of Discovery, European nations unanimously desired to find and conquer new and unknown lands. These activities, as a result, led to of slavery and a number of unequal power and cultural relationships between the colonial power and indigenous population. In line with accepted tenets of modern day postcolonial theory, 'hybridity' is a strategy premised on cultural purity, and aimed at stabilizing the 'status quo', in order to "civilize" its "others", and to fix them into perpetual "otherness" (Loomba, 2004: 173).

Paul Gilroy, Professor of American and English Literature, defines postcolonial 'hybridity' as 'intercultural and transnational formation' to 're-examine of nationality, location,

identity and historical memory' (Loomba, 2004: 175). In particular, he provides a study of black intellectual history and its cultural construction, giving a new concept of traditional diasporas privileged to 'hybridity'. He recognizes the actual significance of European and Black population travelling between the countries by the transatlantic slave trade to highlight the influence of 'routes/moves' on black identity (Loomba, 2004: 175). He uses the image of a ship to represent how authentic black culture is composed of cultural exchanges since the slave trade stifled blacks' ability to connect to a homeland. He claims that there was a cultural exchange as well as a commodity exchange that defines the transatlantic slave trade and thus black culture.

African-American, British and Caribbean diasporic cultures mold each other as well as the metropolitan cultures with which they interacted... there is no such thing as an uncontaminated white or European culture...

Loomba, 2004: 175-176

Therefore, the word 'hybridity' is considered to be the constructed process rather than a given product through the colonial period. Professor of English and American Literature and Language, Homi Bhabha, also claims that 'hybridity is necessary attributes of the colonial condition', and 'is always in relation to the place of "the" Other that colonial desire is articulated' (Loomba, 2004: 176).

Bhabha shows how colonial histories and cultures constantly intrude on the presence, and the idea of postcolonial 'hybridity' in cultures is established in a way which they evaluate the difference of cultures regardless of the hierarchical relationship that was inculcated. Thus it is said that "'hybridity" is established and argued uniformly between the postcolonial and the First World, never, between one postcolonial intellectual and another' (Loomba, 2004: 180). However, it is also argued that the historically continued tension between the colonizers and colonized creates a contradictory meaning of 'hybridity', and therefore misrepresent the dynamics of anti-colonial struggle. In particular, it is the notion of a binary oppression between Europe and its others.

On the other hand, Japanese-Korean political scientist, Kang Sang-Jung, discusses Japanese culture from postcolonial point of views, criticizing Japanese colonialism. It is often said that Japanese culture is 'a hodgepodge of what are good'. He claims that the colonialism and postcolonialism is also not intended to take place only between non-Western and Western, and a similar problem exists among the non-Western countries; South Korea and Taiwan dominated by Imperial Japan in the past. It needs to be stressed that historically Japan was also the country of colonialism. However, the

difference between the two is that, in the case of Japan and colonized nations, there was no big change or acculturation occurred in culture system on the colonized nations, rather Japan was not interested in the influences of 'otherness' or 'other cultures' due to the only interest in the purpose of colonization that was to compete against European nations. In other words, their cultural competence of the nations such as North Korea and South Korea, had won over colonization power of Japan. Therefore, he argues that no such Western 'hybridity' was created in Japan. Even after the defeat in the World Wars, even the ideal image as a modernization of Japan was a Western society, Japanese were free to mix and deform whatever they received and thought good from outside of Japan.

Japanese 'hybridity' therefore is a mixed practice rather than a product, developed in a unique manner of Japanese culture through its history in a sense that elements of different kinds co-exist, being mixed and blended without losing individual merit and value. This practice is often shown, in particular, in Japanese food. For instance, 'Wahu (Japanese-style or Japanese-like) doughnut or burger' is quite common understanding of 'hybridity'. Both doughnut and burger are 'theirs' and not 'ours', but it is Wahu because they taste of green tea and soy sauce. It can be said to be similar to what in the West is

called 'fusion', however, it is verified in Japanese understanding that 'fusion' is the process of combining two or more similar and same kinds of entities into a new whole; $x + y = z$. Whereas, 'hybrid' is a practice in which two distinctive entities are combined to enhance the effect as one, but not into a new whole; $x + y = xy$.

As for the factor of Japanese 'hybridity', while the different cultural elements are being mixed, there are consistent and clear recognition of difference between 'our culture' and 'their culture' throughout the process. It is consciously made that 'our culture' is distinguished from the other as far as describing as 'hybridity'. This practice may see the similarity with postcolonial 'hybridity', but rather is metaphorized as a collective self-fashioning in order to enrich better life style and social environment which eventually becomes a trend, and does not concern any political issues, which may be an issue to postcolonial studies, although it may say to be undifferentiated by gender, class or locations.

As reported, this research practice explores the ways in which two cultural visions of the world can be integrated into a coherent yet critically engaged product from Japanese 'hybrid' point of views. This practice aims to establish a non-hierarchical approach in the

creation of dance works that are equal yet retaining the relative cultural values and characteristics.

When I began my research, its content was mostly reliant on Western cultural and critical resources to assist me in the formulation of the argument. In particular, the term 'interculture' resonated, and still resonates, within Western culture, as it originated from it and it too has no equivalent in Japanese culture. This thesis suggests that the issue of cultural identification is still a double-edged problem. It is, from a socio-psychological point of view, a phenomenon where one cannot separate oneself as an entity from the environment or from part of it (Hall, 1996: 3). The environment may be another individual, a collective of individuals, a physical location, or a combination of any or all of these or just the idea of them. In a simple term, to identify with a culture is to resonate with the culture, in part or in whole, and to be emotionally attached to that culture (Hall, 1996). Under the phenomenon of rapid globalization, this thesis suggests that the issue of cultural identification will ultimately depart from the restrictions of geographical boundaries and become part of the global view. Historically speaking, most Far Eastern countries faced suppression through the intrusion of Western powers with different attitudes towards them whether it was forcefully imposed or not, and this caused

colonization. It is a fact that Western powerful nations still continue exporting their cultures to the East, even if the East resists through their own identities. This situation is also apparent in arts. For instance, M. Butterfly², a play created by Chinese-American playwright and screenwriter, David Henry Hwang in 1988, subverts two distinctive stereotypes that are key to the notion of Western Orientalism; the oriental female as the 'exotic', eager to be dominated by the equally stereotyped dominating and powerful Western male. By portraying a reversal of roles, Hwang managed to place an Eastern character in the position of power. The thesis tackles the question of any distortion within intercultural performance and theatre works, and explores how directors, choreographers and performers view the ingredients they appropriate from other cultures.

(Western) interculturalism has its roots in Orientalism, a term used to describe a European art movement of the mid-nineteenth century obsessed with both realism and fascination with the unknown, the tribal, non-Christian
Singleton, 2003: 628

As a dance artist, my central interest is to represent a dancing body in the context of

² The story is based on the relationship between French civil servant, Rene Gallimad who works at the embassy in China, and Song Liling, a Peking opera singer, who on purposely convinced Gallimad that he was a woman throughout their twenty-year relationship. Gallimad's ignorance as a Westerner causes him to fail to see Liling for what she really is- a man. While Liling can create an illusion of the role of Oriental female in order to spy on Western classified information. In the end, Gallimad is convicted of treason and imprisoned. (Takahata, 2008).

intercultural performance practice, and in the plurality of the material forms of expression that can be produced. Hence this research has taken the form of an extended dialogue between theoretical frameworks and choreographic practice, which led to a development of two choreographic works. This research interrogates issues raised by the research question, and provided a context for a reconsideration of theories of identity which have been invoked in the context of Western theatre dance, most of which have been grounded in an ontology of substance, and test their adequacy with respect to intercultural performance. And it offers a mode of dance making that differs significantly from what is currently conceptualized as intercultural performance. Intercultural discourses are still in their infancy as far as dance is concerned from the researcher's point of view, it is thus paramount to adapt discourses formulated in relation to theatre and performing arts to be able to develop the proposed argument in this research. In particular, intercultural discourses relating to the interaction, intervention, collision and collaborations between Western performance and Japanese theatre culture prove essential to support the argument.

The research methodology, therefore stresses the centrality of investigating existing philosophies and theories, and applying them to the process of creation and

dissemination of choreographic work. A key research method in relation to the practical exploration has been reflective practice. Reflective practice is 'a set of abilities and skills, to indicate the taking of a critical stance, an orientation to problem solving or state of mind' (Moon, 2006: 63). In this research, reflective practice is particularly used as a learning process that aims to develop the researcher's understanding and critical thinking skills in the research, paying critical attention to the choreographic practical values and experiences by examining practice reflectively and reflexively. This has been explored through a daily writing practice in the form of a creative journal. This has been used as a means of generating primary research source material and is included in this thesis. They are the initial source materials that the researcher processed during her choreographic practices. The intention here is to provide a strong connection to the main theoretical arguments in the thesis from the basis of practice and phenomenological experience-based perspective.

Although the discussion focuses on current media and technology as a part of the investigation, the central argument is to investigate embodied subjects within different spatial dimensions. Therefore, the contextualization of media and technology are discussed in a brief, not as a central component of the thesis. The innovative feature of

this research is in the exploration of intercultural perspectives on space, in particular, looking at Japanese and Western visual art theories, and using technology in order to create a space where both cultural preferences are apparent equally. Technology is integrated merely as a means of doing this.

As a researcher, my interest lies in the means through which a plurality of forms of expression can be accounted for adequately through theory. There are three factors that are important. The first factor is the notion of a dancing body, clarifying as a means to explore the presentation as well as the interpretation of the embodied subject spatially in two and three dimensions, namely tackling the convention of the 'actual' and 'virtual' bodies. This objective tackles the conventions of knowledge that 'actual' and 'virtual' bodies convey in the theatre space and screen space, particularly seeking the constructed space where the definition of 'actual' and 'virtual' dancing body can be blurred through practice. It explores the way in which the difference between the 'actual' and 'virtual' can challenge the dominant perspective of 'real' in relation to the dancing embodied subject. Philosophical theories developed by scholars such as Plato, René Descartes, Martin Heidegger, and Maurice Merleau-Ponty are discussed and explored in Chapter Two. These theories are considered and expressed in a more physical and bodily

way by Sondra Horton Fraleigh, in relation to corporeality within live dance performance and its engagement with an experience of the audience (Fraleigh, 1996). This phenomenological theory in dance will be articulated further with theoretical frameworks of 'liveness', by investigating notions of two-dimensional spatial experience and perception drawn from both Performance Studies and Media Studies (Auslander, 2008; Friedberg, 2009; Inoko, 2011). In this research, the terms 'actual' and 'virtual' space are referred particularly to a live performance space and mediated screen.

The second factor is the notion of intercultural theory in relation to space and time, particularly dealing with the perception of spatio structures in different cultural settings, namely drawing upon Japanese and Western visual art theories. This approach seeks to clarify the philosophical basis of an intercultural exchange between Japanese and Western cultures, particularly drawing upon intercultural performance theory, as a means of informing my choreographic practice. The thesis offers an introduction to the background and theory of Western intercultural performance theory developed by scholars such as Patrice Pavis (1996) and Richard Schechner (2006), briefly mentioning the evolutionary stages that led to their contemporary development. It, then, explores technological possibilities, using current Japanese visual art theory, and tackling a critical

issue of the projected representation in two-dimensional space as disembodiment. This discussion is explored further in relation to creative practice of the research by applying Mark Hansen's expansions on Merleau-Ponty's phenomenological ideas shifting the attention from occularcerism to movement and physical activity (Hansen, 2006). A special attention is paid to ensure that the research processes are transparent, and to emphasize on the equality in both Japanese and Western theories.

The third and last factor is to contextualize and adapt theoretical perspectives that have informed the research into choreographic practice, which refers to how other current artists and practitioners locate their work in relation to other disciplinary activities and forms of knowledge. Building further on views of scholars and artists, explored throughout in Chapter Two, and identifying the need to compose a framework for my proposed methodology, this thesis suggests the idea of the intercultural embodied subject. In particular, it refers to a space encompassing a number of required processes which the research can use as a base to build an interactive real time three-dimensional space for performance use and the potential interpretive or improvisational creativity of a dancer. The critical framework for the research therefore, develops partly out of processes of discovery, shifting between intentions and contextualizing. Since the artist

is often in the midst of discovery during these processes, the critical framing occurs after the work is done. Throughout Chapter Three, compositional strategies of my dance works are discussed. In addition to theoretical frameworks explored in Chapter Two, Hansen's theory of 'mixed reality' is analysed as well as serves as a theoretical basis for the framework of my choreographic space, envisioning a three-dimensional space lined to the physical body of the dancer through technical mediation. This spatio structures which exist within a film setting, such as camera works and editing, are explored in a way which integrates with three-dimensional space as well as choreographic pattern within a space. It involves the creation of two-dimensional space through the use of live projection onto a screen in the theatre space. This explores the conventions of spatio-perception and construction of a new choreographic framework in relation to space and time.

This creative practice of choreography and its engagement with both live theatre and mediated visual images through the interplay of current digital technology, develops a new dance work as a mechanism to support intercultural creative practices and an increased plurality of perception and interpretation.

Furthermore, the intercultural status of Japanese non-perspective narrative relationship of space is discussed theoretically in Chapter Two, as well as practically explored within a Western theatrical context of dance mediated within a technological environment in Chapter Three. Relevant practitioners and artists who are engaged in the area of my research (Julien: 2010, Sandiland: 2004, Schiller: 2007) are also explored in Chapter Three in order to inform my choreographic practice.

In Chapter Four and Five, choreographic outputs of the practice-led research, Kiyo-hime and Five Elements, are explored in terms of choreographic process and creative practice. Kiyo-hime introduces an idea of intercultural hybridity which focuses on from Japanese perspectives critiquing Western theories in a performance context, and explains how this performance acts as an evolutionary step to new performance making. Five Elements aims to show how theoretical perspectives and methodology are put in practice along with findings from Kiyo-hime. The researcher puts into practice both the technological and theoretical ideas delineated in the first and second part of the thesis to challenge the difficulty in intercultural theory that indicates equal exchange and authentic representation between cultures is not still possible. Each chapter has constructed a method for my choreographic practice that integrates with media and technology, in

order to engage choreographic practice in three dimensionality within two-dimensional screen space. Practical experimentations resulted the creation of two-dimensional space with live projection onto a screen in the theatre space, exploring theoretical arguments practically within creative practice. The scope of this thesis extends beyond just conceptualizing how the processes work, but also demonstrating how the interactions, intervention, collision and collaboration between Japanese culture and Western performance practice function both independently and together. And the thesis analyses each dance work in order to complete the initial research question. All practices are recorded for the purpose of documentation, and presented as a DVD format with this thesis. An overview and analysis of the research are addressed in the final conclusion, Chapter Six.

1.2 Research Methodologies

This practice-led research and the process of choreographic practice follow the particular research methodology developed by British academic, Robin Nelson. Nelson's framework of artistic Practice as Research, which was first published in 2006, has been very influential in the development of this mode of enquiry in the national and

international academic research community. Practice as Research (PaR) is considered to be a form of academic methodology in research which incorporates practice and theory within both the method and output of research. Rather than seeing a relationship between practice and theory as a dichotomy, PaR uses practice as a key component of the research process and knowledge production. It is considered that PaR 'highlights the crucial interrelationship that exists between theory and practice and the relevance of theoretical and philosophical paradigms for the contemporary arts practitioner' (Barrett and Bolt, eds, 2010: 1).

This research utilizes Nelson's framework of artistic PaR in relation to dance, and focuses on the relationship between theory and practice that is an important method throughout the thesis.

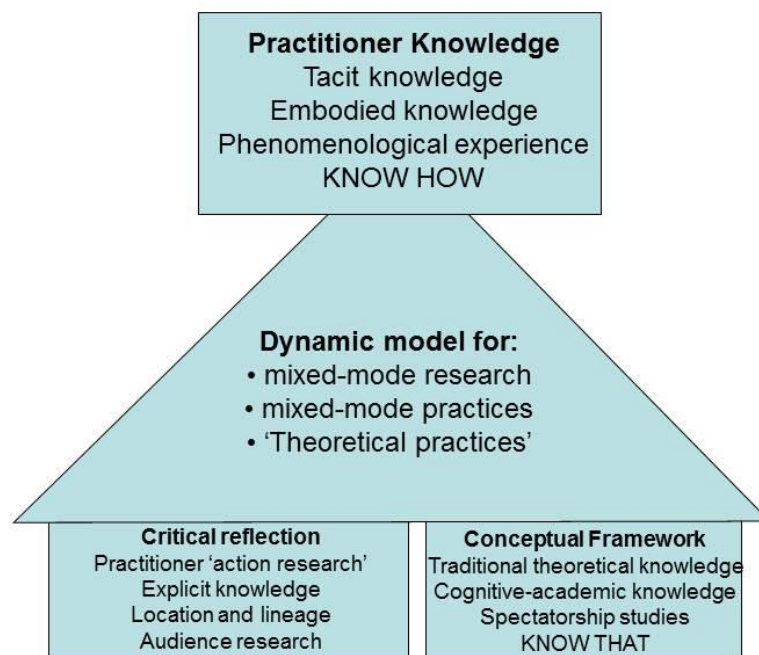


Figure 1: Nelson's Practice as Research (PaR) model (Nelson, 2009)

His model is divided into three categories (Figure 1); 'Practitioner Knowledge' through an embodiment of practical experiences, 'Conceptual Knowledge' through theoretical and analytical investigations, and 'Reflective Knowledge' through a contextualization of both practice and theory (Nelson in Piccini, ed, 2009). Nelson defines this aspect of his model that 'the practitioners have embodied within them, acculturated by their training and experience, the "know-how" to make work' (Nelson in Piccini, ed, 2009: 127). The main reason of this research utilizing Nelson's model in particular, is to draw upon his acknowledgement of a possibility that practice as research can test certain concepts in a

way which words cannot describe.

Choreographic practice plays a vital role which incorporates theoretical ideas to enhance the depth of this research. This particular approach expands the perception and knowledge of the researcher's artistic creativity as a choreographer. Of course, the theoretical ideas have a significant impact on the choreographic practice in various ways, which helps to explore the questions which frame the practice-based activity for the researcher. As an artist, my studio experimentation and creative practice consist of choreographing bodies, often using a range of media form such as recording videos, projectors and technologies, in both live and recorded performances in conventional theatre environment. As a researcher, I interrogate the issues surrounding these activities, contextualizing the work of others who have contributed to the disciplinary discourse, and challenging some of their analyses.

It is particularly important for this research not to draw upon any terminologies of 'identity' that are fixed within socio/political/academically constructed categories. As argued, the notion of 'identity' within this research should not be aligned with any of the current terminological trends, as such alignment could impinge on any chance of

developing and enriching any new artistic knowledge.

This particular approach has a significant reliance on the researcher's cultural and social background as a Japanese. It is because the concept of 'identity' is fundamentally different between Japan and the West. The idea of 'identity' seems to co-exist strongly within the framework of family-oriented life and society in Japan, although it is not defined as an 'identity'. Whereas, it is tied more with personality, or characteristic of individuals, in Western society, and this fundamental concept does not change even in any collective frameworks.

In a case of Japanese, 'Cherish the harmony among people', the instruction taught since Asuka period (592-710), which was written in The Seventeen-article constitution (十七条憲法³) that Prince Shōtoku (572-622) enacted, and is also a part of today's The Constitution of Japan (a Japanese fundamental law and political document enacted on 3 May 1947), is considered to be a Japanese tradition and certainly an important element constitutes Japan's identity. Historically speaking, Japan was never in a need of meeting different cultures from outside of the country due to a particular geographical condition

³The Seventeen-article constitution (十七条憲法) is, according to Nihon Shoki published in 720, a document authored by Prince Shōtoku (572-622) in 604. The document was highly Buddhist and Confucian that focused on the morals and virtues that were to be expected of government officials and the emperor's subjects to ensure a smooth running of the state, where the emperor was to be regarded as the highest authority. It is one of the earliest moral dictatorial documents in history.

of islands surrounded by the sea as well as long history of Sakoku (鎖国)⁴ , refusing any diplomacy with other countries. Therefore, there was little need to inquire into an identity that was self-evident and established as ‘Japanese’. Even after Sakoku, Japanese predecessors in the Meiji era (1868 – 1912) advocated the idea of Japan as a bridge between the West and East, and ‘the core of Japan’s identity lies in the fact that the country sits on the outskirts of Western civilization but continues to thrive as an independent civilization not completely overwhelmed by Western culture’ (Kitaoka, 2001; 11).

Koichi Iwabuchi, Professor of Media and Culture, views today’s Japanese identity as a cultural construct, and states that it is a concept that originated as and in response to the typical image created by Western Orientalism in the nineteenth century. Therefore “Japanese-ness” has maintained its precarious unity not only by differentiating itself from the “other” but by being differentiated by “the other” (Iwabuchi, 1994: [online]). In this sense, although Japan has responded to trends in the international community by reinterpreting its own traditions, altering its perspective on its own identity, and changing its systems into Japan’s taste, the difficulty to define the Japanese ‘identity’

⁴ Sakoku (鎖国) is the foreign relations policy of Japan under which no foreigner could enter nor could any Japanese leave the country on penalty of death. Sakoku started mid sixteenth century and remained in effect until 1853 with the arrival of Black Ships of U.S. Commodore Matthew Perry (1794- 1858) and the forcible opening of Japan to Western trades.

remains. It is due to the tendency that Japanese are apt to shut themselves off from the outside and find their peace within harmony; traditional practices of Japan (Kitaoka, 2001).

Thus, the search for Japanese identity within the fixed term is more of an effort, as it comprises an enormous range of facets, making a simple definition impossible. In fact, the researcher believes, what has been believed and categorized as 'Japanese identity' or 'Japanese-ness' is rather only customs and practices by wise men of the past, which has been engraved on the body of Japanese who grows up and is educated in Japan. Within today's society where the co-existence of various cultures as a certain degree of convergence occurs, Japanese develop their favours towards Western cultures but also affirm naturally 'Japanese identity' through what has been taught and practiced from ancient times. Therefore, despite the endless debate of 'identity' by academics and scholars, there are still little need to define the 'identity' within the term or words that is establishing its distinctive identity to others.

Likewise, Takashi Shimakawa, Professor of Tourism Study, addresses the opening and closing ceremonies of Nagano Olympics 1998 as an example, suggesting that this event

significantly represented 'the hearts of Japan' (he prefers to use this particular phrase rather than 'identity') (Shimakawa, 1999: 1). While there is no doubt that previous Olympics events focused more on ways of highlighting – if not showing off - the majesty of the holding country, Nagano Olympics could be said to be the first event to encompass a global perspective based on the slogan of 'our hometown is the earth'. In particular, Shimakawa stresses, the project of 'Tie with the world by The Symphony No. 9 in D minor by Ludwig van Beethoven (1770-1827)', produced by Japanese conductor, Seiji Ozawa, displayed the significance of distinctive character of Japan as a nation. The orchestra performance conducted by Ozawa in Nagano was recorded, and at the same time, directly screened all over the world in real time using Japanese state-of-the-art technology in order not to cause any time lag, where the choirs awaited and sung along with the orchestra in Nagano. Shimakawa, in particular, saw the image of white and black people singing together at the same stage in the choir of the Republic of South Africa, as the 'heart of Japanese'. South Africa was taking the apartheid policy until 1991, it was hardly possible to see whites and blacks sing the same songs in the same choir. However, at Nagano Olympics, both of them were standing together, singing together, and even stepping sides that is a black cultural feature of gospel singing. Shimakawa explains that historic irreconcilable issues became no trouble, and incompatibility

between people, nations and cultures became a harmony conducted by Ozawa and his orchestra. He insists that 'the heart of Japanese' is to 'cherish the harmony among people'; 'This is "THE" Japanese' (Shimakawa, 1999).

It may be argued that Japanese culture did not exist in The Symphony No. 9 in D minor, or in the act of playing it. However, the researcher insists that showing any Japanese traditional arts could be only interpreted as 'oriental, unusual' by those who have mistaken their cultures as a global standard. In their music, in their words, in their area of expertise, 'the hearts of Japanese' should be presented, as Shimakawa insists (Shimakawa, 1999). It is not the 'identity' of 'what it is described by the words', but it is rather a 'practice and belief which Japanese has been carrying since ancient times'. Therefore the Japanese 'identity' cannot be categorized or termed in the fixed words and constructed theory itself.

In this particular research, the notion of 'identity' is filtered through intercultural performance and post-colonial hybridity, arguing between Japanese and Western cultural characteristics and features, however nevertheless, the thesis does not follow any particular term or idea of 'identity'. It follows the researcher's practice and tradition

as a Japanese. Of course, the word has been referred to and argued throughout the thesis, but none the less, the content of the term 'identity' is presented as a non-essential nature of concepts within this research.

Overall, this research contributes to a trend in Western dance and performance scholarship that repositions towards a broader trans-disciplinary perspective, one that accommodates the increasingly wide range of interests in a dancing body as a focus of performance actions. Thus this practice-led research involves not only creating dances and performance works that are discursive and critical in their own right, but also stimulating debate and critiques.

CHAPTER 2: PHILOSOPHICAL CONTEXT

2.1 Introduction

Notions of what a dancing body represents are constantly changing within the dance scholarship community, in the past two decades, particularly in the Western context.

Media such as film and digital technology developed considerably through the twentieth-century, and have transformed dance into many different forms and have permeated the ways in which academics critically engage with and interpret the dancing body (Dodds, 2001). Despite these considerable changes, it can be argued that the notion of a dancing body, particularly within the context of performance that focuses on physical, technical and creative demands, has not changed. However, what a dancing body represents differs according to spatial dimensional differences. In particular, the field of spatial-temporal structure has been debated across a range of disciplines including visual art theory, cultural theory, media theory and performance theory, and this is about the frame both literally and metaphorically (Auslander, 2008: Friedberg, 2009: Inoko, 2011).

In line with the reasons expounded above, philosophical theories and literatures were chosen in relation to one of the research key objectives; the notion of a dancing body that clarifies the presentation of embodied subject in two and three dimensions. Firstly, verification from philosophical perspective in relation to the discussion of phenomenological aspects of 'liveness' or corporeality is applied to the definition of a dancing body which is a fundamental feature of live performance. Secondly, ontological and metaphysical theories aim to explore 'actual' and 'virtual' from philosophical point of view, and examine how the distinction of spatial difference between three and two dimensions can be blurred in order for two separate bodies existing in these dimensions to convey the same value and meanings, applying to Performance and Media studies. It aims to formulate a template of which conveys shared values and elements of 'actual' and 'virtual' space within the context of intercultural performance theory.

In general, the researcher placed herself within the context of this investigation as a Japanese dance artist reading philosophical theories that inform the words and contexts she works and lives within (Western country). Both the investigation and analysis of Western philosophical frameworks from a Japanese perspective highlight a significance of intercultural theories itself, while, at the same time, the survey of both Japanese and

Western cultural contexts creates an interactive theoretical dialogue. Therefore, certain resources that are used in the chapter are also drawn from Japanese authors as a means to integrate frameworks from an intercultural point of view. It is because Eastern and Western philosophies are practiced through fundamentally different approaches; Eastern philosophy described with reference to prove religion, and Western philosophy described in scientific proof (Nishida, 2000). Eastern philosophy is strongly oriented from mediation and teaching influenced by Chinese Confucianism and India-oriented Buddhism, and has practical interest in the life and 'how to live'. On the other hand, Western philosophy aims at theoretical elucidation of the substance of the world, standing on the logical and academic point of views.

Japanese philosophical study also originated from both indigenous Shinto (神道)⁵ and continental religions such as Confucianism and Buddhism, influenced by both Chinese and Indian ancient philosophy. Its principal feature is the focus on nature and surroundings rather than human beings, while Western philosophy will place its principal concept onto humans in many cases, which has been represented quite strongly in different fields of studies. For instance, instead of a human form shown often in Western

⁵ Shinto (神道) is a set of practices rooted back to 500 BC, that are considered rather to be indigenous belief as a way of life of Japanese people due to the historical and significance. And it has been carried out diligently, establishing a connection between present day Japan and its ancient past (Tsuchiya, 2010).

religions, Japanese gods are natural rivers, mountains, and lands. 'In arts, Japanese have had a tendency to prefer landscape drawings, and human portraits seem to be favoured a lot more in the West' (Fujisawa, 1998: 21). Although Japan has attempted to blend Western philosophy and thoughts with Eastern thoughts since the end of Sakoku, today's practice still has greater importance on practices of Shinto and Confucianism, in fact which it has become ethical and socio-political teaching of Japanese society (Tsuchiya, 2010: 13).

The significant and utmost difference is that Japanese philosophy has been practiced subjectively, compared to Western objective practice of philosophy (Nishida, 2000). More specifically, Western philosophy offers the question of 'definition' that explores ontological mapping of what human is, and thus, the debate should be argued logically and objectively from scientific point of views. Whereas Japanese philosophy owes much more to the question of 'how human should be', which has an emphasis on the promotion of virtues and humanistic that could have many different interpretations. Therefore, it is fundamental parameter of this research to explore philosophical theories from both Japanese and Western practices, which, in itself, an interactive dialogue becomes intercultural.

As far as phenomenology is concerned, this research benefited from drawing upon Merleau-Ponty and Heidegger. Merleau-Ponty's claim of 'body has an inner dependence into this world' defines that a physical experience constructs one's own reality. Heidegger claims that psychological state of individuals as an impact and effect rather than awareness and consciousness by engaging oneself in the world that surrounds him/her. Japanese practice in Confucianism and Shinto, to some extent, is also similar to the concepts of Merleau-Ponty and Heidegger in order to teach nature-human, life-human relationship (although both Confucianism and Shinto were established in the ancient times).

...our embodied ability through physical experiences enable us to negotiate our lived world without needing for explicit awareness of relevant features of that world. But, when "lived body" engages with the world that are always inflected by the purpose, projects and perspectives, then it becomes a medium for the use of the mind... Nishihira, 2009: 16

These arguments lead to conclude that our reality is being formed by experience, and the sense of unity caused by the experience of physical mobility and mind as an agent of intentionality. This would be argued further with a depth from dance phenomenology, concluding that what a dancing body expresses are the representation of 'real' world,

and 'lived dancing body', with the phenomenological sensation, is a system of sensory monitor capacities that function without conscious awareness or the need for perceptual monitoring.

Ontological and metaphysical theories are explored in much more different ways, as an ideology of 'actual' and 'virtual' offers distinctive feature between Japan and the West.

The use of theoretical frameworks of ontology and metaphysics aims to acknowledge the individual's perception and understanding of the materiality of a dancing body, and to explore how these arguments can be applied in both Performance Studies and Media Studies (Auslander, 2008; Friedberg, 2009; Inoko, 2011), in particular drawing upon American Professor in Performance, Media and Communication, Phillip Auslander's argument. Its scope is not to put forward a new definition of a dancing body but rather to examine existing conceptual frameworks of 'actual' and 'virtual' bodies, and to propose substantial new insight of the two that can convey similar values and meanings.

Western philosophy traditionally follows dualistic ways of thinking, such as metaphysical and physical world, real and phenomenal world. In particular, ancient Greek Philosophers, Plato's (b.427-d.347 BC) Idea and Aristotle's (b.384 – d.322 BC) concept of Pure Form are originated from this approach. More specifically, both sought true reality

for outside of nature to the location that transcends nature. On the other hand, in Eastern philosophy, true reality is found in the inner depth of the individual, which it is only a reflection of the mind of the observer only (Fujisawa, 1998: 57). For instance, Chinese Philosopher Zhuangzi's (b.369- d.286 BC) dream argument suggests that what seems to be relative to the reality is the result of 'knowledge' of human created, which is just a 'make-believe'. It also suggests that subjective thinking is to accept both one in the real world and one in his dream rather than arguing which is a world of truth (Kanaya, 2000).

Japanese philosophical theory also draws on and emphasizes Zhuangzi's idea, and that the individual is allowed to capture and deal with the concept of 'real' rather than defining it. Which is, in brief, the fundamental difference with the trend of defining and categorizing of the West.

The ensuing discussion draws upon Japanese and Western visual art theories from philosophical perspective in order to apply to dance performance practice. It is because this binary opposition of 'actual' and 'virtual' in relation to three and two dimensions are verified and acknowledged differently between them. Thus, by this interactive debate

from Japanese and Western philosophical theories, the research can examine in order to verify the virtual dancing body defining the physical presence and actuality, combining with phenomenological theories of 'lived body'.

Philosophical theories facilitate an interaction that can construct new insight of the relation between 'actual' and 'virtual' space. In summary, it is quite possible from the point of philosophical theories, that dancing bodies existing in both three and two dimension are lived bodies. In short, both the person dancing in the theatre and the one who is shown on the screen are still the same person, therefore both are true. The research proposes that both are able to enter two dimensions by body and mind interacting each other operated through the physical sensation felt with the phenomenon. Therefore it is suggested that the body is a connecting tool between two and three- dimensional spaces.

The design and creation process of interactive virtual space and their potential integration with the materiality of a dancing body in live performance will be discussed through intercultural theories. This particular debate of spatio structures through an intercultural point of view is formulated through an engagement with the status of one's

consciousness and existential knowledge in relation to one's cultural background and how this can demonstrate one's interpretation of space and time differently to others. Therefore this debate will be dealt with through intercultural theories and arguments.

Professor of Theatre Studies, Patrice Pavis describes intercultural theatre as 'hybrid forms drawing upon a more or less conscious and voluntary mixing of performance traditions traceable to distinct culture areas' (Pavis, 1996: 8). Pavis remarks that such an intercultural exchange can be simply an 'imitation or borrowing of elements from outside its own culture in order to further affirm and stabilize it' (Pavis, 1996: 2). As one of the pioneers of intercultural theatre, American theorist, Richard Schechner tackles the question of hierarchical relationships among different cultures drawing upon the ethnical and political issue (Schechner, 2006). He raises a history of creating hierarchical ranks, and of excluding inferior cultures as a cruelty of humanism. He challenges the conventional Western definitions of theatrical performance, examining the connections between Western and non-Western cultures. (Schechner, 2006). Both Pavis and Schechner have explored their intercultural arguments through Western theoretical and analytical point of view. However, Eastern playwrights William Sun and Faye Fei, in their China Dream: Theatrical Dialogue between East and West (1996), argue a point of view

from those who see Western cultural production and practices from an Eastern perspective. They describe that combining two aspects of cultures seems to 'reduce one to the other or mixing them in all ill-considered way'. (Sun and Fei in Pavis, 2006: 188).

This chapter in particular discusses the issue of identity and analyses potential for indigenous Japanese art forms to engage in an intercultural exchange in a way that would be built on equality rather than taking only Western forms and theories into consideration. The philosophical basis of an intercultural exchange between Japanese and Western theories of the virtual, I believe, creates such an interaction that can construct new insight into the relation between 'actual' and 'virtual' space. This intercultural argument will be further discussed towards the end of this chapter.

2.2 Phenomenology in Dance: theoretical framework of 'liveness'

Twentieth Century European theatre director, Antonin Artaud, expounded a Modernist theory of theatre, in which he identified the essence of the role of the performer as being 'to provoke a completely emotive response from the audience' (Artaud, 1996: 57).

This can be understood in relation to dance as the 'lived body' discussed by American

Professor of Dance, Sondra Horton Fraleigh (1996). Fraleigh particularly views a 'lived body' as a material existence of the performance, of which kinetic sensations that puts forward to theatre space, propose an empathic connection to the audience. (Fraleigh, 1996: 174). The phenomenological and psychological experience of the dancer in performance includes the audience as a part of the experience and places an equal emphasis on all five human senses to gather this experiential knowledge. This viewpoint concerning the phenomenological experience of live performance must be considered in relation to theoretical frameworks of 'liveness' articulated within Performance Studies and Media Studies (Fraleigh, 1996: Auslander, 2008). Following the physical nature of dance, this chapter explores the question in relation to the presentation of a dancing body to investigate how it can form a connection between the dancer and audience. And it examines how phenomenological and physiological experience of live performance can offer the sense of reality, of which embodiment can evolve, facilitate change and become a part of the performance as a whole.

Phenomenology is a set of theories that focuses on the study of consciousness and the objects of direct experience. This philosophical term has contributed to the centrality of human condition as a predominantly psychologically defined experience in the twentieth

century thought. Although there are many approaches to phenomenology, this discussion particularly explores Merleau-Ponty and Heidegger. The discussion explores how Merleau-Ponty's concepts and Heidegger's existential analytic of 'being' can be considered and applied when one is investigating the aesthetic potential and materiality of a dancing body in three dimensions - in particular a 'lived body' in the theatre space. Furthermore, the argument will particularly draw upon Fraleigh's theory of a 'lived body' in relation to dance, integrating ideas from Merleau-Ponty and Heidegger. I need to clarify in my research that phenomenology is present in the form of dance phenomenology, as proposed by Fraleigh. More in detail what is particularly significant in the model Fraleigh proposes is the approach and thinking to and of their dancing bodies through phenomenology which also engages with creative practice. 'They (the dancing bodies) implicate consciousness and intention, and assume an indivisible unity of body, soul and mind' (Fraleigh, 1996: 174).

French philosopher, Maurice Merleau-Ponty (b.1908 - d.1961) focuses on a body as a means of perceiving the world and human experiences - everyday life and reality. Rather than focusing on human consciousness, he considers the body and space not as a part of a whole but rather as separate entities subjected to the phenomenon of the individuals.

He describes the body and space as an 'experience that discloses beneath objective space, in which the body eventually finds its place, primitive spatiality of which experiences is merely the outer covering and which merges with the body's very being. To be a body, is to be tied to a certain world. Our body is primarily in space: it is of it' (Landes, trans. Carman and Merleau-Ponty, 2012). In more detail, he suggests that the body image characterizes and is generated primarily from the visual aspects of the body as an external object. For example,

When "dead tree" was first seen, it is possible to know without a name by looking in the eye of the presence of "dead tree" as the "phenomenon", but when I know the word "dead tree" for the first time, I will be able to recognize regularly. This is that what has been seen as a phenomenon, and obtained my recognition in a common language under knowing the word "dead tree"⁶ Takiura and Kida, trans. Merleau-Ponty, 1989: 57

On the contrary, the conception by German phenomenologist, Martin Heidegger (b.1889- d.1976) is primarily concerned with 'being' which questions the nature of human existence. He posits a phenomenological approach in his arguments as capable of conceptualizing a form of 'being'. 'Experience is always already situated in the world'- although he does not particularly consider this in relation to the notion of 'lived body' or

⁶ 「枯れ木」について、最初に見た時は、「枯れ木」という存在を眼で見ることで名前のない「現象」としては知ることができるが、「枯れ木」という言葉（記号）を知って初めて、恒常的に認識出来るようになる。これは、それまで現象として見てきた「枯れ木」というものが、言葉（記号）を知ることによって同一言語下では共通した認識を得られるということである。(Language: Japanese) (Takiura and Kida, trans. Merleau-Ponty, 1989: 57)

our reality, he argues that fundamental experience of 'presence' engaging with the surrounding world entails finding the 'being' for whom such a description might matter (Heidegger, 1967). His existential analytic of 'being' is concerned with the systematic reflection on and analysis of the structures of consciousness and the phenomena which appears in acts of consciousness from a 'first person' view. He views that existence is primarily constituted by states of consciousness as a means of one's state of mind is an 'effect' rather than a determinant of existence. He argues that one's own existence is characterized through the world and with others including the possibility and inevitability of one's own mortality, and that 'the consciousness is peripheral to the primacy of one's existence' (Heidegger, 1967: 35).

Fraleigh, in her Dance and the Lived Body (1996), expands these ideas developed by Merleau-Ponty and Heidegger to the domain of dance. She firstly points out that the connection between existential thought and a dancing body in general will explore the means of 'being' demonstrating phenomenological and ontological conceptions of one's mind and consciousness. She views that 'the concept of the lived body was technically developed through joining of existential concerns with the phenomenological method' (Fraleigh, 1996: 3). Fraleigh views an image of a dancing body in live performance as

capable of expressing corporeal presence to the audience within the shared time and space of a live performance event.

The second point she makes is that her examination of aesthetics and an understanding of dance as an art, dance as 'the sign of life'

Because its material of the human being... - of the lived body... Dance ends in an aesthetic realization of human movement... It celebrates life through its embodied essence... Dance exists through the life of the dancer... its material is synonymous with her life and our life even as it is translated and abstracted...
Fraleigh, 1996:174

The phenomenological sensation and energy of the 'lived body' and its physical movement certainly affects one's sense, existence and consciousness (one it is whether the performer, the audience or the both). It means that the live performance which the performers project and its engagement with an experience of the audience, sharing time and space, articulates the sense of understanding.

Finally, the third point she makes is that the understanding of 'lived body' clarifies the subjective perception of 'reality'. In this idea, she explains how the representation of a

dancing body is perceived and understood in the conventional knowledge of objectivity. She views the trace of physical corporeality and phenomenological sensation through a dancing body in live performance as delivering a sense of reality to the audience and make them feel necessity to interpret their experiences subjectively through the performance (Fraleigh, 1996).

Her study explores the way in which embodiment of a dancing body in theatrical space is understood through sensorial and phenomenological experiences, and this aspect, both physical and psychological, can be a form of underlying the reality. It is argued that a human experience can be embodied in the perception of an everyday life. In other words, what the body presents is an image that refers us to the significance of our reality. Expanding on Merleau-Ponty's idea in relation to dance, a dancing body that is present in live performance can apply to one's phenomenological experience. Specifically this is concerned with embodied subjects that may refer to reality in relation to the mobility of 'lived body', that the entirety and spatiality of embodied mobility can be the significance to one's cognition.

The dance unites the dancer and the audience in a lived metaphysic... to experience the dance is to experience our own living substance in an aesthetic (affective) transformation. To express the dance is to express the

lived body in an aesthetic form. The body, understood in the lived totality, is the source of the dance aesthetic...my dance cannot exist without me: I exist my dance.. the dancer most clearly represents our expressive body-of-action and its aesthetic idealization Fraleigh, 1996: xv-xvi

2.3 'Actual' and 'Virtual' Body

Dance Scholar, Dr. Sheril Dodds, specifies a distinction between live performance and dance on screen by whether three phenomena -'its use of space, time and energy in relation to dance movement'- are present or distorted (Dodds, 2001: 30). In other words, the distinction based on the dominant perspective of 'an image of a dancing body' that exists within two and three-dimensional world is either 'constructed' or 'real'. Theoretical frameworks of 'liveness' in relation to phenomenology suggest that corporeality within live performance and its engagement with an experience of the audience defines the means of 'reality'. In simple terms, the 'lived body' can be known as 'real'. Then a 'virtual' body, a dancing body that exists inside a screen, for instance, can be understood as 'not real' as a separate entity from our reality, 'constructed' one might argue. However, the research explores in a way which this distinction can be ambiguous by formulating a dancing body that conveys both 'actual' and 'virtual' elements.

Ontology is a philosophical theory of studying the nature of being, existence, which deals with questions concerning what entities exist or can be said to exist. Plato set out a theory of Ideas, stating that ‘seeing is to know reality, and the world and materials that we’re feeling physically are just “similar images”’⁷ (Fujisawa, 1998: 126). He developed this distinction between reality and illusion, in arguing that what is real are eternal and unchanging forms or ideas (a precursor to universal), of which things and experiences in stagnation are at best merely copies, and real only in so far as they copy (Fujisawa, 1998).

On the other hand, Zhuangzi formulated a hypothesis that ““reality” and “dream” are indistinguishable when one’s sense of “being there” exists”⁸ (Kanaya, 2000: 13). In his well known, ‘Zhuangzi dreamed he was a butterfly’, one night Zhuangzi dreamed that he was a butterfly flying happily. After he woke up, he wondered how he could determine whether he was Zhuangzi who had just finished dreaming he was a butterfly, or a butterfly that had just started dreaming he was Zhuangzi (Kanaya, 2000). Both Plato and Zhuangzi laid much emphasis on the meaning of ‘being’ demonstrating ontological conception of one’s consciousness in order to identify the sense of reality. However,

⁷生成変化する物質界の背後には、永遠不変のアイデアという理想的な範型があり、アイデアこそが真の実在であり、この世界は不完全な仮象の世界にすぎない(Language: Japanese) (Fujisawa, 1998: 126)

⁸ここでは夢と現実との対立が提出されており、どちらが真実の姿か、それは問題ではなくそのいずれも真実であり、己であることに変わりはなく、どちらが真の世界であるかを論ずるよりも、いずれをも肯定して受け容れ、それぞれの場で満足して生きればよいのである。「夢が現実か、現実が夢なのか？しかし、そんなことはどちらでもよいことだ」と荘子は言っているのだ。(language: Japanese) (Kanaya, 2000: 13)

what differs between the two is that Zhuangzi demonstrates further the ability of the mind to be tricked into believing a mentally generated world is also a real world. To prove his point, Physicist, Bin-Guang Ma recently proposed to a theory of 'relatively of reality' that describes an equality in relationship between reality and simulation using computer technology. In his report About Mechanics of Virtual Reality (2005), he views that as long as there are living beings and senses of feeling (the experience of actuality), both 'real' and 'simulation' world are the same (Ma, 2005). Those who argue that the world is not simulated, must concede that the mind, at least the sleeping mind, is not itself an entirely reliable mechanism for attempting to differentiate reality from illusion.

These skeptical hypothesis of mind-body divide were predominant in Western society. French philosopher, Rene Descartes (b.1596 - d.1650) views that the material body is purely mechanical and even though it is responsible for the perception of the senses, their awareness however lies in a separate immaterial entity called the mind (or the soul). Descartes notes that the individual's own thinking leads the subject being convinced of their own existence, the existence of the argument itself is testament to the possibility of its own truth: reality (Tanigawa, trans. Descartes, 1997). He perceives his body through the use of the senses; however, these have previously been unreliable.

Therefore, Descartes determines that the only indubitable knowledge is that he is a thinking thing. Thinking is what he does, and his power must come from his essence. Descartes defines 'thought (cogitation)' as 'what happens in me such that I am immediately conscious of it, insofar as I am conscious of it'⁹ (Tanigawa, trans. Descartes, 1997: 27). The mind (or soul), on the other hand, is described as nonmaterial and does not follow the laws of nature. Descartes argued that the mind interacts with the body at the pineal gland. This form of dualism or duality proposes that the mind controls the body, but that the body can also influence the otherwise rational mind, such as when people act out of passion.

The phenomenological and ontological studies by both philosophy and performing arts disciplinary perspectives explore the senses of 'real' and 'virtual' through understanding of one's own existence and consciousness of 'being'. Current literatures that tackle the convention of a dancing body in its relationship and representation in live performance and mediated, identify a clear distinction between the two.

Auslander views such a clear distinction between live performance and media as

⁹私がこのように“思いつつ、ある”と考えている間、その私自身はなにものかでないといけない。私は考える、ゆえに私はある (Language: Japanese) (Tanigawa, trans. Descartes, 1997:27)

questionable. In his Liveness: Performance in a Mediatized Culture (2008), he addresses a single important question facing all kinds of performance today- what is the status of live performance in culture dominated by mass media? (Auslander, 2008). Looking at specific instances of live performance such as theatre and music concert, he offers penetrating insights into media culture, suggesting that media technology has invaded live events to the point where many are hardly live at all (Auslander, 2008). He views the opposition of live and mediated performance as competitive opposition at the level of cultural economy and not at the level of intrinsic or ontological differences (Auslander, 2008).

One of his case studies explores a particular event where live bodies and projections are present at the same stage. Drawing upon dance performances in particular, he suggests our spectacles go more to the projected image rather than a live performer, due to the cultural domination of the screened images at this current historical moment (Auslander, 2008). Although he agrees with the point of view that the power balance between live bodies and projection can shift at different moments, he still argues that video and digital media currently possesses greater cultural presence than bodies, and the live elements will be perceived through two dimensions (Auslander, 2008). Therefore his

analysis focuses on a reconsideration of the notion of a performer within multimedia context, and an incorporation between 'liveness' and virtual as a single substance. In his view point, his central arguments of 'live' is referring to a historical position rather than an ontological condition, and he views the concept of 'liveness' as changing over time. 'The idea that "liveness" is a fundamental mode of performance remains unchanged over this history even as the definition of what counts as a live event changes in response to technological innovation' (Auslander, 2008). He thinks even a 'virtual' performer still conveys the sense of the physical realm, although it is quite different from the conventional performance aesthetics, but it is nonetheless linked to the notion of presence.

His analysis supposes that an interactions between 'lived' bodies and any technologies assume that they can retain individual identities in relation to dance, music, theatre or any forms. This can be understood as live performance can share similar values and meanings with the mediated.

A dancer no longer has to be possessed of a physically present human body: the dancing body can be a real body dancing elsewhere, a real body that is present before us, but whose movement is influenced by data form elsewhere, a virtual body, a virtual clone of a live body that is also present before us, and soon... Auslander, 2008: 56

According to Cartesian dualism, if the body and the mind are two separate entities, one could assume that while the body is left in our world, the mind or consciousness enters to virtual realm. In other words, in order to be completely immersed, one may need to abandon his/her physical body, and have his/her mind enter the virtual space. It is because a three-dimensional environment such as theatre is much more than a visual stimulation for the audience. Although there are some similarities between Descartes and Zhuangzi in the concept that body and mind are two separate entities, however, in order to pursue a self-truth (true reality), Descartes rather focuses on the mind and tends to ignore physical entity and its phenomenon that the body receives. In other words, he neglects the phenomenological idea of embodied subject as a cognition of 'being' suggested by Merleau-Ponty and Heidegger. Whereas, Zhuangzi offers more subjective view, which one should accept physical entity as a phenomenon, and should be allowed to determine however one likes. Logic of Descartes is opposite to the idea of phenomenology, but it is defined that's why by combining those of oppositions, they both are important.

A subjective quality of one's own experiences is a lived quality which is also embodied in

the perception of one's everyday life and reality. Seeing and feeling through our bodies, as a 'lived body', can create a new form of visual expression where the viewer becomes a part of an ambiguous world that is inextricably associated with the real world. For example, a group of Japanese technologist TeamLab¹⁰ created a live performance of swords fight with a male performer integrating with his shadow digitally screened, Dragon and Peony (2012) (Figure 2). Ongoing mobility of both 'lived body' of the performer and his shadow, by mixing the 'lived body' of the performer and his shadow in the same stage, and creating constant interacting and fighting point with each other, can cause the intuition of both the performer and audience to believe a shadow as a live-being.



Figure 2: TeamLab Dragon and Peony (2011)

As a result, it can be considered that a viewer will be able to feel the world expressed in the video in a more physical and bodily way. Experience and embodied subjects can be

¹⁰ TeamLab, based in Japan, is a group of ultra-technologists such as programmers, mathematicians, web designers, CG animators, editors and artists (Inoko, 2011)

central to the development of intelligence and in particular the impact of novelty and the unexpected- creativity. The research suggests that physical corporeality and embodied experience could build one's knowledge and cognition of oneself.

2.4 Virtual Space- Intercultural exchange between Japan and the West

Myron Krueger, one of the pioneers of virtual reality and interactive art, defines that 'three-dimensional spaces is more, not less, intuitive than two-dimensional space.

Three-dimensional space is what we evolved to understand. It is more primitive, not more advanced than two-dimensional space' (Krueger, 1993: 161). As being, facilitating

an embodied state in three-dimensional space, existing, navigating, behaving and interacting in three-dimensional space, can be considered as a part of our nature.

Therefore making a shift of perception from three-dimensional environment to two dimension is a challenge. Krueger, firmly arguing the optical views of Western

contemporary society, insists that what really counts towards a more immersive experience is the degree or physical involvement and not so much the three dimensional

scenery (Kruger, 1993).

From a mathematical and geometrical perspective, the definition of three-dimensional space is considered as a three-parameters model of the physical universe (without considering time), labeled by a combination of three chosen from term length, width, height, depth, and breadth (any three directions can be chosen, provided that they do not all lie in the same plane), (Maeda and Nishimura, eds, 2012). And the definition of two-dimensional space is a model of the planar projection of the physical universe that we live in, labeled by length and width (both directions lie in the same plane), (Maeda and Nishimura, eds, 2012). And, mathematically, time is defined as the fourth dimension.

Central to this thesis is the discussion of both dimensional spaces within the context of performing arts; three-dimensional space as a shared physical and theatrical space, and two-dimensional space as a flat screen space.

Phenomenological and ontological theories examined how the representation of a body differs between two and three dimensions, in particular a screen space and theatre space, in the context of performance from a philosophical perspective, rather than in terms of technology or material process. This section of the thesis explores virtual spatio structures in order to develop choreographic method of configuring space, where aspects of two and three dimensionalities co-exist.

In dance, choreographic practice which leads to the generation of intercultural performance, favour the development of (more or less) hybrid forms in which director, choreographer, or performer draw upon one or more conscious and voluntary fusing of performance traditions traceable to distinct cultural areas (Pavis, 1996). The nature of interculturalism has its own roots in Western perception and understanding of other cultures. Western directors and choreographers are given the opportunity to explore the area of 'the exotic'¹¹; Eastern world, by reconfiguring their cultural identities of the forms, and utilizing them in order to obtain a mutual enrichment. However, as a citizen of Japan who lives in Western Europe, the researcher argues that while recognizing that there are properties in objects that influence a perception of them, these properties seem to be perceived and understood according to the different cultural contexts in which the observer is situated at any given time. In order to conceptualize my argument above, the investigation explores the visual art theories from Japan and the West in particular Japanese Emaki (scroll)¹² and Western Perspective, and how two different theories can navigate a new conceptual framework of space and time that oscillates between formal

¹¹ The term of 'the Exotic' refers to a general patronizing Western attitude towards Middle Eastern, Asian and North African societies (Orientalism). The West essentializes these societies as static and undeveloped—thereby fabricating a view of Oriental culture that can be studied, depicted, and reproduced under the implication of the idea that Western society is developed, rational, flexible, and superior (Singleton, 2003)

¹² See Appendix 1 for the visual sources

and referential understandings of two and three dimensions with non-hierarchical approach to the context of intercultural dance performance. This investigation involving both Japanese and Western theories of visual arts aims to establish a non-hierarchical approach in the creation of dance works that are equal yet retaining the relative cultural values and characteristics.

2.4.1 Japanese Visual Art- Emaki

Emaki (Emaki-mono) are horizontal, illustrated narrative hand scrolls created during the eleventh to sixteenth centuries in Japan. As a form it combines words and visual illustrations on various themes such as battles, romance, religion, and the supernatural world. The lengths of Emaki vary - some are only fifteen centimetres long, and others are twenty meters long. Because of the nature of Emaki, there is a specific way to read Emaki.

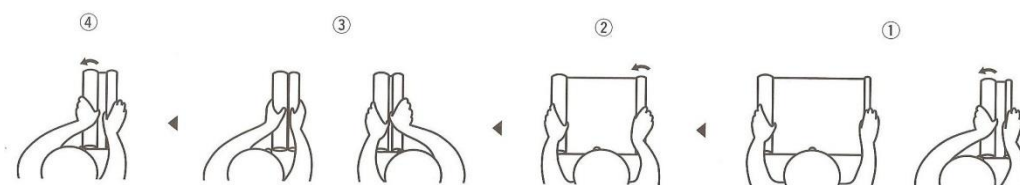


Figure 3: How to read Emaki (Sakakibara, 2004)

The Emaki is placed on the right side and pulled to the left. After reading the story from right to left you roll it back from the right. When finished rolling it back, you place it to your right side again and then repeat (Figure 3).

Japanese Animation Film Director, Isao Takahata views a significance of how to 'read' Japanese virtual space and time consists of four-dimensionality (three dimensions and the time axis). In his 12th Century's Animation (2008), drawing upon Japanese Emaki as an example, Takahata explains that its surface sacrifices the objective information of space, negating a geometric formulation of visual space and that does not have a focal point. Without an observation point, the observer's mind is allowed to drift into another world, into the world of the character of a story where the borders between the subjective and objective become ambiguous and merged. Takahata feels that the motion of opening and closing the Emaki allows the viewer to share the time of the story and narrative of the characters, reproducing the feeling of three-dimensional world in the Emaki by offering a sense of reality and temporality. This can be considered that Japanese visual arts allow us to understand the construction of image subjectively with embodied experiential knowledge, rather than objectively. Takahata argues that the reason of this is because the Japanese developed their own method of configuring space

in relation to their real lives because of Sakoku (Takahata, 2008).

2.4.2 Western Perspective since Renaissance

Japanese theories of visual arts certainly differ from Western European visual arts theories that have been dominated by a geometric perspective since the Renaissance (Takahata, 2008). Western European visual arts perhaps established the rules and conventions based on optical theory, which the viewer tends to follow, before any subjective experience of perceiving is allowed. It has a hierarchical relationship between the senses which optical perception in relation to knowledge is the primary source of recognizing space. For instance, English poet, William Wordsworth (b.1770- d.1850) remarks 'eye (vision)' as 'the most despotic our senses in every stage of life'¹³ (Yasutomi, 2005:1). In his theory, 'eye (vision)' is a primary cognition of one's self value, and the relationship with the outside world. In particular, he discusses the growth of one's sensibility through understanding the world of senses and inner-mind with 'eye (vision)' (Yasutomi, 2005).

Following the nature of different cognitive constructions between Japan and the West,

¹³ ワーズワスは視覚を「人生のどの段階においても我々の五感のうちで最も独裁的な感覚」と位置づけ (Language: Japanese) (Yasutomi, 2005: 1)

one's consciousness and existential knowledge in relation to one's cultural background can demonstrate one's interpretation of space and time differently to others. The thesis now explores Anne Friedberg's concept of 'virtual window' in order to investigate how a virtual space can offer the sense of reality or three-dimensionality, expanding further with TeamLab's installation work Flower and Corpse (2010- 2012) as a case study.

American author, historian and theorist of modern media culture, Anne Friedberg (b. 1952- d. 2009) proposes the original meaning of 'virtual' before the word became predominantly a part of digital world, in order to conceptualize a new logic of visually, framed virtual, not only of space but of time (Friedberg, 2009). Although she mainly draws analogies between the figure of the framed window and the metaphysical framing of experience to provide the developments of primarily Western optical experience in relation to how our perceptions of the world are structured, her arguments have a very interesting point that can be applied interculturally. She views that "virtual" refers to the register of representation itself – but representation that can be either simulacra or directly mimetic' (Friedberg, 2009: 8). Therefore, 'virtual' can define both images that do and do not have a referent in the real. In this true sense of the term, all visual images are mimetic (for example, reflections in a mirror, the projection in a camera obscura, images

reproduced through a lens – made of glass or in the eye) as well as simulacra (for example, an image imagined in the mind), (Friedberg, 2009) .

2.4.3 Case Study: Flower and Corpse (2010- 2012)

TeamLab's Flower and Corpse (2010- 2012) is an installation of three-dimensional animation played on twelve screens, based on the themes of nature, civilizations, cycles and symbiosis (Figure 4). Through the process of turning a Japanese painting into a computer generated three-dimensional virtual space, the intention of this work is to try to gain a sense of how Japanese ancestors perceived, recognized and interpreted the space and the world around them as a means to reconstruct the depth of space recombining the subjective and objective world vision in the installation.

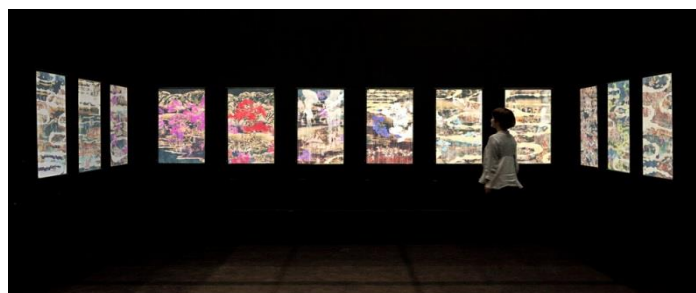


Figure 4¹⁴: TeamLab, Flower and Corpse (2012), Tokyo, Japan

¹⁴ Available from <http://www.team-lab.net/portfolio/flower/flowersetof12.html> (accessed on 10 March 2012)

Toshiyuki Inoko, Creative Director of TeamLab, suggests that this work is based on the concept of 'ultra-subjective space'. He uses this term, in particular, referring to a virtual space of non-perspective narrative world where the flat surface depicts an ambiguous world that is associated with the real world, which is, Inoko insists, how Japanese ancestors recognized and perceived two-dimensional space. He proposes that Japanese ancestors may have actually seen the world as it is depicted in a classic Japanese painting, and that the way they chose to paint and represent space reflects this different way of understanding space (Inoko, 2011).

When ancient Japanese looked at a Japanese painting they were able to see or feel the space in the painting; just as we see space and depth information in a modern day photograph. If we consider that there is a different logic regarding the existence of space then it should be possible to reproduce the feeling of that space if we can grasp the logic behind it Inoko 2011:11

Going a step further, Flower and Corpse firstly creates a three dimensional world in virtual space (Figure 5). Then they flattened the same space in line with the logic of how Inoko believes Japanese ancestors have once comprehended space. The space is constructed and perspective is flattened (Figure 6).

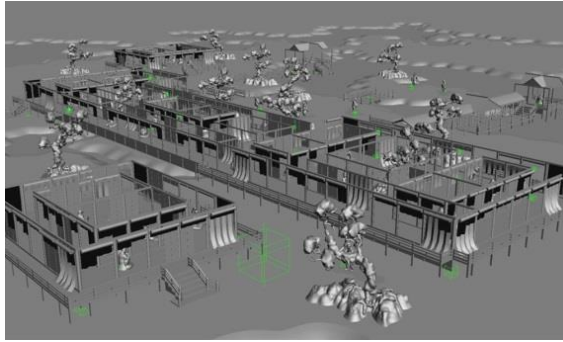


Figure 5: Flower and Corpse - a three dimensional world in a three dimensional computer space¹⁵



Figure 6: Flower and Corpse – ‘ultra-subjective space’ -the space is constructed and the Perspective is flattened¹⁶

Inoko explains that by exploring different ways of logically structuring the space, creating the space as it would in Japanese painting- ‘ultra-subjective space’. As a result of this work, Inoko views ‘ultra-subjective space’ (Japanese visual arts) ‘is cognized in terms of layers, that when the object of focus is relatively close, the space looks relatively three dimensional, whilst when it is far, the space appears much broader and to be layered’

¹⁵ Visual sources available from <http://team-lab.net/flower/flowersetof12.html> (accessed on 10 March 2011)

¹⁶ Visual sources available from <http://team-lab.net/flower/flowersetof12.html> (accessed on 10 March 2011)

(Inoko, 2011: 15).

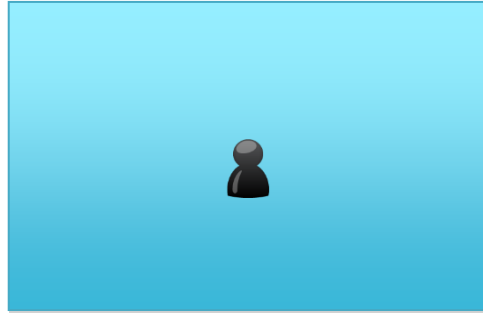


Figure 7: Japanese ultra- subjective space

Japanese visual arts are designed on layered space, and there is often layered space around a central character, with no focus point (Figure 7). For instance, Japanese gardens are designed in terms of layers, our optical movements are towards the horizontal. There is no concept of a focal point, in which there is no specifically designed place from which to view the garden. On the contrary, Western space is designed in line with perspective, and the focal view point of perspective is shifted horizontally so the space appears to shift or warp. In the case of Western gardens that are designed and built through perspective, the eye of a viewer is drawn into the distance, and does not have exhibit layers, but appears very beautiful from a specific viewpoint (Inoko, 2011).

Therefore, with ultra-subjective space, the viewer can enter into the paintings, or even

visualizing the painting from inside it (Figure 8). 'Even though one becomes a character in the painting while viewing it, one can still keep watching it' (Inoko, 2011: 15). For that reason whilst looking at a painting, one can enter the picture and it is even possible to move around it subjectively (Inoko, 2011).

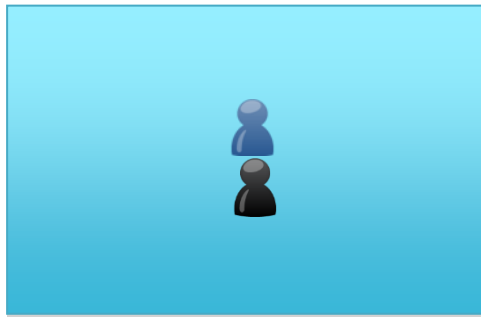


Figure 8: The viewer entering ultra-subjective space

Expanding on the his concept further, the idea of Japanese visual art theory can be considered and applied to a dance film in relation to a dancing body inside the film. According to Inoko's concept, viewers are able to enter into the film whilst watching the film, and experience the film as if the world of the film actually exists in the world of the viewers - a sense of reality. I consider that a viewer with Western perspective is not able to enter a dance film space in the same way. Western perspective is derived from a viewpoint of the artist, and recognition of space can be spread from the focus point like a fan. Therefore, if a viewer enters its space as if one is in the film space, what one sees may change. The view seems to be fixed to the view of perspective rules and does not

allow for any other viewpoint. Also I suggest that the creator may not involve the viewer in such a way.

2.5 Conclusion

The central objective of this chapter was to investigate the presentation of a dancing body and the design of space in two and three dimensions, engaging with philosophical theories. It is also to question the convention of knowledge that are favoured within the contexts of live theatre dance and screen dance. Inoko argues, 'we actually see space not through our eyes, but through our brains' (Inoko, 2011: 14). He also describes that 'we think of space and our body as different matter' (Inoko, 2011: 14). This point of view explains that 'seeing' with the collected knowledge in the brain and 'sensing' with the body become separated, and the former is assigned more importance in the understanding of space. In relation to dance, I believe the virtual space needs to be life-like, living and breathing in order for one to be aware of his/her physical realm. In particular, adopted features of three dimensionality such as the same experiences between the performers and audience who occupied the same space, can experience

virtual performers as the real objects. I can conclude that the recognition and expression of space of Japanese visual arts can depict the space which can be interactive and intercultural. Designing such a virtual space that creates an illusion of which the dancing body should instill a sense of belonging with the space, and a physical realm and phenomenological experience can be shown in both immediate visible results as well as non-linear way, can be possible.

CHAPTER 3: CHOREOGRAPHIC CONTEXT

3.1 Introduction

This chapter explores compositional strategies deployed within my works Kiyo-hime and Five Elements. It can be safely affirmed that this exploration forms, and informs the framework for the first strand of choreographic research at the centre of this investigation, and the artistic and choreographic context in which the research itself developed. The practice-based choreographic research has been undertaken in conscious relationship to the theories set out in the previous chapter and specifically recognizing the context of intercultural performance. This particular argument will be explored throughout the chapter.

My working practice as a choreographer has particularly referenced the author and theatre director, Eugenio Barba's experimentation, with the role and practice of interculturalism in the 1970s. His practice-based investigation of intercultural exchanges has influenced my own choreographic practice not only as a choreographer but also as a dancer, and forms an underlying framework both for my dance works and for my

thinking about the dance work as intercultural. Barba remarkably characterizes his aesthetics of intercultural practice as ‘the sense of place as corporeal rather than geographic, “my body is my country”’ (Barba in Watson, 2002: 2). His approach is rather physical and corporeal engagement with his culturally diverse performers through his creative practice and theatre performance, in particular, focusing on movements and structuring devices without denuding expressive content and narrative of different cultures. This approach has contributed to my thinking that different forms of cultural embodiment co-exist inside my body as a form of fusion, negotiation and confliction. In particular, his way of working with performers from different cultural backgrounds has also developed particular methodology of my choreographic approach to my other dancer who is Western-born. During the creation of the first work, Kiyo-hime, through the movement experimentation stages of choreographic work, both I and the other dancer became more open ourselves to new perceptions on how to utilize our bodies with different cultures, and to recognize how particular forms of embodiment can transmit between dancers with a sense of plurality and equality. Both of us became conscious of what was happening inside our bodies while absorbing new cultural forms. When he, the other dancer, learned physical patterns and postures of Japanese dance, for instance, he became conscious of what was happening inside his body while

absorbing Japanese dance form. This phenomenological experience, as Merleau-Ponty describes, helps one recognize one's inner self, and recognize the form as one's own to explore and understand. This experimentation certainly helped me to create what I was intending to. What I was experiencing through this experiment was re-visiting of my embodied cultural background, and discovering of new sensations through my body with Western cultural movement phrases. What I was, was the sum total of what I had been living. It was the result of all my life experiences including my childhood education, living in a Western country, and working with Western dancers. It is the result of all those things, of my meeting with Western contemporary dance technique, street dance or Caribbean dance.

Hungarian Professor of psychology, Mihály Csíkszentmihályi, calls this psychological concept 'flow'; a psychological concept of operation in which a person is fully immersed in a feeling of energized focus, an ultimate experience in the process of the activity; characterized by complete absorption in what one is experiencing (Csíkszentmihályi, 2000). Csíkszentmihályi compares the state of 'flow' to water, and states,

Be like water ...Empty your mind, be formless. Shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend..

Csíkszentmihályi, 2000: 18

During my choreographic practice, our experiments were fully immersed in our feeling of energized focus, full involvement as well as enjoyment in the process. This experience harnessed our emotions of those moments in the studio when we were one with what we were doing. Through this approach, I sensed a dancing body becoming a cultural translator or cultural mediator that undertakes its adaption and transmission between cultures. This approach certainly involved phenomenological and ontological aspects, and our 'geological self' was changed without requiring any psychological adjustments. In the beginning it was reproducing another cultural form introduced by myself. The Western male dancer commented he would never discover this for himself. Then physical feelings from inside his body established and manifested how to make this experiences as his own.

Nevertheless, through the compositional stages it has always been a problematic issue when an Eastern artist practices his/her theatre works within the ideology of Western interculturalism. Takahata, for instance, sees Western cinema's appropriation and

remaking of Eastern stories and films, as well as the obsession for Eastern visual arts and in media creation, as well-defined trend. 'In order to refresh the languishing forms in Western contemporary cinema, Eastern nations have become a wonderland for directors and creators to appropriate cinematic concepts and techniques' (Takahata, 2008: 10). This trend is also found in Western dance performance and choreographic practice as far as this research concerns, which Western dance styles or performance practices are considered to be more appropriate for both the performers and audience. Pavis argues,

If we can characterize this form of cultural interpretation as giving with taking, then there is also contemporary neo-colonist process of taking without giving.... Throughout the period there are few recorded instances where any consideration was given to the culture from which the techniques and influences were appropriated. Pavis, 1996: 251

Takahata also remarks such an idea is reflected in the ideologies of hierarchical position between the West and East: 'we and the others' (Takahata, 2008: 11). Therefore the fundamental approach to the choreographic construction of my work is to undermine Western primacy and transform from 'taking without giving' to 'taking and giving' in the creation of dance work which leads to a development of my own intercultural practice that reflects my own phenomenological and intercultural experiences. Also theoretical approaches to intercultural performance set out by authors such as Pavis and Schechner

have given me a greater challenge that I pursue intercultural argument from a Japanese point of view as a means to switch the position of Eastern-Western relationship in performing arts. It is in line of intercultural inter-changes which focus on well-engineered hybridization of Japanese and Western forms where I situate my own intercultural narrative.

3.2 The researcher as a choreographer

As an artist, one strand of my choreographic practice explores Western philosophical theories such as phenomenology, ontology and epistemology, and Japanese visual art theories as a means to exhibit a preference for an exploration of the problems, concepts and procedures of intercultural performance making. My artistic process commences with clear structures (planning-action-reflection) in accordance with strict Eastern educational systems, often compositional problems coming from these restrictions and limited access to choreographic creativity. This structuring concept is strongly originated from the notion of Jo-ha-kyu (序破急) developed by Zeami Matsumoto (b.1363 – d.1443), Japanese aesthetician, actor and Noh playwright. Jo-ha-kyu is a concept for modulation and movements applied in a wide variety of Japanese arts, and consists of

'beginning, break, and rapid', essentially meaning that all actions or efforts should begin slowly, expand and then end swiftly (Nishihira, 2009: 43). Since Matsumoto started to consider this as a concept of universal theatre, it has been adapted into many Japanese arts, in particular in theatre and literature. All major forms of Japanese traditional dramas such as Noh and Kabuki utilize the concept of Jo-ha-kyu from the choice and arrangement of plays to the composition and pacing of acts within the plays down to the individual action of the actors (Nishihira, 2009: 62-70). In Japanese literature, the concepts have been developed into Ki-sho-ten-ketsu (起承転結), to structure and develop Japanese narratives through four processes. Ki (起) explains a topic and introduction, sho (承) receives or follows on from the introduction and leads to a twist in the story, ten (転) turns or twists the story to another, new or unknown topic, and at last ketsu (結) describes a consequence as well as ending (Nishihira, 2009: 84).

When my choreographic practice began, there was a preconceived notion of what it looks like when it is finished, or even what it is 'about'. During its making, choices were made in accordance with my embodied experiences of Ki-sho-ten-ketsu (起承転結). However, certain factors or problems occurred, and eventually became an interrelationship between the different cultural contexts of the dance work.

Phenomenological experiences of the 'lived body' gave each dancer different senses and sensations towards the choreographic process. The nature of dance, the centrality of the human condition differs according to one's own cultural background. Therefore it was rarely possible to engrave one's informed theories or movements into other's - in a simple term, one can learn and copy the other, never 'be' the other. This creates a problem when one has clear structures and ideas within a specific personal cultural context that they rarely directly translate outside of one's own embodied zone. My choreographic process, in particular, encountered this problem. The ideas and structures that I had were too solid, allowing less space for adaption and interaction. This restricted approach made the male dancer feel forced due to the lack of experiencing in my cultural background, and made it hard for me to achieve my artistic intentions.

In order to conquer the difference and problem, I needed to find a solution. This particular way of processing a work finds its familiarity to the theory of emergent thinking, which psychotherapist, Mel Schwartz embarked upon. Schwartz established a foundation of this approach aiming to process one's unfolding discovery and insight for his clients to not only overcome but also transcend their life-long issues (Schwartz, 2012). This practice enabled me to master my own thinking as opposed to being enslaved by

old thought. As a choreographer, I utilized his practical yet everyday approach to liberate me from the stranglehold and obstacle that may place upon me. The problem was not what I did think but how I thought. As a result, I came into the studio with the idea of another creative practice. Firstly, I made myself aware of what the Western male dancer thought of Japanese traditional folktales and dances, and asked him if he could demonstrate any movements that, he thought and imagined, looks like 'Japanese'. By investigating and acknowledging Western perception of Japanese dances, I found there were certain elements embodied within him that were similar to Japanese movements such as slow walk with bended-knee, fluidity of arm movements that reminded me of Japanese tea ceremonies or Japanese Buyō¹⁷. Through these accidental discoveries, movement materials and choreographic structures were developed in the studio in response to the previous problem, and was formed first into independent units such as motifs, phrases, picture imitations and sections, and eventually into a routine.

This was never established prior to the start of the choreographic process, rather it emerged during the compositional stage, eventually becoming a thematic direction which guided the final stage of the development of the work. The degree of choice open

¹⁷ Buyō (舞踊) or Nippon Buyō/Nihon Buyō (日本舞踊) is a traditional Japanese performing art, a mixture of dance and pantomime, which emerged in the early Edo period (early seventeenth century) from earlier traditions. While performed independently by specialists, it is particularly conspicuous as the style of dancing performed by geisha (Kodama, 2004)

to the dancers differs from work to work. Sarah Rubidge, choreographer and practice-led researcher, categorizes into three sections. First example Rubidge has given is that 'the choreographer maintains strict control over the choreographic material, with only specified area of the work open to modification by dancers' (Rubidge, 2000). My choreographic process seemed to exemplify this approach although it was not what I intended at all. The second example is that the choreographer has certain control over the overall structure of the work but gives some control over certain contents such as musical interpretation and particular movements. Structured improvisations such as American experimental dancer and choreographer, Steve Paxton's Proxy (1961) exemplify this approach. The third example is that the choreographer retains control over only one aspect of the work, for instance, duration, and keeps the rest of the elements open to chance (Rubidge, 2000). This approach is exemplified in performances by artists such as American dancer and choreographer, Merce Cunningham (b.1919 - d.2009), who intentionally used the chance procedure within his practice to create open works. Rubidge particularly raised the example of Cunningham's Sixteen Dances for Soloist and Company (1951), which made use of devices previously developed by composers, namely the use of chance operations to determine the order in which the separate dances which made up the piece as a whole would be performed (Rubidge,

2000). In one section, 'the use of chance was used to determine the character of the parameters with which he was concerned in the penultimate section of this work, the quartet' (Kostelanetz in Rubidge, 2000: 44). The specific characteristic of each parameter was determined by the toss of three coins. Cunningham was more cautious in his use of chance procedures, and he had a strict authorial control of the performance variables he built into his work once they had been set (Kostelanetz in Rubidge, 2000). The movement material was pre-choreographed and set both in terms of spatial and durational features.

In my work as a choreographer, I rather want to frequently allow greater freedom to the dancer as to the phenomenological and experimental nature of dance and movement materials which comprised performances of my works. This direction, which may have little to do with precise expressive meanings, but everything to do with ideas, is achieved and manifest through an increasing refinement of the interrelation of the cultural elements and embodied aesthetic qualities of the dancers which constitute the work. During the process of making, a certain thematization was established through the formation of motifs, and semantic content of the work. Although the theme of the dance work itself was borrowed from a particular narrative of Emaki all the way through (the

story was unchanged), the process has developed the themes which underpins characteristic or identity of my work, and the process of making the work when it is finished was themed in this way.

At this stage, my degree of choice was shifted from strict to slowly flexible in terms of choreographic process and structures. However, I favoured the development of my work which had a fixed, even if slightly malleable form, yet accommodating openness to compromise at any stage in the process. By virtue of this, this type of dance practice tends to tie the choreographer explicitly to the works he or she produces, and aligns itself with a modernist/humanist perspective of the author/work relation. Focus was on dancers' intervention as a means of effecting openness in a work relationship. Although I would like to allow the dancers freedom to make choices within the performance, I also want to ensure a degree of order and that my intended imagery can be seen clearly, such as how the movements must be fitted into a precise story frame.

3.3 The researcher as a dancer

The artistic agenda of this choreographic research aims to explore the perspective of the

researcher as a dancer, and to draw upon 'a first person' view as a means to navigate the intention and tradition of the embodied subject. My aim for the choreographic work is to introduce a particular kind of emotional response in the audience who can choose to subject themselves to experiences associated with the dancer, story and performance itself. Therefore, in order to present my own understanding and experience of being intercultural, I have chosen to participate with my works as a dancer.

Philosophically, the positions put into question by this experiment in relation to the embodied nature of the dancer and its effect on the audience are those aligned with Professor of Philosophy David Davis. In his Philosophy of the Performing Arts (2011), Davis discusses the constitutive relationship between the embodied performer and the audience (which he calls 'the mirroring receiver'), that 'the artist's own body serves as the vehicular medium through which the artistic content of her performance is articulated' (Davis, 2011: 190). On such a phenomenological and psychological picture of human cognition and sensation, Davis describes what sense the dancer can make of in order for the audience to know the dancer from the dance with a reference to phenomenologists, that,

Phenomenologists counter the idea of the human body as an instrument for

the use of the mind in two ways, which effectively provide two perspectives on the same phenomenon... they maintain that the body itself is a 'lived body' whose engagements with the world are always inflected by the 'intentionality'- the purposes, projects and perspectives- of the agent... our embodied ability to negotiate our lived world successfully without the need for explicit awareness of relevant features of that world Davis, 2011: 191

This concept of mirroring can also be seen in Japanese tradition of arts and literature, the Matsumoto's views that 'actor seeing himself as the audience' (Takemoto, trans. Matsumoto, 2009: 11). In one of his treatises *Hu-Shi-Ka-Den* (風姿花伝) (approx. Fifteenth Century), Matsumoto remarks 'when an actor is acting, he should not only "look at (ahead)" to see the other actors, audience and his place in the full theatrical performance, but also "look beyond (behind)"' (Takemoto, trans. Matsumoto, 2009: 62). Matsumoto himself was influenced much by the idea of 'the power of actor's as a flower' which is often expressed in Zen¹⁸ (he wrote many plays incorporating themes of Zen and Buddhism). To look beyond is to see and feel how the actor appears to the audience who are behind the actor, and to modify his performance accordingly. His literal sense of this concept, an actor seeing himself as an audience views him from behind, indicates that; 'visual image or movement of an actor can be imagined and generated in his mind of how his images and movements would look from his own proprioceptive

¹⁸ Zen (禪) emphasizes the attainment of enlightenment and the personal expression of direct insight in the Buddhist teachings. As such, it de-emphasizes mere knowledge of sutras and doctrine and favours direct understanding through *Zazen* (座禪) and interaction with an accomplished teacher (Kodama, 2004)

self-observation of his posture or movements' (Takemoto, trans. Matsumoto, 2009: 67).

Davis also talks about Matsumoto's idea in relation to Merleau-Ponty's 'body schema' as the unconscious basis of spontaneous bodily intentionality. Matsumoto considered the audience as a visual critic, arguing that 'even if an actor has beautiful voice and appearance, this is only temporal flower for the audience', meaning a surface presentation or display does not empathize or move the audience, and that 'True flower, as a principle of Noh, only comes from ingenuity of his devised heart' (Takemoto, trans. Matsumoto, 2009: 70-73).

My rationale for being a dancer in my own works also traces back to the basis of mirroring theory discussed by Davis as well as Matsumoto's statement. For my intention of being a dancer in this choreographic research, I would like to consider that the audience of an artistic performance is required to respond not only by being affected in certain ways by the performance, but also by interpreting what is going on. And interpretation is an activity on the part of the audience that requires an external interrogative interest, as we have termed it, in what performers are doing.

For instance, Kiyo-hime was created based on Japanese traditional folktale that Western

audience is not familiar with. Without them knowing the story or even looking at the Emaki itself, my aim focused on how they would come across within their unknown territory in the performance. As a dancer, I concentrated more on looking for the interaction qualities and meaning in the aesthetic properties of spatial sharing and information exchange by comprising certain factors for performative qualities and movements which are in corporeal-physical presence as optical and psychological perceptions on the performance. The performance contains the elements of Japan-ness such as Japanese oriented movements and costumes, and the elements of Western-ness such as Western oriented movement materials and a western dancer, creating spaces that can spawn into existence through dancers' input. Both Japanese and Western worlds need to exist on their own with the dancers acting as a connecting link between the two.

This crafting thinking of my works also traces the potentiality of performer-audience relations suggested by American choreographer and academic, Susan Leigh Foster, and British choreographer and dance artist, Emilyn Claid. Foster tackles the idea of psychological connection between a dancing body and the audience. In her Choreographing Empathy: Kinesthesia in Performance (2011), she examines how the

relationship between the two is highly mediated and influenced, particularly through the perspectives of choreographic movement, kinesthetic sensations, and the empathetic connection to the audience (Foster, 2011). Taking her concept into account, my works that lived dancing bodies integrate with experiences of the audience create the appropriate environment for both dancers and audience that allows my intended intercultural exchanges in equal yet culturally distinctive way.

Claid identifies that to experience the fully alive action of performing and watching is about 'free-floating memories, layers, shadows, markers and references' (Claid, 2006: 212). She describes the moment of engagement in performing presence as not fixed, rather ambiguous.

Like the rules of a game that are spontaneously abandoned but not forgotten, the markers remind us of embodied practices which no longer subscribes to the fixed identities. The more referents the better, for the relations between them become more intricate in memory. As shadows of ontology, the memories become a network of platforms, existing side by side, and structures on which to climb, up, down, sideways Claid, 2006: 212

Claid states that interpretations of presence, once performed in front of the audience, will change its original identity or intention, which can lead nowhere and everywhere.

They become the significance of performance experiences and inform the dynamic of imagination. 'Drawing attention to these experiences has been a strategy: the insertion of moments of pause, identifying in order to move on and through. Because practices have been lived, I recognize how they can withstand being dismantled into horizontal surfaces in performance' (Claid, 2006: 212).

In my works, there is a real body dancing and performing, a body with multiple cultural backgrounds, distinctive history of its own and a richness of embodied experiences from which defined practices emerge in real living time and space. By allowing the audience to walk around the performance space, my aim was to create a meeting point that gives both the dancers and audience to be involved in the story physically and psychologically, in order for them to gain phenomenological embodiment of the performance. As Claid suggests, this may take several forms and operates on a continuum from an open reading, which is an interpretation of a work by the audience, to physical interactivity between the audience and the work (Claid, 2006). The performance becomes intangible, where receiving and giving is mixed, thrown back and forth, and moves in the gap between the dancers and audience to fill a gap of unknown cultures. The audience is given a freedom to intervene in the progression of realization of a work, and also given a

degree of responsibility for the participation of the instantiation of the work. With the advent of new technologies, this type of interaction between my work and audience increasingly becomes intercultural.

3.4 Dance and Technology: Interactive actual and virtual spaces

In order to accommodate the aspects of philosophical theories and practice with intercultural theories, the choreographic research took place within the interactive space between two and three dimensions.

Mark Hansen, Professor of Literature and Arts of the Moving Image, explores Merleau-Ponty's theory of phenomenology and applies it to the domain of new media art. In his Bodies in Code (2006), he argues that technologies can change or enhance our sensory experiences consequently affecting our view or embodiment (Hansen, 2006). Wanting to move away from what he calls 'the ditches of disembodied transcendence', Hansen envisions a world with a fluid interpenetration of the virtual and physical realm (Hansen, 2006: 2). Deriving his theories from Merleau-Ponty's notion that the body has an ability of inverse sensorial duality (for example, it can see and can be seen), the main

focus of Hansen's book is how vision needs to be combined with touch in order to shorten the gap between ocularcentrism and a body's inherent simultaneous multi-sensations. Going a step further, Hansen argues that 'motor reality -not representationalist verisimilitude- holds the key to fluid and functional crossing between virtual and physical realms' (Hansen, 2006: 2). According to Hansen, a success of generating compelling virtual experiences comes not from representational aesthetics but rather by simulating tactile proprioceptive and kinesthetic sense modalities. He couples the sense of reality with touch and perception of spatial depth and argues that by including bodily movement the formula has enough elements to 'synthesize' the other sense; therefore perception is transformed into experience (Hansen, 2006: 180). He calls this notion 'mixed reality' and defines it as 'the eschewal of representationalism and embrace of a functional perspective rooted in perceptuo-motor activity' (Hansen, 2006: 3).

In dance, the use of technology in the performance is considered as quite common nowadays. UK-based artist, Nic Sandiland, in Hypermarket (2004), explores the nature of the relationship between live performers and video-projected movements using a wheel as a connected tool to a screen (Figure 9). He increasingly employs interactive digital

technology to integrate with everyday movements in the choreographic contexts. He particularly uses cinematic techniques such as slow motion and moving camera mechanisms as ways to elevate the mundane, and often overlooked choreography of everyday life.

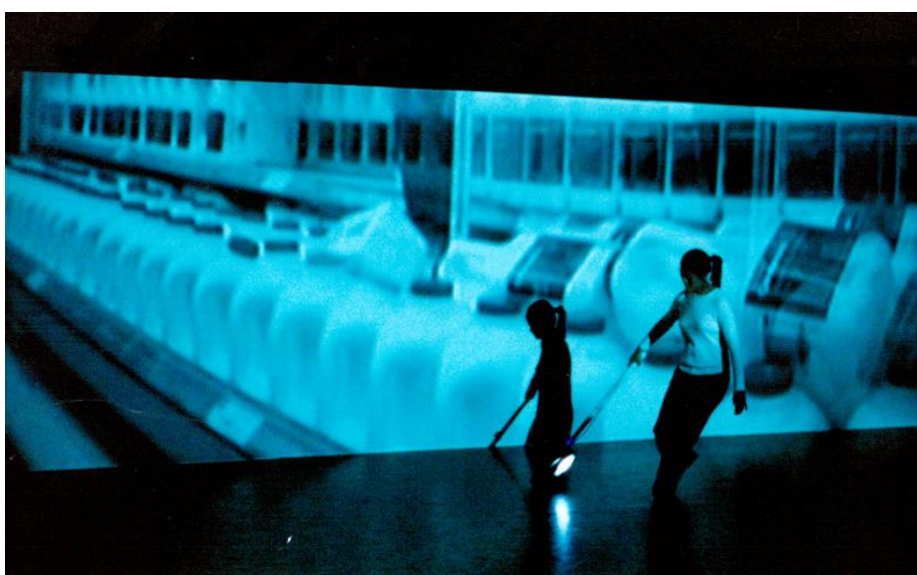


Figure 9: Nic Sandiland Hypermarket (2004)¹⁹

Choreographer and screen dance artist, Gretchen Schiller seeks a kinesthetic sense of space and time through live performance, screen dance and installation works. In her Trajets (2004-2007), she tackles the kinesthetic sense of space and time between the projected dancing body and the audience (Figure 10).

¹⁹ <http://flexerandsandiland.com/archives/nic-sandiland/performances/hypermarket/>

...blend into one another leaving a kinetic sense of the passage of time, of sensual data, of mental and perceptual states and their physiological responses. Clear lines or the borders of a body may not be distinguished, but the information is comprehended on a visceral level. Bodies are ever present but not represented, never shapely defined. Relieved of the burden to interpret, interaction becomes play or simply the desire to wander through a transforming space... Schiller, 2007, [online]



Figure 10: Gretchen Schiller Trajets (2004-2007)²⁰

Hansen's theory and other practitioners mentioned above have particularly influenced the development of my two works. Both of my works; Kiyo-hime and Five elements were

²⁰ Images taken from <http://gretchen-schiller.org/content/portfolio/trajets-2000-2003-v1-2004-2007-v2>

produced and performed through live performance and screen projection as a means of negotiating two and three-dimensional spaces, and of tackling the convention of 'actual' and 'virtual' body integrating with the concept of space and time in the intercultural performance studies.

In Kiyo-hime, a projected screen was presented as the Emaki, where the dancers appear in the screen became the characters of the story itself. The screen became a window for the audience to explore Japanese non-perspective space, the story, and its timescale, while their physical bodies remained present at Western theatrical context of dance performance space, watching the same dancers in the both spaces. The audience experiences the totality, the complete work of dancing body, music and visuals merging together as one, whereas the dancers feel all around them the energy of their bodies being extended amplifying their presence on the stage in their own virtual reality- the story of the Emaki. Shifting the attention from ocularcentrism to movement and physical activity, and idea that explicitly emphasizes the physicality of dance, this choreographic research uses each dimension as different cultural strands - Western culture in three dimensions namely in the theatre space, and Japanese culture in the screen in the theatre space.

Issac Julien, British installation artist and filmmaker, also practices this formulation of intercultural performance using digital technology. He aims to break down the barriers that exist between different artistic disciplines, uniting these to construct a powerfully visual narrative. His work Ten Thousand Waves (2010), nine screen film installation (Figure 11), shows Chinese culture of past and present through Western context of visual installation. Julien remarks,

...the project became a kind of search for me... I wanted to look at Chinese culture and an ongoing dialogue with the aesthetic practices of that cultures and find my own contribution to that exchange... Julien, 2010: [online]



Figure 11: Issac Julien Ten Thousand Waves (2010)

Julien, in particular, favoured Chinese goddess Mazu who leads lost fishermen to safety land as an icon, mirroring the nonlinearity of Julien's film. He worked and filmed extensively in the rural Guangxi province to produce many of the images, as well as at

sites in Shanghai. His resulting works 'constitute a mesmerizing hybrid form, a mixture of a travelogue, a kaleidoscopic portrait of Chinese history, and a filmic essay on contemporary networks of human and artistic migration' (Julien, 2010).

Building on from Merleau-Ponty's notion of the phenomenal body, Hansen's theory of 'mixed reality', and practices taken by various artists led to the creation of my second work, Five Elements. In this dance work, as a technologically embodied dancer moves through the physical space, her presence is imposed and fused in two different dimensional worlds, which come together and form a hybrid world. This particular work gives more attention to choreographic, physical movements that both 'lived' and virtual bodies share beyond vision. In this essence, this practice may see the favour of Japanese mythology, *Ikiryō*; a manifestation of the soul of living person is said to leave the body in order to curse or harm another person they have a significant grudge against (Sakakibara, 2004). This rather non-realistic and spiritual idea also presents Japanese perception of the existence of virtual bodies, and in Five Elements, this mythological approach to the body challenges the audience when they see both the 'actual' and 'virtual' bodies existing in the same linear realm. Likewise, TeamLab's Dragon and Peony (2011) questions one's subjectivity by live performance integrating with a performer's shadow

digitally screened (Figure 2: 61). This physical expertise and sensation between the actual body of the actor and his shadow is delivered realistically and acknowledged the shadow as another 'lived' body within higher status of subjective consciousness. Even though the audience understands that his shadow body does not exist objectively, yet they still could feel it does for real.

3.5 Intercultural Meeting Point and One-World Process

The practical experiment particularly tackles this Western intercultural performance practice proposed by Pavis, interpreted and investigated in the context of Japanese cultural practice. Furthermore, there is no such word or term, even idea of intercultural performance in Japanese culture, therefore it was in need of proposing a form of mutual understanding. From the researcher's point of views, after exploring both cultural preferences and theories, the term intercultural performance is similar to Japanese term of 'hybridity', discussed earlier. By applying Pavis's model of hourglass and exploring further, the research proposes different model of intercultural performance practice.

Pavis claims that, in spite of the problematic politics of cultural exchange in theatre practice, interculturalism is not a one-sided process. More in detail, he developed an hourglass model to explain the transmission of culture in a theatre production. His hourglass is a model of translation account for the intercultural transposition of theatre works from one cultural context to another. The upper bulb is a 'foreign' or source culture, which must pass through a narrow passage before reaching the lower bulb, or a target culture, in an arrangement that is 'regulated by the filters put in place by the target culture' (Pavis, 1991: 5). There are three categories of filtering of a source culture into a target culture, mediated by no less than eleven separate filters, through translation or adaptation of a source culture, and through the theatrical practice and tradition of a target culture. And then, Pavis states that, the translation reaches the audience by way of the actors' bodies as a theatre production (Pavis, 1991). For instance, English theatre and film director, Peter Brook's Mahabharata (1985) follows Pavis's model of intercultural theatre by filtering the Indian tradition and ceremony into his own theatrical practice.

However, Pavis himself identifies the two risks for using the hourglass model;

If it's only a mill, it will blend the source culture, destroy its every specificity and drop into the lower bowl an inert and deformed substance which will have lost its original modelling without being molded into that of the target culture. If it's only funnel, it will indiscriminately absorb the initial substance without reshaping it through the series of filters or leaving any trace of the original matter..... Pavis, 1991: 4-5

In the wake of these considerations, my argument here lays the necessity of placing a source culture being filtered through the hourglass whilst a target culture is a saucer to wait chosen elements from a source culture falling into it. This model seems to have a problem, only relying on translation theory and methodology, a one-way cultural flow based on a hierarchy of privilege. This itself may seem to place any hierarchical position between two different cultures. As far as the researcher concerns, cultures are flux through the history, and cannot to be fixed through a particular theoretical frameworks or constructed model. Although Pavis's hourglass model seems to have succeeded to set out the instruction and transmission route for one culture to meet another, it seems that it leans unbalanced relationship between the source culture and target culture, and in particular, the target cultures are rather Western origins.

Pavis also offers the case of his model to be turned upside down, and when foreign

cultures speaks for themselves. For instance, Japanese theatre director, Yukio Ninagawa's works, Macbeth (1980) and Hamlet (2001), turned Pavis's hourglass upside down, reversing the direction of the cultural flow while retaining the same methodology. These productions appropriated texts written by Western authors, and created performances with their own cultural movements, language, vocal patterns and scenic elements. In this West-to-East hourglass model seen in Ninagawa's works, the Western texts were filtered through the theatrical practices of the Eastern culture. Ninagawa adapted plays from the Western canon in order to directly explore the issue of intercultural performance as a theme in their performances. (Takahata, 2008: 35). He put the Western plays in Japanese context.

It can be considered the hourglass model to be an 'accurate way to picture the transfer of material from a source to a target culture', but admitted it cannot account for 'alternative and more collaborative forms of intercultural exchange' (Finelli, 2011: 66). There are many aspects of production process that fit the hourglass model including the adaptation of a foreign text for performance and introducing theatrical elements from source cultures including puppetry and the masks and techniques of Kabuki. What this research acknowledged from the practical experimentations, was that other dimensions

of the rehearsal and dance performance do not often fit as neatly into the hourglass model. The dancers brought intrinsic bodily techniques and ideologies to rehearsals and performance that were often antithetical to the theoretical approach. This collision between established cultural and performative traditions created a dialectical tension that became an animating current for a performance more powerful than anything the dancers had previously experienced. Pavis's model seems to be more suitable for the linear modes of translation and transmission of cultures. The content of this particular practice-based research consists of non-linear and culturally layered, and effectively account for the cultural interactions that arise from practical experimentations and performance; a Japanese female dance artist with alien status in the Western country, re-examining her own Japanese culture while training Western male dancer with Japanese techniques and methodology, and at the same time, practicing through Western performance theory.

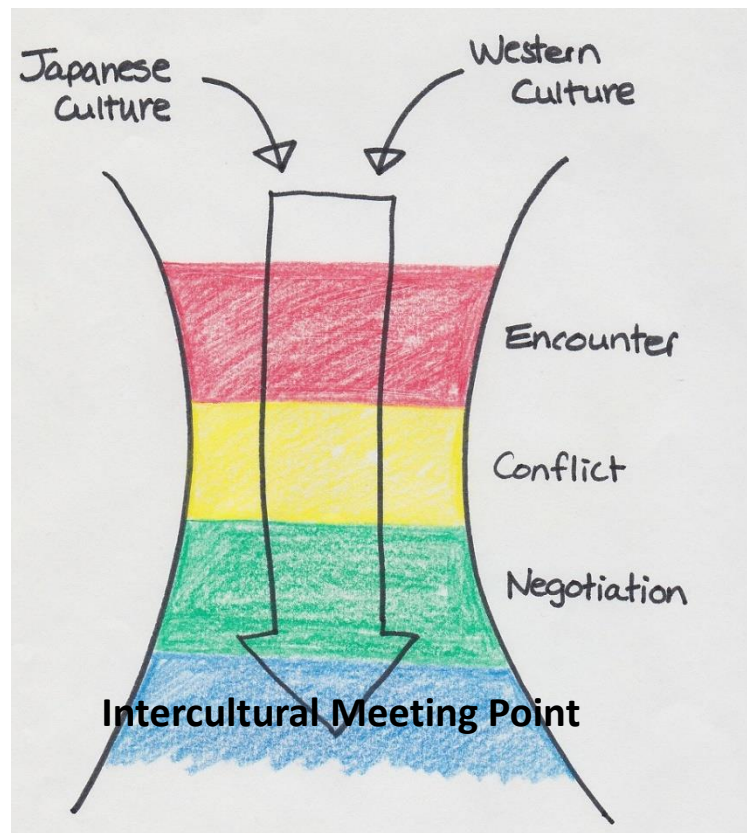


Figure 12: the model of 'one-world process' suggested by the researcher

The figure above shows a template model which the research suggests; 'one-world process'. This metaphoric model works through understanding and translation, and filtering through the cultural practices and customs of the researcher and dancers. This particular model takes more into account of intercultural dance rehearsal practices, the collaboration of Japanese and Western cultures within the studio, and the dynamic interaction that takes place through the agency of choreographer and dancer in the

space.

Each culture enters the hourglass from an upper bulb and they go through three layers; encounter, conflict, and negotiation. The first layer, 'Encounter', consists of the researcher's perspective on and towards each culture, as well as of the dancers' perspective and the transmission of techniques in rehearsals. The second layer, 'Conflict', focuses on finding the collision of traditions by direct observation of rehearsals, and on the examination from both sides, through interviews of dancers. The third layer, 'Negotiation', involves choreographic construction, cultural and artistic modelling, and choice of the form. Both cultures pass through this same narrow passage, and as if they are put through a sieve, both are filtered before reaching to the bottom bulb as one product as a whole – 'intercultural meeting point', which can be represented through public performance with the audience reception. Intercultural meeting point refers to a space where two distinctive cultures, namely Japanese and Western cultures, co-exist and share their own values and characteristic without placing hierarchical position to each other, equally appreciated. It needs to stress out that, unlike a usual hourglass, this model of hourglass does not turn upside down. It is the researcher's responsibility to detect the results of collisions, determining what happens during and after the first two

stages, and examining the energies and direction of their momentum. Therefore, what takes place in this process and performance presents a similarly challenge, as the researcher is insisted on pure experience in which there is no opposition between subjectivity and objectivity when exploring the two cultures at the same time. It is necessary to analyse at each layer level, to examine closely the specific activities, exercises, discoveries, successes, failures, mental process of the choreographer and dancers, and physical activities that comprise the synaptic nerve endings of the organic process that becomes an intercultural performance. Furthermore, this new model approaches the audience, offering an experience of 'in process' how two distinctive cultures are hybridized through each stages at intercultural meeting point rather than an 'ended product'.

3.6 Conclusion

It was noted in this chapter that the tension is recognized when attempting to accommodate certain conflicting practical and theoretical positions with respect to intercultural relationship between Japan and the West. This may seem that theory and practice of the arts in relation to philosophical arguments and intercultural theories are

not easily reconcilable; indeed that it may only explore the elements or traces of each on the other. However, this research also suggests that the tension between the two modes of enquiry explored in this chapter is clearly visible through the phenomenological and ontological theories of the analytic philosophers such as Merleau-Ponty, Heidegger and Descartes with their attempt to stabilize the condition of human identity, and the practice of choreographers whose works are deliberately, materially in process of such integration as a central model. The relationship between theories of philosophers and artists, and practices of choreographers such as myself, who are interested in creating dance works with fluctuating boundaries and in acknowledging the conflicts, aims to challenge primary dominance of Western performance cultures. I sensed that these scholars such as Pavis, Schechner, and artists did not fully accommodate them at the level of their ontological status through practice. In an attempt to resolve this problem, I undertook a practical investigation of the issues raised in this chapter through my choreographic practice. In order to test my theory that there was a mismatch between the theories of identity which had been applied to theatre performance and certain forms of practices described as intercultural, I introduce my own choreographic works into the debate in Chapter Four and Five.

The strands of choreographic research presented in this thesis have their roots in the modes of practice discussed above, and in the artistic theories and philosophical theories that underpin intercultural and media-interactive dance work. The choreographic approach I used initially relied solely on my own understanding and experience of the Japanese educational thinking cycle, later borrowed from principles laid down by Western artists such as Cunningham, Foster, and Claid who engaged in this approach that could possibly enhance my artistic practice as a choreographer. My practice later drew on the more open approaches used by Barba, and postmodern artists such as Julien, Schiller and Sandiland who explore a body in different dimensions, as a means to negotiate intercultural dance performance. My two works, Kiyo-hime and Five elements thus continue the interrogation embodied in the work of intercultural performance and live-digital relationship. However, they are situated in very different artistic contexts. Rather than focusing solely on a formalist mode of practice as Western artists did (in Western performance practice), it used the procedures developed by those artists to generate my own work which has its roots in modified and attempted non-hierarchical expressive agenda of intercultural performance. Unlike Butoh, Kiyo-hime is intended to articulate subtle emotional resonances to express between cultures. My use of Emaki examples in the screen dance in the theatre space is not just

intercultural because there is spurring position. But more specifically because it matches and challenges theoretical notions of intercultural performance explored by Pavis and Schechner in relation to the performing space as well as the use of time and movement. Even though Pavis and Schechner insist on the Western characterization of stage space and any attempt to hybridize distinctive cultures as becoming intercultural, my proposed practice-based research by recreating a subjective world in a dance performance with technology and objective essence of live performance, challenges Pavis and Schechner.

CHAPTER 4: KIYO-HIME (PRINCESS KIYO)

ANALYSIS OF CHOREOGRAPHIC PROCESS

4.1 Introduction

This chapter presents the first strand of choreographic research that resulted in the creation of the dance work Kiyo-hime (Princess kiyo)²¹. Kiyo-hime (Princess kiyo) is a thirteen-minute duet piece, live audiovisual performance integrating two dancers in three-dimensional space with real-time live video imagery projected onto a screen integrated within the live performance environment. This choreographic performance has been developed as a case study to establish the practice-led research methodologies and to consider the impact of the theoretical frameworks investigated on the practice. The integration between the 'actual' dancing bodies in the theatre space and 'virtual' dancing bodies projected onto screen, has functioned as a site for the exploration of the visualization of spatio-temporal choreographic practice and possibly new existential knowledge of intercultural dance performance.

Kiyo-hime was created based on the exploration of a particular narrative from Japanese Emaki. The main purpose of this work was to explore this Japanese traditional

²¹ See DVD One Kiyo-hime

story-telling and visio-cultural framework as a key challenge to Western dominated theatre, and to attempt to articulate through practice the role of cultural values and perceptions within the choreographic practice from a Japanese (Eastern) point of view.

This chapter firstly discusses the artistic and cultural context and the creation process of the work, and the methods of interaction between choreographic performance and media/technological integration. The second part of the chapter analyses the final performance output. Finally, the chapter offers an evaluation of the practice-led and theoretical research insights which have been developed.

4.2 Creative Process

The development of the framework for Kiyo-hime and the choreographic process which led to the production of the work was divided into several sections, which are listed below:

Precompositional Stages

- I. Starting point – Kengakuzoushi Emaki
- II. The foundational movement materials (e.g. phrases and motifs)

Compositional Stages

- I. The development of those movement materials into the qualitative characteristics of Emaki narrative
- II. The organization of those materials into independent compositional units in each scene of the Emaki, the development of the relationship between the dancers

Work-in-progress: Performance Stages

- I. The construction of those compositional units in relation to space and time
- II. the development of a visual setting for the performance of the dance work, and performers' costumes, the sound accompaniment

In the process of creating Kiyo-hime, I took on the roles of both choreographer and dancer as a means of understanding and representing my first-person autobiographical experience of interculturalism. It is in the cultural interchanges where I focus on a well-engineered hybridization of Japanese and Western choreographic and performance form. My aim is to situate my own intercultural experience which connects various notions in relation to Japanese philosophy and Western forms of performance, and the theory of 'actual' and 'virtual' dancing bodies.

4.2.1 Precompositional Stages

I.

The origination of my work was firstly to bring Emaki alive in the Western theatre space.

My intention was to find possibilities of rawness and authentic transformation of

Japanese culture (Emaki) into dance performance within intercultural theatre practice of original and cultural contexts without distortion.

Kengakuzoushi-Emaki (Figure 13) is written based on a Japanese folktale of a handsome monk Anchin and beautiful Princess Kiyohime. The Emaki tells the following narrative:



Figure 13: Kengakuzoushi-Emaki, Fifteenth Century, Japan

Anchin and Kiyohime fell in love with each other and promised to marry. But after Anchin decided to pursue his passion of becoming a monk, he deceived Kiyohime and ran away. Kiyohime became furious at the sudden change of his heart and pursued him in rage. They met at the edge of the Hidaka River, where Anchin asked a boatman to cross the river, but told him not to let her cross the river with his boat. When Kiyohime saw Anchin was escaping from her, she jumped into the river and started to swim after

him. Her anger and despair made her transform into an ugly and scary dragon/snake. After Anchin saw her change, he ran into the shrine called Dojo-ji. He hid under the shrine bell. However, Kiyohime smelled him hiding inside the bell, and started to burn it down to kill him. At the end, she threw his dead body into the ocean (Sakakibara, 2004: 9-10).

The reason that I chose this particular narrative was that in this type of narrative, women turn into dragons or snakes to curse and kill a man, this is significant in Japanese art culture. The rather negative and dark emotions such as envy, grudge, and anger are portrayed by the transformation from human form into fearful animals and therefore closely aligned to the representation of femininity.

At this stage, I divided the Emaki into six main scenes according to the rules of reading Emaki (Figure 3: 65), so that there was only one figure of each character in each scene.

II.

The compositional starting point of the work constituted two movement tasks in relation to the storyline of six scenes in Kengakuzoushi Emaki, each using different images of

Anchin and Kiyohime to initiate the process of generating individual movement materials.

The first task was derived from an imitation of the characters' postures shown in the Emaki. The second task was the creation of small movement sequences based on the postures from the first task which indicated feelings and emotions of Anchin and Kiyohime in each scene. Each dancer independently interpreted the picture and storyline and designed these postures into a small movement sequence of how the character would act or move from what was shown in the Emaki. At this stage in the process, references not only from the Emaki but also from the illustrated book²² were taken into consideration in the creation of those movement sequences. This approach was applied in every scene of the Emaki. As a result, the male dancer created five small sequences, and I created six. The movement vocabularies of the male dancer, in general, originated from everyday movements such as walking, running, and hiding. For instance, in the scene where Anchin was riding the boat to cross the river, the movements were the mime of the activity- riding the boat. Then, these movements were fused into the embodied physicality and flow that the male dancer carries; such as Caribbean flow of torso and body ripple, and the mimes eventually became a dance phrase with rhythm.

²² The story of Anchin and Kiyohime Dojo-ji by Miyoko Matsutani (2004)- see Appendix 2 for a visual resource

On the other hand, the female character's vocabulary changed its dynamic and style through the story. When Kiyohime is showing her love towards Anchin, her movements were balletic specifically focusing on the fluidity of arm gestures. However, when she tries to kill Anchin, her movements became more sharp using grounded and animalistic leg steps, with rather aggressive strong eye focus, which can trace its origin back to Krumping²³.

4.2.2 Compositional Stages

I.

During this stage the movement sequences developed in the precompositional stages were individually subjected to the overlaying of various phrasing and qualities. Firstly, as a choreographer I guided the male dancer in this stage of the process in order to imbue the movement material to a certain range of dynamic qualities. I worked with him in order to develop the qualities of movement and nuance of phrasing I felt were suited to Anchin's characteristics. At this particular point, the cultural context in terms of movement decisions was rather based on Japanese movement phrases. After telling the story of the Emaki, I introduced some images of postures and footsteps from Kabuki, Noh and Nihon Buyo which could be considered as a significance of Japanese

²³ Krumping is a street dance popularized in U.S that is characterized by free, expressive, exaggerated, and highly energetic movement involving the arms, head, legs, chest, and feet. The dance is characterized as a way for them to escape gang life and "to release anger, aggression and frustration positively, in a non-violent way

performance. Then I demonstrated and taught 'mai' and 'odori'²⁴, Japanese traditional dance movements such as particular walking patterns, arm movements, postures and physical patterns. My initial intention for this approach was to modify the equal exchange and representation between Japanese and Western performance forms for a non-Japanese dancer, but also to allow him explore the particularity of his personal movement style in character-making. The male dancer began to develop an interpretation of the Emaki into movement material, inserting these elements into his ways of moving into fragments of the movement phrase at various points in its progression. Secondly, I worked on my female character as a choreographer and also as a dancer as a means to embody the experience of myself 'being performing'. I started following the opposite approach I explored with the male dancer in order to create Kiyohime's movement materials. These were created first with respect to Japanese performance practice in a way that would built on equality rather than changing the form to suit Western understanding. Firstly, I purposely blocked all Western performance styles and dance vocabulary that I have learned in order to look at only Japanese traditional dance movement patterns. It was a quite hard task since my body was accustomed to Western dance training and styles. Once I created Kiyohime's movement materials solely based on Japanese traditional dances, I repeated the movement phrases

²⁴ 'mai' is essentially a circling movement, 'odori' is leaping and skipping, both are basic of Kabuki (Kodama, 2004)

over and over again.

In the beginning, I was aware of restricting myself from getting any non-Japanese influences into my body. Gradually, I started to let this restriction go, and eventually my body accepted embodied movements that were gained through Western dance training and styles without being aware of the change. I realized the change after watching the videos of this experimentation practice.

Merleau-Ponty maintains that our knowledge starts with a body and the information about the world that we receive through our senses. The senses work together in a moving living body to create information about the world 'out there' (Takiura and Kida, trans. Merleau-Ponty, 1989). These experimental practices have given both dancers a new insight of how to approach new information and cultures into the body that was not aware of before. Throughout the rehearsal period we both brought our own cultural inheritances and intelligence to develop movement materials and performative qualities that were appropriate to the characteristic of our individual and culturally specific interpretations of the Emaki, which had been guided by the choreographer. Although the general framework was in the hands of the choreographer, structuring the phrases and

developing the movement qualities were constructed through a dialogic relationship between the dancer and choreographer.

II.

The two performer-generated movement sequences developed in the previous stage of the process served both as independent solos and as the raw material from which a series of duets were developed. I observed the simultaneous performance of two independent solo movement sequences, modifying them in accordance with choreographic thoughts in relation to the Emaki and its storyline which were brought to my mind when certain spatial and temporal progressions and counterpoints emerged. There were two different types of emergence that I could recall. Firstly, there were occasions that both dancers felt each other's physical senses were synchronizing while dancing our sequences; such as accidentally facing each other in the middle of the sequence, or one's arm movements were in unison with the other's leg movements. Secondly, both dancers felt each other's existence through emotional sense as a character of the Emaki. For instance, when Anchin was trying to hide inside of the shrine bell, movements of the male dancer seemed to have some phenomenological synchronization with the female dancer's aggressive movement sequences. It can be

considered that it was because both dancers knew what characters were feeling at this point, and absorbed this into the body. The embodiment of experiencing the characters seems to reflect the relationship between the movement sequences of both dancers, as Heidegger suggests that analytic reflection and consciousness appear from a 'first person' view. These were elaborated through choreographic interventions I felt to be appropriate to the developing of Kiyo-hime.

At this point in this choreographic process, I started to engage in composing the movement material fitting into each scene, and constructing it to the forms of compositional units which comprise the Emaki, in particular articulating the relationship between Anchin and Kiyohime.

I started to develop an interpretation of the relationship embedded in the Emaki by arranging these solo movement materials into the duet units through temporal progressions, formulating the spatial and motional relationship between male and female dancers. During the rehearsal process, the two dancers began to develop a mode of duet which exhibited a tension between Anchin and Kiyohime. Firstly, I observed the distance of the two dancers during the course of each solo sequences. When the two

coexistent spatially expansive solo movement between male and female dancers occurred, I manipulated each dancer's movements to engage in moments of emotional exchange and communication. When the two dancers became close enough for physical contact, I set up the conditions for new movement material to be introduced. The new material was developed initially through the mode of Western performance technique Contact Improvisation²⁵ by the dancers as a means to explore intersubjectivity between the dancers from the sense of touch. Then I manipulated shaping and refining it as I felt choreographically appropriate. I used the same method in the precompositional stages, imitating the images from the Emaki and illustrated book and then creating small sequences. The new material was inserted in the ongoing temporal progression of the composite duet sequence. The dancers restarted their solo movement sequences from the point at which they had deviated from them prior to the insertion of the new material. In this way duets were built up which exploited chance encounters, as well as the way in which both cultural exchange of the dancers can be applied. Artistic intentions of the dancers could conflict with each other at times, however, exploring different cultural practices could articulate with considerable manner to clarify the tension.

²⁵ Contact Improvisation (CI) is a dance technique and movement improvisation, which focuses on 'the physical facts of bony level weight transfer across region of the body and intensities of weight'. Certain specialists such as Steve Paxton developed CI to establish theoretical and practical insights about phenomenological human interaction and embodiment that are closely related to performers. (Cheryl Pallant, 2006)

These movements presented an image of two individuals oscillating between distancing themselves from one another and moving towards each other to engage in moments of contact and intimacy. I manipulated the spatial proximity and spatial orientations of the dancers in relation to each other, along with the detail of the rhythmic progressions of the movement material as a means to emphasize certain details of the characters' relationship.

For example, different relationships are implied to demonstrate emotional exchange between Anchin and Kiyohime. Closeness and physical contacts may signify attack as well as intimacy, the meaning being mediated through the characteristics of the movement (Figure 14). Similarly, aggressive physical contact may constitute a form of disperse, but also intimacy. One person turning to move away from another may imply rejection, or an invitation to follow (Figure 14).



Figure 14: Examples of physical contacts
Dancers: Denzil Barnes and Aoba Nezu

My aim was to develop our movements in conjunction with the story, as if the dancers were Anchin and Kiyohime, and to understand the limitations and possibilities imposed on the movements from the visual images of the Emaki. The choreographic intentions at this stage were focused towards developing a carefully composed, stable, concrete aesthetic object. It also aimed to moderate the narrative resonance to render them implicative of a potential manifestation of Japanese portrayal of the relationship between men and women.

At this stage, the decision of adding a new scene at the beginning, the scene of Anchin and Kiyohime being intimate and Anchin's sudden confession of leaving, was made as a means of resolving the choreographic dilemma I had found myself confronted with. More in detail, I decided to add this new scene, in order to show a clear distinction of Kiyohime's feelings between before and after Anchin's confession, and to make particularly non-Japanese audience understand why she transformed into a dragon. Visual images from both the Emaki and illustrated book were directly inserted into the new scene, and movements were created accordingly.

At this stage the compositional process had been completed, I moved to the next stage

to organize these compositional units from rehearsal space to a theatre space with fully equipped technology.

4.2.3 Work-in-progress: Performance stages

At this trial stage, firstly, I started to place the compositional units of movement materials in the theatre space. Secondly, I created a technological setting in order to generate those units, along with a technological system to project a visual output onto the screens at the same time.

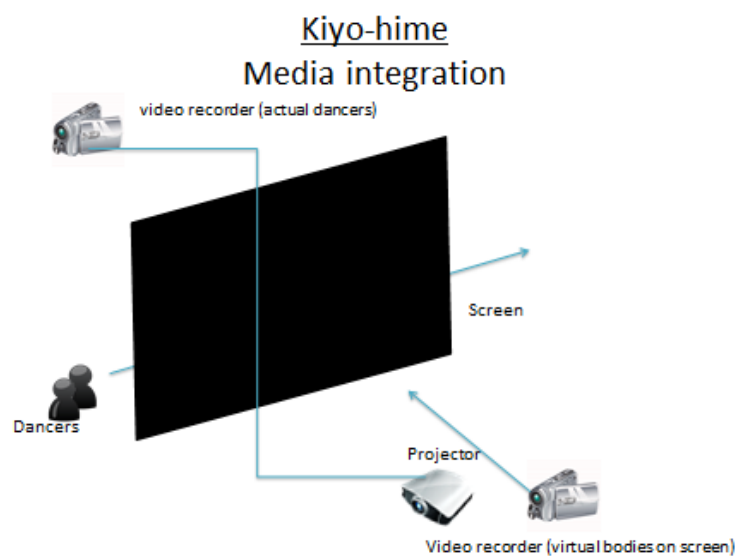


Figure 15: Technical construction in the theatre space

One video records the dancers on one side of the screen (Figure 15). I indicated the dancers to enter from left and exit to right in the theatre space. This video recorder is

directly connected with the projector which projects the virtual dancers on the screen in real time. The virtual dancers enter from right on the screen and exit to left. This approach was to explore the cultural difference in relation to the direction and text-reading, Japanese read texts from right to left, whereas Westerners read them from left to right. This technical setting also highlights the discussion in the previous chapter as a key feature of the intercultural practice in terms of spatio-temporal structures, as a means to create the space where two cultures can co-exist in the same space.

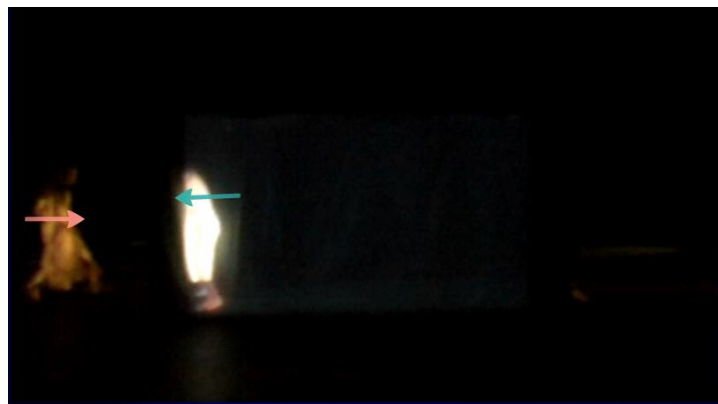


Figure 16: Kiyo-hime performed by Denzil Barnes and Aoba Nezu
University of Bedfordshire (2012)

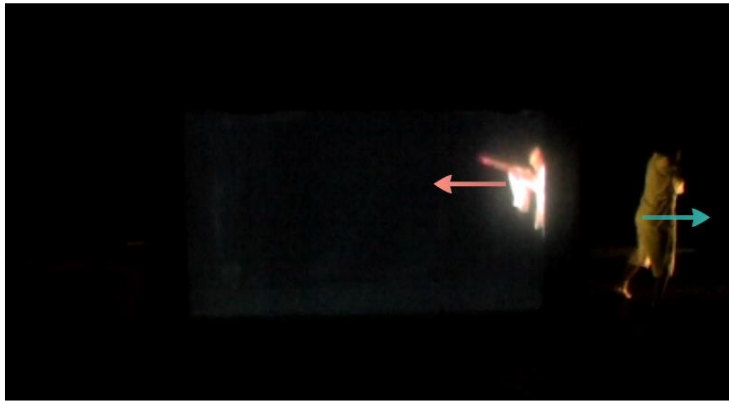


Figure 17: Kiyo-hime performed by Denzil Barnes and Aoba Nezu
University of Bedfordshire (2012)

The female dancer started performing from left in the live context, while the male dancer was performing from the right on the screen (Figure 16), and as she entered the screen her virtual body continued to perform from right, while his live body walked out to right when his virtual presence exited from the screen (Figure 17). During this process, I also constructed the choreographic patterns specifically designed to follow the horizontal spatial line, as a means to indicate the screen as a single page of the Emaki in a way which the dancers performed in the single direction to show the progression of the story and the time axis.

4.2.4 Performance Analysis

After the first attempt of performing in the theatre, I observed the video recording and acknowledged not only the objective features of choreographic movement such as

spatial features but also specific interpretation of the dynamic qualities of the movements constituted a problem which demanded me to alter them in relation to technological integration. Firstly, all the movement material was choreographed in a way which explored the time axis and space of the Emaki, as a means that the dancers walk in and out of the screen. This means that the dancers walk in and out of the screen, which did not allow any choreographic movements to be displayed in the theatre space. Due to the size of the screen, the dancers were forced to start performing from the outside of the screen. This reconstruction of the spatial characteristic in interactive theatre and screen space constituted a rendition of the dance work that created continuous images of the narrative which both 'actual' and 'virtual' dancing bodies share in relation to space and time between the screen and theatre space.

Secondly, the diffused reflection of the projector light on the clothed white screen created disruption on the performance. As the directional choice, I covered the backside of screen (recording side) with black cloth (Figure 18) in order to avoid the disturbing reflection. This process created the identical space between the theatre space (the theatre background was black as well) and screen space, which constructed the ambiguous space that two and three-dimensional worlds seemed to be merged (Figure

19).



Figure 18: Covering the black cloth on the screen (From the back)



Figure 19: From the front view

This reconstruction of the choreographic material and reconfiguration of performance space and screen articulated my initial intention of the work more effectively, creating cultural exchanges within the one constructed space and allowing the audience to drive into the world of the characters and storyline without a particular observation point where the borders between the subjective and objective views became ambiguous.

Finally, the mobility of the dancers in a single direction from left to right indicated the rule of reading the Emaki (opening and closing) and the passage of the story (when the dancer moves, the story being carried at the same time). Therefore my choreographic intention was to generate the timeline of the story in real time as a means to invite the dancers and audience into the single story and timescale of the Emaki. The short distance between the screen and video recorder allowed me to manipulate the timescale that I felt I could not in the live performance. For example, the movement material created by the texts in the Emaki often indicated rather the feelings and thinking processes of the characters which were not displayed in the pictures (Figure 20).



Figure 20: Kengakuzoushi-Emaki, Fifteenth Century, Japan (texts are written in the top right)

I started to manipulate the entrance and exit of the dancers to distinguish between the

actual timeline of the characters' actions and the timeline of their thinking by not applying the rule I generated to portray the real timeline. For instance, the male dancer suddenly appeared in the video camera while the female dancer followed the horizontal pattern (Figure 21).



Figure 21: Kiyo-hime performed by Denzil Barnes and Aoba Nezu
University of Bedfordshire (2012)

This alternation of the entrance of the male dancer comprised a certain interpretation of the story, and also introduced a sense of disconnection. In this scene, the male character does not share the same timescale as the female character or audience. And his existence was present only in the female character's mind (Figure 22). It was also important for me, as a choreographer, to make the audience familiarize with the pattern and order of how Japanese Emaki and story follows. I changed the direction of the male

dancer, facing the opposite to her, to show he was not communicating with her, therefore she was performing towards him, but he faced away from her, which shows the disconnection and different timeline.



Figure 22: Kiyo-hime performed by Denzil Barnes and Aoba Nezu
University of Bedfordshire (2012)

The second process involved in generating the first trial performance of Kiyo-hime entailed: refining the choreographic movements, organizing and adapting them in the reconstructed space, developing and setting the transitions between each scene, and selecting music.

The transition between each scene was achieved by keeping the momentum of performance in real time. The dancers exit the performance space and walked following

a single fixed circular direction in the theatre space, behind the video camera, to move back to the left side to start the next scene, which was also shown live in front of the audience. This live-temporal transition also indicated the motion of opening and closing the Emaki, which follows the storyline, that the dancers played a role of opening and closing the Emaki.

The movement materials in Kiyo-hime were formed and developed in silence. The selection of musical accompaniment was left open very late until this performance stage in the theatre was recorded. The music eventually selected at this stage constituted a selection of soundtracks by Japanese composer, Yoshihiro Ike. The music was originally selected in response to the Emaki narrative, also partly because I found the particular melodic phrases of the songs added a further semantic dimension to some of the characters' emotions, partly because the dancers found the particular kind of physicality in the movement materials was consonant with the melody. The music for the last scene in which Kiyohime killed Anchin was selected from orchestra sounds, because the phrasing of the movement was presenting dramatic interpretative nuances. However, I carefully selected the music as a means to accompany the performance, not to overtake the movement materials.

Costumes were in white and cream tones Japanese Kimono and Jinbei. The decision to use Japanese traditional clothing was to display precisely the story of the Emaki. The decision to use white and cream tone was not to emphasize gender and race differentiation. The costumes were already selected at the precompositional stages, and the dancers were creating the movement materials by wearing these costumes as a means to get accustomed with the limitation of moving with Japanese traditional clothing, and to get a sense of what Japanese dance requires.

4.3 Performance: Kiyohime

Kiyohime was performed on September 2012 at University of Bedfordshire Theatre. Kiyohime commenced with a prologue, a scene of Anchin and Kiyohime resuming their love to each other only turning into the confession of Anchin leaving Kiyohime. This scene was particularly added from the text from the illustrated book into the improvised duet. Fragments of these texts were also embedded periodically in the progression of the duets with the movements. The first scene served to frame this work, and emphasized the significance of the memory and turning point as an instigating factor of

the rest of work.

Then the emphasis was given more to Kiyohime who transformed into a dragon, chasing Anchin. The interactivity between Anchin and Kiyohime, became no longer focused. The male dancer was performing on direct mapping of the timeline and gestures to indicate his attempt to run away with fear from her. The female dancer started with desperate gestural movements, moving onto the transformation from human to a dragon. She performed rather animal-like with her hair disheveled and flying in all directions. As a dancer, I was experiencing the difficulties of translating such gross images into a physical movement's context even when I was actually performing. I do however remember I was thinking of my own past experiences such an extreme feeling may have occurred. I also remember how my own feeling started to synchronize with Kiyohime's, which started to reflect my performance. Movements in the screen space then incorporated a body in the theatre generating chasing-game like performance which were subjected to the physical properties of the space, creating much higher degrees of agency and consequently immersion for the dancers. Interaction were originated from both 'actual' and 'virtual' bodies by transferring and sharing the physical movements of the dancers in inside the space instead of trying to assign a meaning to the choreography and movements

performed in the physical space.

In the scene in which Anchin hid inside of the shrine bell, the performance was focused more on how to make the story intense and involving by taking into consideration that the interaction of the characters could become real life experiences and must occur naturally and fluidly, without constantly making the audience search for their interactive relationships. Rather, the dancers instilled a sense of owning and belonging with the story, where movements naturally became an immediate visible results. The camera offered a visual perspective of the Emaki that does not just display the three-dimensional content but rather shape the experience in a way which a dancer's performative experiences can shape one's experiences of the physical world. Theoretical frameworks discussed in the Chapter Two by Inoko and Takahata also acknowledge that visual presentation can be 'the experience' of the creators and viewers, allowing them to share the time of the stories and narratives, reproducing the feeling of three-dimensional space for the viewer to feel the sense of reality and duality (Takahata, 2008). Kiyo-hime offered the principle of transposing this Japanese visual arts into physical bodies in the Western theatrical setting.

The scene where Kiyohime burnt and killed Anchin was carried further with aggressive yet coherent interactive movements between the dancers. It was focused more on the qualitative movement phrases as a means to indicate they were in fact different kind of beings (the male dancer was a human and the female dancer was a dragon). Movements looked differently with a change of dynamics through interactive qualities of the dancers, such as the male dancer carried out the everyday life-like movements derived from physical theatre, running away, getting her off from his body. The female dancer carried out her movements with a sense of urgency, by jumping into, rolling towards, and throwing herself into him. Despite the seemingly improvised sequences, these movements were carefully choreographed and manipulated in dance performance context in order to deliver the sense of physicality and performative quality. The last scene of Kiyo-hime illustrated that an animated character (Kiyohime) and a human can be made to perform in aggressive and spontaneous manner in a live situation.

4.4 Post- Performance: Reflections

The purpose of the analysis of the performance is to explore three different positions that the performance is reflected and perceived. The first position is undertaken from

the first person's view of the researcher, reflecting my phenomenological experiences of performing inside the performance as well as the other male dancer's feedback. The second position of analyzing the performance is undertaken from a third person's view of the researcher watching the performance on the DVD documentation. The third position is reflected from the audience watching the actual performance. The reflection is explored through the informal conversations with the audience members.

The male dancer stated that he was initially feeling nervous about his every movement was projected in front of the audience, even when he was naturally walking to the position, which are normally hidden behind the stage in general performances. I gave the dancers responsibility of controlling the performance with their pace in order to show the fluid temporality and spontaneity, so that the audience do not feel the sense of distraction and disconnection. In a simple term, I did not aim to present 'the performance', but rather 'the story of Anchin and Kiyohime'. Taking into consideration from theoretical arguments by Hansen's mixed reality and Takahata's four-dimensional concept in virtual space, I felt that I created a type of stage that possesses interesting relationships between the camera, the dancers, space and the moving images of the Emaki. I argue that this work comprised certain factors of choreographic movements

that possess corporeal-physical presence as optical and psychological perceptions on the screen, and that captures an interactive point of culturally exchanged within two and three dimensions in the performance.

I experimented with creating a live dance work with the interaction of live- projections to demonstrate a dynamic link between the 'actual' and 'virtual' dancing bodies, reacting to the concept of Japanese visual art theories discussed by Takahata and Inoko in Chapter Two. My work has aimed to go beyond preconceived notion of what 'actual' and 'virtual' body is, changing the point of basic theoretical rules of intercultural performance. Rather than being bound to a traditional paradigm, I created my work to embody my experimental perspective by challenging a binary opposition between live and mediated performance in the same space. The bodily engagement through the creative practice that Barba suggests, one's cultural embodiment could be fused and merged with that of the other within the same space.

This work created diverse response from the audience. One audience member who was Japan-born but living in England, described that she experienced a totality, the complete work of dancing bodies, music and visuals merging together as a whole, that she did not

feel the corruption of Japanese story into Western performance space. On the other hand, one British citizen who never travelled to Japan described Kiyo-hime as a sense of distortion. Although she did not disregard the intention and quality of the work itself, she perhaps failed to recognize Kiyo-hime was not represented within the ideology of Western interculturalism. In response to this distortion towards the culture of origin, Indian writer, director and culture critic, Ruston Bharucha raised a strong argument that 'Western intercultural performance is to decontextualize from Eastern aesthetics and social context and to strip of its link to the lives of the people for whom it is performed' (Bharucha, 2000: 4-5). He points out that the result of this borrowing or appropriation by Western intercultural practice is to cut the roots of Eastern traditions from their origins, ignoring the relationship between indigenous culture and its owners (Bharucha, 2000).

My aim was to go beyond the limitation of Western dominated intercultural argument in my choreographic performance that could maintain a potential possibility for equal cultural exchange. Since the question of identification is one of the major concerns in intercultural theatre practice, Kiyo-hime discussed the issues of identity and analyses potential for indigenous Japanese theatre forms to engage in intercultural exchange in a way that would be built on equality rather than changing those forms to suit Western

audience understanding.

4.5 Conclusion

My objective in this choreographic practice was to explore the ways in which choreographic practice can formulate the presentation and identity of the dancing body in two-dimensional space and time, and the way in which sensorial and phenomenological experiences of three-dimensionality can be negotiated and presented choreographically with the two-dimensional context. Kiyo-hime succeeded in this aim by stimulating a unique form of Japanese-Western dance performance, establishing a non-hierarchical and philosophical approach in the question of the conventional knowledge about intercultural theories.

Kiyo-hime was presented in a way which technology was used to integrate theory and choreographic practice. Although the transformation of visual image into physical movements was still work-in-progress, this work explored phenomenological mode of empathy between the dancers and audience, which was received and understood subjectively. The resulting outcome of this performance indicates that integration of the

theoretical investigation and choreographic practice into media technology, and an equal exchange and authentic representation between different cultures may need more work.

Choreographic research of Kiyo-hime showed certain discoveries and factors in a way which helps me realize how Japanese identify the notion of interculturalism, by rediscovering the roots of Japanese cultural exchange practice. Although the word 'interculture' does not exist within Japanese culture, Professor of foreign language and Rakugo storyteller, Kimie Oshima calls this kind of practice as 'cultural fusion-Japanization' (Oshima, 2006: 75). She views that the trend of Japanese culture favours the incorporation of different cultures and the fusion with Japanese culture, to create a new one of their own. It is the culture which mixes a variety of cultures, which even Japanese people do not realize. For example, within Japanese language, there are many words originated from foreign languages that Japanese use every day. When foreign words are transported in Japan, Japanese often deform them in order to use them freely as their own. However, Oshima also warns the risk of Japanese people rejecting any needs to recognize the differences between cultures (Oshima, 2006). Whilst foreign people want to know about Japanese culture, a lot of Japanese who are living in Japan do not even realize their own history or culture. In my case, living in a Western country

helped me re-discover what was informed naturally as a Japanese culture while growing up in Japan. Living away from Japan made me realize how little I did know about my own culture, and how 'foreigners' may know it better than me.

In this work, I indirectly questioned Western notion of intercultural performance, at the same time revisiting the identity of Japanese culture in order to manifest a different approach to the intercultural exchange in equal yet culturally distinct way. It is important as to whether one examines historical and sociological background of a culture as a means to find the common aspects that may exist between different cultures, and to obtain the mutual understanding. This would contribute to the conclusion for the equal negotiation.

CHAPTER 5: FIVE ELEMENTS

ANALYSIS OF CHOREOGRAPHIC PROCESS

5.1 Introduction

One of the discoveries through the choreographic practice and creation of Kiyo-hime was the significance of the traditional narrative of the Japanese Emaki, particularly in relation to the representation of femininity. This traditional representation through the intercultural and interdisciplinary practices deployed within the performance offered critical insights for the Western audience. The viewpoint of Kiyo-hime illuminates both the process of the transformation of women into animals which is commonly seen in traditional Japanese folktales, and the nature of traditional representations of femininity in relation to Japanese culture itself. One of the factors that informed the relationship between femininity and animals in ancient Japanese culture was a specific understanding of the physiological phenomena of women in terms of menstruation and childbirth, which were not understood as natural phenomena, but were considered impure. The historical perspective, social, economic, political and cultural factors also worked together with the practice of Japanese Shinto (Footnote 5: 40) to turn women into the so-called 'unnatural' beings (Tsuchiya, 2010). The further discussion in relation

to both femininity and Shinto, and how these theories are applied to my second choreographic practice, will be explored later in this chapter.

This chapter considers the second phase of the practical choreographic research. The output of the research resulted in the creation of another dance work, Five Elements; a two-minute solo, interactive dance piece integrating a female dancer into a three-dimensional space with virtual projected real time video imageries. This work consists of four projected screens in the theatre space and audio visualized four virtual dancing bodies that are pre-recorded interacting and reacting to a live dancer, which resulted from a further investigation of the first strand of my choreographic research (Chapter Four). The second strand of choreographic research explores Eastern Gogyou (five elements) theories (5.3.1: 156-157, Figure 26: 160) concerning the ontology of Japanese culture at a practical and creative level. The work discussed in this chapter is designed to have continuous shift between Japanese philosophical theories and Western performance space, between being and becoming. As such they constitute a choreographic appropriation of the ways for thinking and structuralized movement materials about the nature of work developed through the concept of five elements and thematization of Japanese Shinto and femininity. In addition, this chapter offers a

different choreographic and creative approach compared to Kiyo-hime. Kiyo-hime was created based on the application of Western philosophy and theories, more in particular, it was approached first by the Western theories before implicating my embodied cultural experiences as a Japanese citizen. On the contrary, the choreographic composition of Five Elements first took place within the field of Japanese philosophy that I grew up with, as a means of critiquing Japanese thinking within the context of Western performance practice, and implying an analysis of Kiyo-hime. Firstly, this chapter explains a starting point of second choreographic research, and an implication of Japanese philosophical theories in relation to feminism and Shinto. Secondly, it explores how these frameworks are applied in the choreographic practice and creation within the context of Western contemporary performance practice. In addition, this chapter explores Spirited Away (千と千尋の神隠し)(2001) by Japanese animation director, Hayao Miyazaki, as a case study. This film particularly offered a strong insight to the development of Five Elements in relation to the implication of Japanese perception and theme of cultural belief and presentation of women to the Western audience. Finally, the chapter concludes with an evaluation of the performance and overall conclusion of the work.

5.2 Starting point: technological settings

Five Elements was particularly designed to engage actively with the dancer and audience as they were actualized in the performance. As a consequence, the dancer sustained her character as a network of possibilities of intercultural exchange during the performance event generated from her. This choreographic research was designed in response to the first choreographic research project and to the discoveries from its practice and performance. The main purpose of this work was to develop a fundamental idea of more accessible and adequately equal intercultural exchange and communication, developed from Kiyo-hime, but from Japanese perspectives. The second strand of choreographic research took place in the context of the application of the process to the creation of actual performance. Unlike Kiyo-hime, my choreographic practice for Five Elements did not start with a clear structure of the development of the work. Rather it started with a technical setting of the work. During my theoretical investigation at the early stage of my research, then creating and performing Kiyo-hime, I started to question how Western perspective can be represented in a space where Japanese rule of space-reading (three dimensions and the time axis) is dominant; in simple words, what if both Japanese and Western rules of space-reading are present in the same space at the same time? The creation of Kiyo-hime helped me reflect how theoretical frameworks of 'liveness' created

the phenomenological experience both 'actual' and 'virtual' dancing bodies shared in the performance through the careful integration with technology. After exploring the technology-generated construction of the performance space through the intercultural theory argued from both Japanese and Western perception of space and time, I came to conclude that it is a possibility that the different cultures can be exchanged, merged and equally represented in a single space. After analyzing my own work, Kiyo-hime, I firstly decided to construct a technological setting and design a performance space for Five Elements. As Takahata suggests in Chapter Two, Japanese visual art theory certainly differs from Western perspective; the former focuses on a subjective reading of a space thus with a sense of reality, and the latter on geometric and optical theories (Takahata, 2008). Therefore, the origination of Five Elements was derived from the construction of performance space integrating with technology in order for Japanese space-reading and Western perspective to co-exist. At the same time, I started to think of how technology could interact with the dancer and audience as well as play a role in the performance.

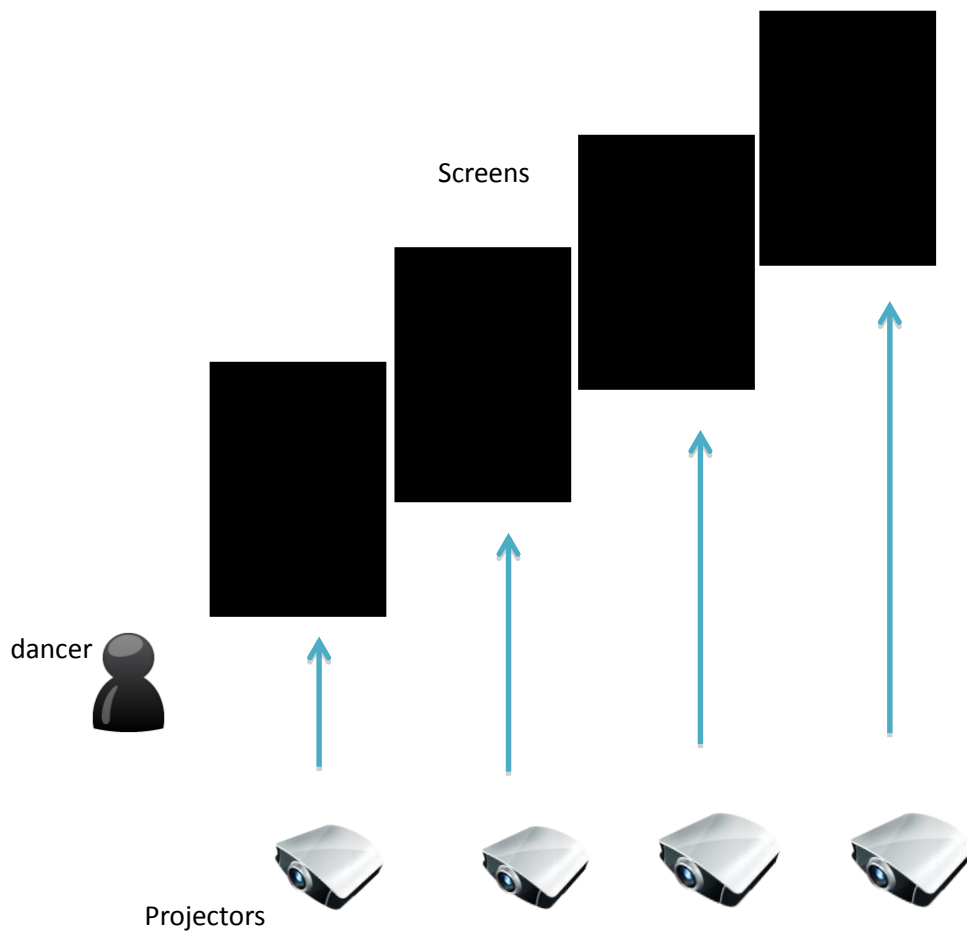


Figure 23: Technical Construction of Five Elements

There are four independent screens in the theatrical space (Figure 23). Five Elements looks at the technological interaction in close relationship to a consideration of the creative imaginations which acts as its main drive, which also investigates digital performance culture in dance through the performance making. The technological integrations in this work create a neutral space that equally requires both Japanese and Western perception of space-reading. Each screen plays a role of one page in the Emaki,

therefore even though each screen is set at different depth of the theatre stage (built in diagonal ways- Figure 23), from the audience point of view, it looks like the one big scroll screen (Figure 24).

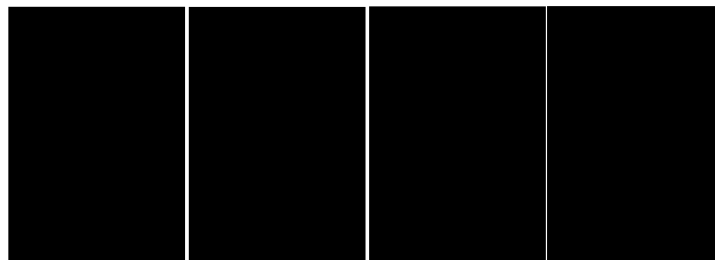


Figure 24: From the auditorium- looks like the one scroll screen

At this point, I choreographed a passage and direction of how the audience should walk in the performance space. At first, the audience is required to follow the rule of Japanese two-dimensional space-reading: from right to left, thus they follow each screen by walking the performance space from right to left (Figure 25 with an orange arrow).

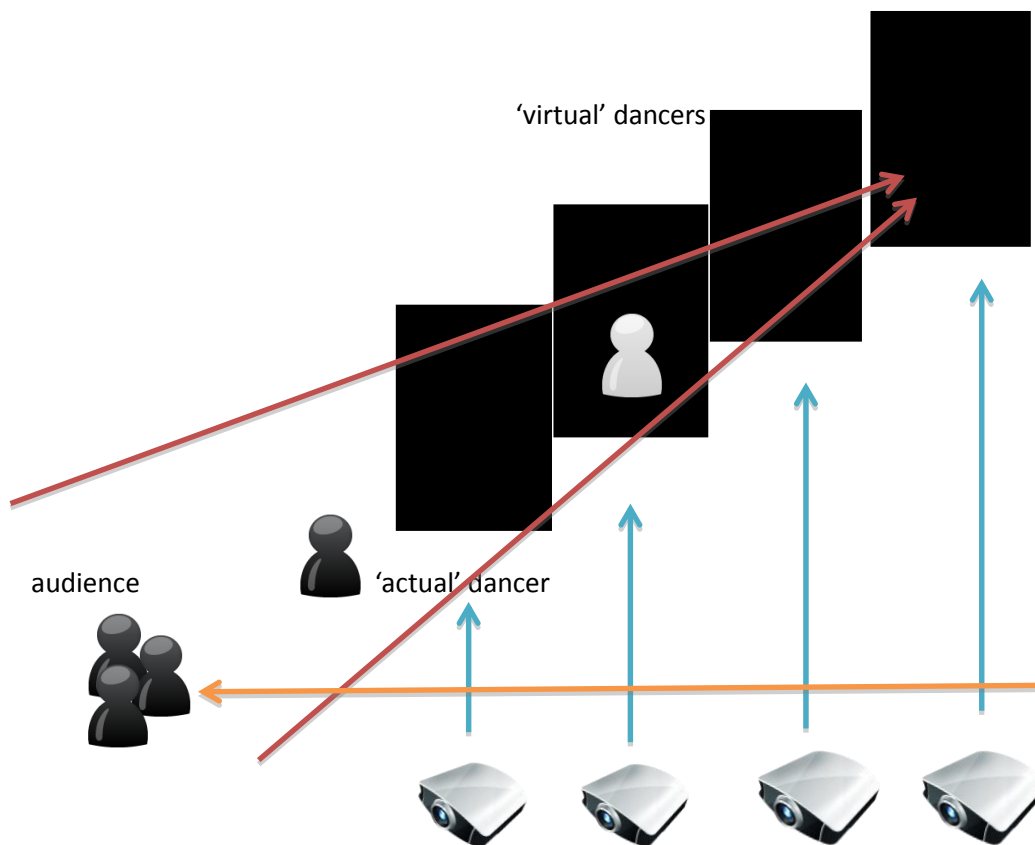


Figure 25: Performance setting for the audience

By only that way, the audience is able to see the virtual dancer who starts to perform the sequence. In particular, the audience is required to act as if they are opening the Emaki to read the story (Figure 3, Chapter Two: 65). As if each character appears when they open the Emaki, each dancing body appears from the right screen, one by one when the audience moves towards left. Then when the audience reaches to the left, the actual dancer appears and they are required to stand in a certain place (Figure 25).

From this point, they are required to switch their space-reading skills into Western perspective so that all five bodies (both 'actual' and 'virtual') can be seen as unified together to perform as one body. The role of digital visualization in the performance is to consider the multiple applications of intercultural performance theories from various points of views as; an integral component within a live performance, a mode of Japanese and Western hybrid performance, and a utilization of 'actual' and 'virtual' bodies into the intercultural context.

5.3 Compositional Stage

5.3.1 Thematization: Gogyou

After the completion of technical construction, I started to create the thematization of the work. Firstly, I looked closely at the technical setting, and how the 'virtual' bodies appear accordingly based on the Emaki reading rule and yet interact with each other. For instance, the 'virtual' body in the far right screen (the first screen) can interact closely with the one in the second screen, yet still the audience can see the far right screen (the first screen) when they reach to the third screen. I found it was quite a similar flow and pattern with Japanese philosophical mythology of Shinto, 'Gogyou'; a fivefold conceptual

scheme that many traditional Japanese fields use to explain a wide array of phenomena, which traces back its origin to Chinese Wu Xing (Yoshino, 1983). This concept is often mistaken by Western system of four elements. Whereas the classical Western four elements are concerned with substances and natural qualities, the Chinese Wu Xing is primarily concerned with process and change, phases or agents consist with five elemental concepts (Yoshino, 1983). This idea which underpins philosophical theory of Japanese Shinto of five elements and entities, along with their corollaries in scientific thinking of complexity and connectivity, have served as a model for structuring and developing Five Elements. Japanese 'Gogyou' also follows the Chinese Xing, hence the meanings of words are rather used in a way which explains seasons, evaluative phase, and progression, differently to Western use of the words and concepts. Any single word in Japanese 'Gogyou' is probably inadequate for transition of what is a concept in Western world. Therefore, I use Japanese words in order to explore my choreographic ideas and concepts of Japanese philosophy more appropriate for the reader in this chapter.

5.3.2 Choreographic composition- The researcher's Journal

After the thematization, I started to think of how I could utilize these theories into the

composition of the dance work choreographically. Although the technical setting and thematization of 'Gogyou' were clearly constructed, I was not sure how these were affected and shown within the choreographic context. During compositional stages, I was often considering how choreographic movements and structures would be affected within the technical setting.

As the first part of compositional stages, I went to an empty studio and sat down. At this point, I was still unsure what the creative outcome would be or even where to begin. I had a note and pencil with me, and closed my eyes. And I brought my childhood memories back recalling how I valued, identified who I was, and what I cared about in order to communicate with my current self, how I have changed or not changed. This approach reminded me of a particular song that my mother taught me, and that I used to sing with my classmates in the primary school. The song was called Shiki-no-Uta (四季の詩)²⁶ (a song of four seasons), and it was for any children to learn a richness of Japanese seasons, to know the way of one's life and to express one's feelings and emotions through seasons. This song is also strongly connected to a belief that exists within Shinto practice and 'Gogyou' concepts, of which the seasons enhance one's cognition of 'being', and bring one's emotional changes and growth. It was very

²⁶ Shiki-no-uta is composed and lyric by Toyohisa Araki
Lyrics were written in Japanese, translated English by the researcher- see Appendix 3

surprising that this reflective thinking towards my childhood memories brought accidentally the similar ideas as the technical constructions and thematization of 'Gogyou', despite the fact that this happened at completely unconscious level. The dialogic engagement of the choreographic practice took place during writing my diary in the empty space, and singing the song.

This song created a performative environment in which the behaviour and movement materials of the dancer took on the appearance of the performance. The visual quality of the original images and my own embodied experiences emphasized the pleasant edge of the sensuous and phenomenological flavour to the space I was sitting in. I wrote the song and any images that popped in my head to my diary. This experiment was rather phenomenological, as Merleau-Ponty describes, in which my body became a central role of perceiving of both my past and current 'being' through consciously re-visiting and remembering my memories and experiences. This reflective practice also took place in the state of 'flow', developed by Csikszentmihalyi, which I was fully involved with the moment when I was bringing all embodied memories and experiences in my body.

I believe that the bodily experiences I have gained in thirty years of my life cannot be the

exact as writing. So how can I write my experience and practice? I wrote a diary for the purpose of increasing a sense of ownership of learning, acknowledging the role of my feelings and emotions in the process, and most of all, encouraging my meta-cognition of my own process and identity of my works. My diary was the autobiographic and primary source of creating Five Elements; a process that tied with the dance work as well as a process that theoretical knowledge can be drawn and discussed within my subjective views of the choreographic practices.

Next day, I sat down in the empty studio again. I had my diary that the song and images were written and a diagram of 'Gogyou' with me (Figure 26).

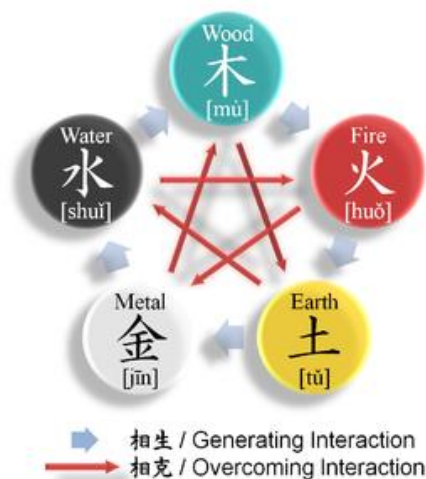


Figure 26: Gogyou circle (Yoshino, 1983)

After I looked at the song, imageries and diagram, then I closed my eyes and imagined what I did and felt every each season, and what was represented to me. And I wrote,

My Diary

*Wood/Spring: a period of growth that generates abundant wood and vitality (Gogyou) My body is Spring.. Coloured pink and covered with wisteria flowers.. My body feels sweet.
My body vaguely remembers the walk I took with my mother, the smell of cherry blossoms, the shower of falling cherry blossoms pastels touched my hand..
My hand touched a bush warbler... small life and warmth of his heart in my hand...
I am blessed and I am reborn....*

*Fire/Summer: a period of swellness, flowering that overbrows with fire and energy (Gogyou) My body is summer... coloured blue and green covered with shining light of sun... I was born in summer... my name is blue leaf... fresh blue leaf..
My body feels heat... straight energy of sunshine
My favourite was the sound of sea shore, the smell of tide, my dog Swan hated the wave..
the sound of fireworks echoes my heartbeat... wearing Yukata, just watching the colourful fireworks.. I knew I AM Japanese...*

*Earth: the in-between transitional seasonal periods, or a separate 'season' known as Late Summer or Long Summer - in the latter case associated with levelling and dampening (moderation) and fruition (Gogyou)
My body is in change... changing from the pupal to the butterfly..
couloured cinnabar red.. I am lost and confused....
I saw two deaths of my loved ones... My body feels anger and doubt...
Life goes on... 'be patient... one day you will be fine... just wait a little bit more' No I cannot wait... blink of the light.. I saw the butterfly
Scars are getting bigger... endure... you will see the beauty of life soon...*

Metal/Autumn: a period of harvesting and collecting (Gogyou)
My body is Autumn.. coloured in red, yellow..
my scarlet-tinged tree in my grandfather's house... The calling of cricket...
My body feels distant.. sorrow..
The nest under the eaves of my house becomes empty, all swallows are
leaving ...The athletic sports day... running the track...
Colourful leaves falling from the trees.. saying goodbye...

Water/Winter: a period of retreat, where stillness and storage pervades
(Gogyou) My body is Winter... coloured white and silver covered with snows
My body feels excited, long waiting...
We used to have lots of snows... every morning I see the vast plains covered
by all white.. My favourite was to find the tracks left by the animals... rabbits,
deer, cats, dogs.. bear! My dogs got extremely excited, messing every part of
snow carpet with their feet.. My family was skiing family, used to go skiing
every weekend... White everywhere brightly shining reflecting the sun.... feels
new and cleansed and fresh...

It was my memories, my favourite things, and my emotions. After writing, I realized that I was brought back to my own historical and cultural roots as a Japanese, creating liminal imagery and movements which would be experienced as 'felt from and within me' rather than as 'observed from and without me'. But also I recognized that certain activities in the writing were my experiences since I moved to UK.

Suddenly, the images I wrote on the first day in my diary started to make a shape and my

body suddenly started to dance. These experiments resulted a choreographic creation constituted five movement sequences. All sequences were short, only lasting sixteen counts (approx. fifteen seconds), but they were created by myself at the subconscious level. Movement materials were created through the retreated memories and feelings written in my diary.

Then, I started to observe these five sequences that were recorded during the experimental practice in the studio as a means to analyse my choreographic composition.

First sequence I created was ‘春(Spring)²⁷. My body looked like a cherry blossom tree, and my arms moved like a shower of falling pastels. The attention was given to the freeness and fluidity of arm movements in this sequence, representing a sense of never-ending fall. They were soft, constantly moving towards various directions as if they were moving with their own will. Second sequence was ‘夏(Summer)²⁸. The movements were rather in slow progression with body extensions, balance and sudden jumps, as if my inner-self was rising, listening to my body reaction, and desiring to reach somewhere.

I felt a heat within my gaze through the sequence. Third sequence was ‘移り(Change)²⁹.

The movements seemed to be rather disorientated from my body. Movement

²⁷ See DVD Three (Haru)

²⁸ See DVD Three (Natsu)

²⁹ See DVD Three (Utsuri)

vocabularies seemed to have a sense of discordination with different dynamics and levels. The focus was more given to various weight-shifting foot works and my torso, changing the direction frequently. Fourth sequence was '秋(Autumn)³⁰'. Movements were focused particularly on my hands and arms. They seemed to portray metaphorically what I wrote in my diary; both arm extensions and circulations as if a swallow is flying away, or single arm movement around my face and body as a leaf is falling from the tree. Last sequence was '冬(Winter)³¹'. Whole movements were sharp and rather systematic in relation to horizontal and vertical lines. In particular, arm movements seemed to articulate the rest of my body. My legs and torso were reacting to my arm movements and directions. I could sense eager from the movements.

These sequences did not follow any particular dance styles or vocabularies categorized in specific cultural and traditional dance. These were created with respect to my body as an intercultural embodied subject in a way that would build and produce on equality level rather than changing either form of existing perspectives that have been established through the history. They were all mine, my own and myself.

³⁰ See DVD Three (Aki)

³¹ See DVD Three (Fuyu) –extracted from the actual performance

After the observation, I started to develop the fluidity and connectivity in composing these movement materials into one continuous dance phrase. Although each movement sequence was constructed separately, yet they did not seem to exist as a separate entity. I started to develop it based on the interaction of the relationship embedded in the rule of 'Gogyou' (Figure 26), both generating interactions and overcoming interactions between the elements, by arranging each sequence into temporal and performative progression, formulating the motional relationship between sequences³². This process was rather logical and mathematical than creative as a means to manifest movement sequences into the 'Gogyou' circle. It was also an insertion of my embodied experiences that manifested how movements can momentarily concentrate and elaborate in one circle and how they can create the phenomena of 'Gogyou' circle; generating and conflicting to one another. This approach made it quite difficult personally to formulate based on the technical framework of performance. Instead, this needed a variety of disciplinary perspectives, such as mathematics and science, which have the potential to focus on a creativity of movement sequences. Hence, this approach relied solely on my educational background as well as creative ideas which embodied in myself through my experiences.

³² See DVD Three (One Phrase)

5.3.3 Shinto and feminism in Five Elements- I am a Japanese woman and dance artist

When I showed these sequences to a colleague, who is a British dance artist, he stated that the phenomena gained through my body and movements were aesthetically pure and raw, which contained emotional, mental and volitional condition as a woman, but furthermore, the spiritual aspects overtook the 'lived' body. When I also observed my sequences, I realized they represented a sense of somewhat spiritual and non-existential phenomena through my movements although they were performed by a human living body. Developing further from Kiyo-hime (Chapter Four), concepts of spiritual and unnatural side of women were represented and derived from Shinto. This unique portrayal of women transforming into animals (often dragons and snakes) that is established in Japan traces the starting point of the religious-rooted society, rooting back to 500 BC (Taira in Kurihara, 2005). It is a polytheistic faith that venerates almost any natural objects, ranging from mountains, rivers, water, rocks, trees, to dead notables. In other words, it is animism (Tsuchiya, 2010). 'Natural wonders make the Japanese believe, out of awe or reverence, that such wonders are created by mighty, supernatural powers, and that the spirits of deceased being dwell in such objects' (Taira in Kurihara, 2005: 42).

Among natural phenomena, the sun is most appealing to the Japanese, and more in particular in Japanese mythology, the goddess of the sun and the ruler of heaven named Amaterasu is believed to be the legendary ancestor of the current Imperial Family. This belief where the female god is presented as the ruler of the country, is considered to be the main factor of Japanese theory of representation of women as 'spiritual'.

There is a proverb that says 'Dawn does not break without a woman' in today's Japanese society, meaning that Japan is the land where dawn does not break without a woman. It refers to a Shinto myth in which Amaterasu hides in a cave and thus sends the world into eternal darkness, the universe was plunged into pitch darkness and evil thrived (Tsuchiya, 2010). This is quite a different understanding from Western feminism theories that rather describe the significance of women's inferior status in masculine society and in relation to sexual politics. This is due to the fact that the idea of feminism in an undifferentiated, unitary society in Japan is different from Western societies where a person is established as an individual. American writer and feminist, Carol Adams, compares the social construction and oppressions of women, women's rights with how human comprehend and abuse animals. It demonstrates the interactions between humans and animals to debate the conceptual structure of animals and the way in which

it reinforces and perpetuates hierarchical human relationships in relation to racism, and sexism (Adams and Donovan, 1995).

Shinto understands the whole of life, including both women and nature, as creative and life giving. A generative, immanent force harmoniously pervades the whole phenomenal world. As a dance artist, my choreographic practices took place in a continual and ongoing emerging form, and were neither arbitrary nor deterministic. All phenomena were candidates for this designation as a means to create choreographic movements; such as the sun, moon, mountains, rivers, fields, seas, rain, wind, plants and animals, or great persons or leaders, and inherited within my inner self as a Japanese woman. These movements were the moments in the liminal experience of deep reciprocal encounters between myself, place where I grew up and place where I am in now.

At this point, I decided to create another sequence (sixth sequence) at the very conscious level thinking of my current self- 'my memories of past' and 'myself today'. This creative process was rather constantly thought and considered. During the creative practice of this sixth sequence, it became fused into an insertion of both my traditional Japanese background and current embodiment of Western contemporary dance practice

that I have learned since I moved to UK. The style of movements was significantly different from other five sequences; my body was more flexible, feeling a stream of energy inside my body, and a sense of freedom. The tension of strict body designs that I felt in other five sequences, was gone. It was a mixture of feeling within the movements; Japanese arm flow, Caribbean torso ripples and body wave, and Western contemporary practice of fall-recover. Everything I have embodied through thirty years of my life was there.

5.4 Work-in-Progress Stage

After the compositional stage, I started to output the movement materials and technical design in the theatre space.

At this stage, there were quite few obstacles that I needed to take into account. Firstly, there were not enough screens available to project the images. Therefore I decided to use a cyclorama that was built in the theatre as the first screen. Secondly, the screen materials were not appropriate that all four virtual dancers to be seen through. After several trials, I decided to use shark tooth gauze as a screen material that enabled all

four images to be seen through. One of the obstacles that I struggled most with was the ratio of virtual dancers. My original intention was to project four virtual dancers as life-sized. Due to the size of theatre and screen, I needed to move some projectors to the auditorium, and some to the back of the screen. Therefore, each projector was connected with a laptop which generated each sequence separately. After several attempts, most of obstacles were solved with small changes but none the less according to the design of original technical setting (Figure 27).



Figure 27: Technical Settings in the theatre space
Univeristy of Bedfordshire, 2013

However, the biggest problem I had was the choice of costume. Originally, both 'actual' and 'virtual' dancers were to wear the same costume. However, analyzing the sequences that I created at the compositional stage, I realized that I needed to create the temporal progression based on 'past' and 'now (present)' as a means to represent the seasonal changes as well as narrative progression of the dancer, as shown in the Emaki. However,

both fifth and sixth sequences (5.3.2: 157-165) were supposed to be performed by the actual dancer, but also my aim was to display the existence of 'past' and 'now (present)' together in one single body – 'lived' body. When this problem was raised, I decided to seek the solutions from works that explored the woman's transformation between 'past' and 'now (present)', based on the motif of Shinto belief with the attempts to attract both Japanese and Western viewers.

Spirited Away (千と千尋の神隠し) (2001) is a Japanese animated fantasy film written and directed by Japanese film director, animator, manga artist, producer, and screenwriter Hayao Miyazaki, and produced by Studio Ghibli. It tells the story of Chihiro, a ten-year-old girl who, while moving to a new neighbourhood, enters a spirit world; the realm characterized by disorientation, ambiguity and sense of otherness. After her parents were transformed into pigs by a witch, Yubaba, Chihiro takes a job working in Yubaba's bathhouse to find a way to free herself and her parents and return to the human world. 'This film is considered to be one of the most successful animated films in the world, and won the Academy Award for Best Animated Feature at the 75th Academy Awards' (Miyazaki, 2001: 35).

This work particularly contains the most folk and Shinto motifs. The central location of the film is a bathhouse where a variety of creatures and 'kami' (Japanese gods) come to bathe and be refreshed. This feature and portrayal of various other folk beliefs and Shinto perspectives, suggests that Miyazaki is affirming some basic Japanese cultural values which can be a source of confidence and renewal for contemporary viewers (Boyd and Nishimura, 2004). Miyazaki refers to his 'very warm appreciation for the various, very humble rural Shinto rituals that continue to this day throughout rural Japan' (Miyazaki, 2001: 37) and cites the solstice rituals when villagers call forth all the local 'kami' and invite them to bathe in their baths. In bathhouse, various creatures clean themselves, but metaphorically from the Shinto perspective, it means 'purify ourselves' - cleanse our attitudes and cultivate a sound, pure and bright heart, in order to act with genuine sincerity ('makoto') toward others and the world (Tsuchiya, 2010). This notion of learning to live with a sound, and pure heart is a central theme in Miyazaki's Spirited Away, as the story depicts Chihiro's journey from being a sulking child to that of a young person who acts with genuine sincerity toward others and the world (Boyd and Nishimura, 2004). Miyazaki portrays this spiritual transformation of Chihiro in a captivating way. He places Chihiro in the realm of the strange world of Yubaba, Haku, and the bathhouse, 'where she is put to the test, and through her tribulations cultivates

a pure and cheerful heart which in turn enables her to help her friend Haku remember his true identity' (Miyazaki, 2001: 38). The viewer comes to understand the story principally as one of the internal character development of Chihiro. Relating the film to the Shinto perspectives, the viewer comes to understand the development of Chihiro's character in a relational, rather than individualistic context, and the importance of tradition for Miyazaki comes into focus.

One of the key features that inspired me, was the change of clothes that Chihiro wears. In the beginning of the film, Chihiro appears wearing Western every day clothes. When she started to work in the bathhouse, she was taught to change into more Japanese traditional dress, Hakama. Miyazaki perhaps has portrayed Chihiro as being in a genuine, authentic relation with the 'kami' presence by wearing traditional clothes. In Shinto terms, such an occasion is 'uniting of "kami" with the human spirit' that occurs only when one approaches the other with the sincerity and purity of one's heart (Boyd and Nishimura, 2004). When Chihiro decided to visit Zeniba (Yubaba's twin sister) in order to save Haku, she changes into everyday Western clothes again. It is as a result of Chihiro's transformative journey through a liminal world that she comes to know her true identity and reality.

Further, Chihiro comes to the realization that the river was the Kohaku River, and that this is Haku's true name -an identity which he could not remember because the river had been filled in and covered with buildings (Takahata, 2008). In that moment she explains this to Haku, in the form of a white river dragon, he remembers his name. This is the moment where Haku remembers that he saved Chihiro when she was drawn in the Kohaku River. This is one of the significance of 'past' and 'now (present)' has finally merged into co-existence. Perhaps Miyazaki is affirming to contemporary viewers of Spirited Away some important insights in the Shinto and Japanese tradition that can be helpful in these modern times. As a Japanese woman, I embody certain traditional values that invites interpretation. For example, I convey my own perspective that there is 'a kind of life to everything' and that certain customs such as cleansing both the external environment and one's internal heart from pollution are practices to be reaffirmed. Likewise, Chihiro's contribution to Haku's sense of identity suggests that 'those of us in the contemporary world who are inquiring after many things can assess and critique our inherited traditions and appropriate those values that have been forgotten or covered over the way the Kohaku River had been' (Miyazaki, 2001: 39). Just as Chihiro recognizes her parents at the end of the film, so also Miyazaki's film asserts

that there are some basic Japanese cultural values that need to be re-cognized as valuable insights in life's journey. It is my interpretation that reaffirming aspects of the Japanese tradition preserved in Shinto practice can serve as transformative sources of confidence and renewal for both the young and old- 'past' and 'now' embodied as one whole entity inside my body.

Developing this case study further to the domain of Performance and Media Studies, Auslander also deconstructs the concept of 'now'. He views that "Live" has only come into existence since the emergence of reproductive technologies and that it is reductive to place it in binary opposition to "reproduced" (Auslander, 2008: 13). If 'live' is something that one is experiencing 'now', in the 'present', then it can be argued that the experience of the 'present' can be originated from both 'actual' and 'virtual' bodies by transferring and sharing physical movements of the dancer in its raw form inside the space instead of trying to assign meaning to the choreography and movements performed in the physical space.

As a result of this case study, I decided that the 'virtual' dancers should wear a kimono but not in a traditional way, rather flinging on a kimono over Western clothes. And the

'actual' dancer should wear a Western cloth matched with what the 'virtual' dancers are wearing under the kimono.

5.5 Performance: Five Elements

Five Elements was performed on November 2013 at University of Bedfordshire. Five Elements commenced with the audience standing on the right side of theatre space. The first scene started with '春(Spring)', which the virtual female dancer wearing a kimono started to dance in the first screen. Then the audience was guided to walk towards left, followed by the rule of Japanese Emaki reading. The following scene was '夏(Summer)'. The same virtual dancer appeared in the second screen, and represented the phenomena of seasonal change from spring to summer, with choreographic movement imageries generated by the dancer. The audience were able to see both moving images in both screens in order to sense the different seasons. The dancers generated imageries, based on 'Gogyou' circle, guiding the audience through the Emaki spatial pattern as well as the narrative temporality of seasonal changes. The performance went onto the third scene of '移り(Change)' and fourth scene '秋(Autumn)'. By this point, the audience was able to understand that the same character (the same female 'virtual' dancer) appeared

in different screens representing different scenes through movements, which the same character would appear several times in one page of the Emaki in order to display the narrative temporality. The concept of the Emaki showed the audience that the story was progressing through the spatial directions, yet the connections were still there to display the temporal structures of the story as well as live performance (Figure 28).

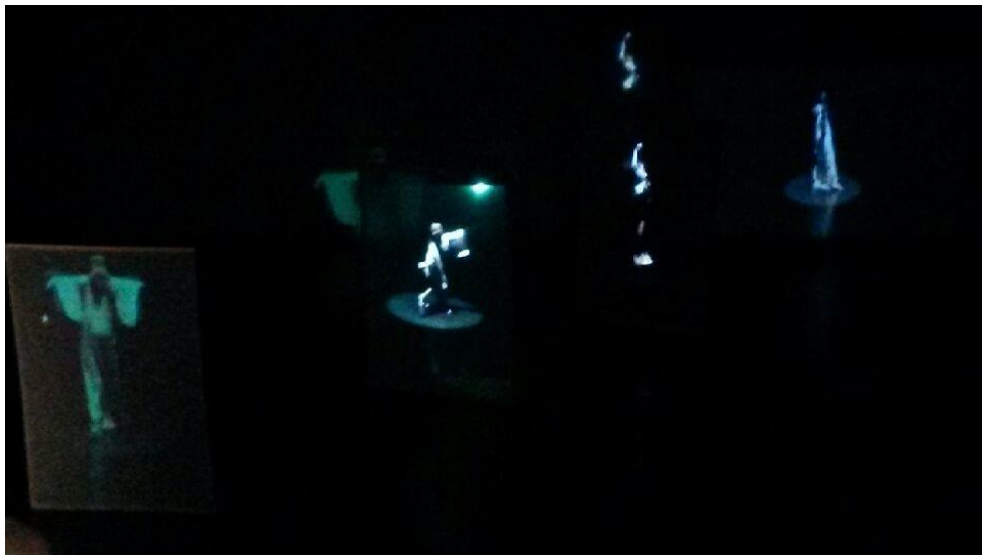


Figure 28: Five Elements performed by Aoba Nezu
University of Bedfordshire, 2013

The audience would be able to connect and appreciate the story of dance movements performed by the dancers. Then the dancers, through their movements in the screens, guided the audience to the left.

Then the actual female dancer wearing black Western clothes appeared, and started the fifth scene '冬(Winter)'. This point the audience were able to see whole five dancing bodies (one 'actual' and four 'virtual') in one line (Figure 29).



Figure 29: Five Elements performed by Aoba Nezu
University of Bedfordshire, 2013

After the scene of '冬(winter)', the audience were guided to stand in front of the actual female dancer, looking at the theatre space in a diagonal way. The scene changed. It became a space where all five dancing bodies existed within the Western perspective space, fusing into one body in the diagonal line. The audience was required to change their space perception from Japanese Emaki reading to Western rules of Perspective (Figure 30).



Figure 30: Five Elements performed by Aoba Nezu

University of Bedfordshire, 2013

The 'actual' dancer started the sixth sequence. She became a tool for the audience to explore their psychological approach of 'one-world culture process' from the alienation effect generated by her physical movements. The experience of 'one-world culture process' often led to an aesthetic act that was derived from an authentic theatrical experience for both dancer and audience. The moment was synchronized through five bodies and their movements. They resonated and were detonated at the same time.

5.6 Post- Performance: Reflections

There are several implications that arose from this second strand of choreographic research and the work. The analysis of the performance I explore here is from three different points of views. The first view is undertaken from the first person's view of the researcher, reflecting her phenomenological experiences of performing inside the

performance. The second view is reflected from the audience watching the actual performance. In the performance, the role of the researcher was split into two parts; the first as a part of audience member while the 'virtual' dancers were performing, and the second as a dancer who appeared as the 'actual' dancer in the performance. Therefore, the second viewpoint is undertaken from the researcher as an audience as well. Also the reflection is explored through the informal conversations with an audience member. The third view is undertaken from a third person's view of the researcher watching the performance on the DVD documentation.

As a dancer in the performance, I felt that my body sensed elements of spiritual existence while dancing. I remembered, during the performance, that I was constantly sensing another 'being' or 'existence', looking at and influencing me from behind as if there were other beings within me pulled out. It was a strange sensation. I was aware of 'virtual' dancers behind me while performing, but they were also 'lived' existence who were part of my 'being'. This kinaesthetic and phenomenological experience occurred rather at the spiritual and emotional level that connected with my inner-self.

While I was participating in the performance as an audience member at the beginning, I

felt the 'virtual' dancers created the sense of 'liveness'. Situating the screens in a genuine domestic location within complete dark space, and removing the distraction of a strong narrative as a theatre performance allowed a blurring of boundaries between the authentic, real world and a fictional, Emaki world, creating synaesthesia between the dancer and audience. One British audience member who never travelled to Japan described Five Elements as the dancer's emotional journey. He felt that he had a subjective interrelationship with both the 'actual' and 'virtual' dancers, travelled the space together through the journey of the dancer herself, experienced through the movements, and came to find out the conclusion of 'her current self' as a woman. This informal comment given to me was really encouraging, as it felt that the audience were able to grasp my choreographic intention.

I, as a third person watching the performance on DVD, realized that Five Elements was a type of work in which the 'virtual' dancers literally became 'actual' beings through the experience of audience and their interaction with the performance. When the audience walk in the theatre space, both the 'actual' and 'virtual' dancers overlap, and their movements become as a whole, which gives the audience a sense of corporeality that the 'virtual' dancers exist as 'lived' beings. Concluding that the audience moved the work

and yet, in turn, the audience themselves were also choreographed by the work and required to be 'open minded' to another culture and to embody them through actually experiencing them. The reflection on key concepts from the fields of Japanese philosophy and phenomenological perception of 'past' and 'now (present)' was explored throughout in order to examine the notion of intersubjective relationship between the dancers and audience that was presented to them. One of the factors that I found very confusing and distractive while observing the recorded performance, was the double-projection of images. Due to the technical limitation I had, I was forced to use the cyclorama in the theatre. This created a problem that the background of the theatre is white-coloured. Furthermore, I was not able to close the black curtain on one side as the curtains close both sides together. Therefore, the same moving image that was projected onto the screen also reflected onto the cyclorama in the background (Figure 31).



Figure 31: moving images that were reflected onto the cyclorama (red arrows)
University of Bedfordshire, 2013

The other distraction was a sense of disconnection when the 'virtual' dancers repeated their movements in different timings, which the audience can see the loop at the different timing (I also felt the same way while participating as an audience member at the performance). Originally, I choreographed sixteen counts of each sequence. For instance, first sequence '春(Spring)' starts first and after sixteen counts next sequence '夏(Summer)' appears on the next screen. Therefore the audience does not see the loop part of '春(spring)', because when '夏(summer)' sequence starts, '春(spring)' repeats the same sequence second time at the same time (Figure 32).

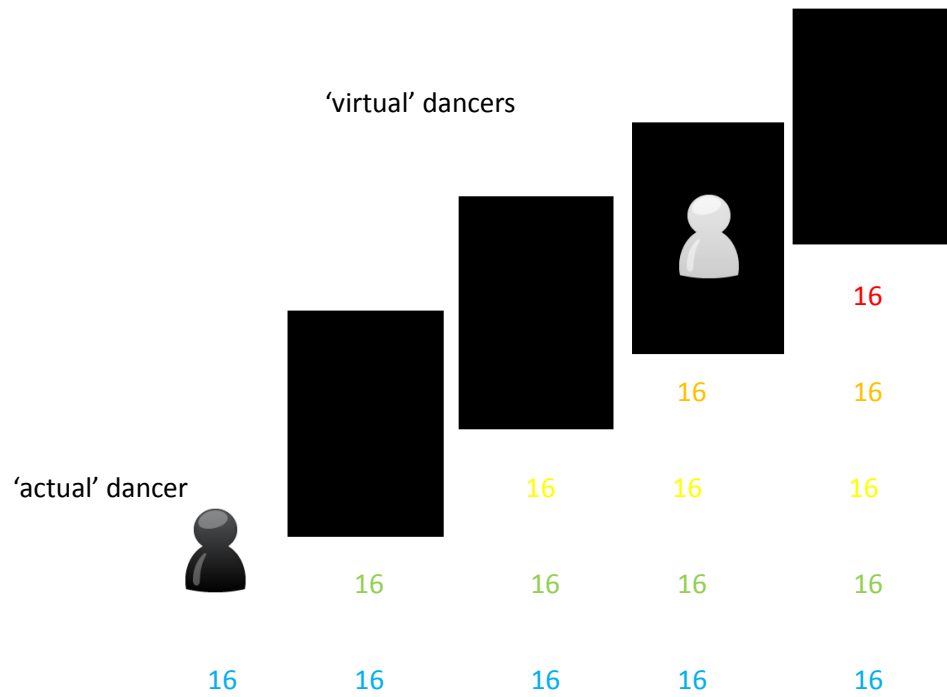


Figure 32: Calculation of counts in each sequence

Due to the technical problem I encountered on the day of the performance, the moving images did not start according to the planned structure. Therefore they showed the loop part differently, that caused a disconnection between the dancer and audience.

5.7 Conclusion

The main aim of this choreographic work was that, rather than merely providing the

audience with a form upon which their imagination can play, it offered both the dancer and audience an opportunity to organize the material form of Japanese and Western practice in response to their imaginative response to it. Thus the dancer actually becomes a guide for the audience and arranges the work's structures such as temporal progression, spatial configuration, and connection and balance between cultures through both 'lived' and 'virtual' dancing bodies in real time. The audience's role in this work is literally that of coupling the space system informed in both the East and West, according to their plurality of not only passing, intersecting, articulating, releasing meanings, but also of constructing the configurations in which such intercultural exchanges are implicated.

Building on ideas of the nature of 'liveness' and intercultural theories outlined in the work in the previous chapter, this work took further the form of a unique, individually tailored, three-dimensional experience that took place in the present time and in the space of Japanese-Western performance and could provide unpredictable responses to the audience participation. This performance required to be the intercultural exchange at equal level of interest to master these perspectives in order to express their cultural specialties. The relationship between Japanese and Western cultures is determined by

the purpose of the artist as the researcher, and cultural mediator who undertake its adaptation and transmission. I have demonstrated that the digital technology is inherently synesthetic and capable of making connections between live and virtual dancers. This digital animation could take a form of non-linear, randomly accessed, pre-recorded sequences. The result of this is that the dancer and audience members can share the delivery of live and imagery that is created in the present moment. Just as in live performance in the theatre, this build on planned and prepared choreographic compositions that are delivered in a configuration, unique to the specific moment of performance. My aim has been to go beyond the use of technology in performance for pre-recorded choreographic projections onto the screens and to create a live performance that could be unique, synchronous, immediate response to the audience feedback.

I have demonstrated that despite the seeming disparity between East and West, as well as between 'actual' and 'virtual', digital technology has enabled me to create a space of 'one-world culture process' (Figure 12, Chapter Three: 107) as a whole through the performance, and to establish a dynamic link between the 'actual' and 'virtual' dancers. Rejecting the ideology of passive audience, Five Elements is an interactive dance work in

which an embodied interaction is required to create a performance from the virtual dancers. The audience become participants who open the Emaki, trigger movement in the dancer (character) and are, in turn, physically choreographed by the work. The contribution of the audience to the dancer's movement is direct and actual.

CHAPTER 6: CONCLUSIONS

In an important sense, Five Elements constitutes one of the conclusions of this research.

It has tested the theory against current traditions of Western intercultural performance practice in Schechner's proposed practice of artists exchanging ideas and techniques on a continuing basis over generations that is still being reinvented over and over again (Schechner, 2006). Furthermore, this thesis demonstrated that a current trend of Western practice does not change the view that any cultural translation or representation of the original, social and cultural contexts without distortion is yet not possible. Five Elements attempted to tackle this convention from Japanese performance practice and theories within a technologically mediated frame. Therefore, the central concern of this dance work has been a reformulation of an intercultural virtual dancing body that choreographically addresses the application of the process to the creation of actual performance, suggesting a potential interpretation of the notion of both interculture and, more specifically, intercultural performance in Japanese language, as a means to critique Japanese thinking.

The thesis commenced with an examination of theories of phenomenology, ontology and epistemology explored under the analytic Western philosophical tradition. These philosophical theories presented here have been applied to dance practice by scholars in both Performance and Media studies, as a means of negotiating the presentation of a dancing body in two and three-dimensional settings, in particular in the theatre and screen space. Each theory is grounded in a significantly different epistemological framework and is addressed in its own terms in this thesis. It then proceeds to an investigation of virtual space developed from theories of both Japanese visual arts and Western perspective, which address different points of view in relation to a presentation of the 'virtual' body in different cultural settings.

Choreographic research has been used extensively as a means of interrogating the issues underlying the central question. A significant relationship between theory and practice throughout the research was based on Nelson's model of Research as Practice (PaR), inasmuch as the choreographic research, which explored the implication of philosophical theories to the artistic theories of my dance works, served to focus and refocus the direction of the theoretical enquiry. The dialogue between theory and practice of this thesis was derived from the reflective relationship between my choreographic practice

and theoretical investigation. This relationship was addressed directly during the research process, and resulted in a circulative shift in both the dance works I created and my theorizing about them.

This shift is reflected in two main outcomes of the research. The first outcome constitutes an extension of the theoretical argument that concerns itself with the identity of my dance works. The second outcome was interactive dance works, thus Kiyo-hime and Five Elements, which embody and choreographically explore the principles discussed in Chapter Two. This discussion outlines the transition which took place during the course of the research from an interrogation of philosophical theories, and was reflected in the pattern of the choreographic research.

The choreographic practice that is derived from rather physical and experiential nature sometimes problematizes theories of existential philosophy formulated under the substance of knowledge and thinking. Therefore, my choreographic practice required a continuance of the compositional process, even after the dance work was created or within the performance itself, by applying any philosophical theories. Both of my dance works can be characterized as processes in action, rather than as works resulted from

action.

During the course of this thesis the two strands that are central to discussions concerning the intercultural virtual dancing subject have been addressed. One strand addresses the conventional knowledge of the 'actual' and 'virtual', in particular, it explores how the difference between the two can challenge the dominant perception of 'real' in relation to the dancing embodied subject. The other strand addresses their ontological status. The thesis has demonstrated that discussions concerning 'liveness' in relation to Performance and Media Studies (Fraleigh, 1996: Auslander, 2008: Friedberg, 2009: Inoko, 2011), have privileged issues that are relevant to the representation of the 'actual' dancing body. It has been argued that theoretical frameworks of 'liveness', outlined from phenomenology and ontology discussed by Merleau-Ponty and Heidegger, has been established as a means to discuss further in relation to dance phenomenology proposed by Fraleigh. Although the theories proposed by these authors accommodate the theory of 'liveness' at the level of the representation of the 'actual' dancing body, it has been suggested that they cannot address fully the nature, or mode of being, of 'liveness' that can be only experienced in three dimensions - through a live performance. These philosophical theories may fail to acknowledge the complexities inherent in the

dance performance. Auslander discusses that change and transformation are part of intentional logic of 'liveness'. His concept of 'now' views that 'liveness' is the experience of the present, 'now', therefore it could be also an experience of synchronous media of screen projections performed 'now' (Auslander, 2008). Indeed, the claim made in this thesis is that screen projections can be constituted as 'liveness' by the processes that generate the instantaneous nature of the 'present' and continuous experience. And this is also related to the interactive relationship of the audience as participants. Both Kiyo-hime and Five Elements required the participation of the audience in the performance space as a means of generating the nature of the 'present' between both dancers and audience.

Furthermore in the view of his concept of 'now', theories of 'liveness' in relation to the 'virtual' dancing body are examined through both ontology and epistemology, and constitute an own alternative framework for discussing the ontology of the 'virtual' dancing body. Friedberg's concept of 'virtual' space supports this, as 'virtual' is the presentation of simulacra or mimetic that have reference to the real. From Auslander and Friedberg's views, it has been claimed that the 'virtual' body can convey the sense of 'actual'. Inoko agrees with their views but from a Japanese perspective. Inoko's concept

of 'ultra-subjective space' developed from Japanese visual arts theory, Emaki, allows the 'virtual' dancing body to convey the sense of corporeality. Its initial role in the research was the interrogation of the claims made by Auslander, Friedberg, and Inoko that 'virtual' space can share the meaning and value of three dimensionality as a means to establish that 'actual' and 'virtual' bodies can share the same characteristic of 'liveness'. Although these claims have been argued theoretically (Auslander, 2008; Friedberg, 2009; Inoko, 2011), the adequacy of those theories to the artistic practice underlying spatio structures was interrogated through the development and presentation of my choreographic practice. First dance work Kiyo-hime challenges Dodd's clear distinction between the theatre performance and screen production (Dodds, 2001), by adapting theories of virtual space that Auslander, Friedberg and Inoko suggest. Firstly, the performance directives Kiyo-hime asked was that the choreographer designed the space that creates 'actual' and 'virtual' bodies share, which developed from both Japanese and Western visual art theories. Secondly, the choreographer transgressed the explicit boundaries set by Japanese and Western cultural differences in relation to the understanding of space by modifying the expressive parameters of the movement materials embodied with the dancers of their cultural background, and generated a new content of intercultural performance. Therefore, Kiyo-hime suggested that, if it is

reconceived as an intercultural performance in relation to spatio structures as well as articulated expressive concerns of the dancers, the work could support radically different cultural interpretations without losing their cultural values and characteristics. It extended the interrogation initiated in Kiyo-hime that addressed the extent to which original 'conditions of cultural identities' could be destabilised, yet the work still be considered as a culturally equal intercultural performance. This became a key question of the researcher which played in perceptions of the dance work's identity.

Theoretically, the first strand of choreographic research revealed that , although there is no doubt that the philosophical theory offers a useful framework for individuating my dance work, they cannot account for the particularity of intercultural performance on their own, and do not help me understand those works as equally and culturally exchanged works. Takahata points out that to challenge an intercultural performance theory within the territory of Western culture and knowledge, is the same as to be undermined by the context of Western dominated performance theories (Takahata, 2008). I have argued that, equally, to challenge a dance's mode of being as intercultural is to draw the line where different cultures can co-exist in the equal level not only as separate entities, but also as an integrated entity within the dance work. Kiyo-hime

categorically has a different mode of being from the Western dominated intercultural practice which flow from it, by seeking different principles of Japanese-Western cultural exchanged performance. This dance work is available to perception and bounded by space and time that both cultural representations were displayed and shared. Kiyo-hime is best characterized as a work not merely 'in process', but 'of process' of intercultural performance making.

Following on from this, the second strand of choreographic research explored another way of discussing philosophically for the mode of being that underpins the intercultural performance. Firstly, the pertinence to the term of intercultural performance within the context of Japanese culture and perspectives were investigated. Secondly, choreographic experimentations integrating with the technological investigation of Japanese-Western space was undertaken with respect to open-interpretation to the work (Chapter Five).

Five Elements investigated the design and creation process of interactional two and three-dimensional space, and potential integration in intercultural performance practice.

The dance work rejects an idea of different cultural perceptions as fixed, but regards them as dynamically changing over space and time- constantly influencing and interacting with each other.

The second strand of choreographic research was generated by the questions concerning the critique of theoretical identity to the Western intercultural performance which had been raised by Kiyo-hime. Kiyo-hime demonstrated the interactive space between two and three dimensions are becoming an intercultural space through designing such a space technically. They were, however, becoming the space in two distinctive senses. On the one hand, they were always in a process of cultural interaction in the performance, they were still continually revealed as a separate entity of cultural properties. Therefore, they were actually becoming intercultural in less degree. On the other hand, Kiyo-hime presented culturally equal exchange in a Cartesian dualism sense, inasmuch as the mind of the audience would drift into the Japanese virtual dimensions, abandoning their physical body that contains the embodiment of Western tradition of lifestyle (Chapter Four). Five Elements develops this theory further with depth, constructing a space that constituted a field of differential relations between different cultures that can give rise to multiplicity of radically different, transient, forms of expression, none of which counts as a more, or less, accurate rendering of the work than any other.

The philosophical tradition addressed in the second strand of choreographic research

accommodates Japanese thinking and way of life, for it privileges the fluidity and changeability of the identity over the notion of Western dominated intercultural performance theory, which are characteristic concepts of identity developed under the creation of Five Elements. This approach allows the researcher, both at a surface level and at a deeper level, to access her inner-self. Five Elements, the choreographic work generated during the second choreographic research, explores the adequacy of Japanese thinking in order to critically and equally engage with Western performance making. Five Elements served as an example for an investigation of the Japanese intercultural theory proposed by Japanese philosophical perspectives from Shinto and feminism. Furthermore, as an interactive two and three-dimensional dance work within the context of digital performance, it is becoming intercultural.

The technology as well as the theories helped a construction of space, discussed further by Inoko and Hansen from both Japanese and Western point of views. As an interactive two and three-dimensional space that co-exists as an alternative realm, the work is in a state of interaction of two different cultural worlds that are represented between the dancer and audience. The dancer instils a sense of belonging with the space, both in two and three dimensions- alternatively in Japan and the West. The 'virtual' dancers offer a

visual perspective that does not just display the three-dimensional content but rather shapes the experience the same way as a person's perspective can shape one's experience of the real world. As a technologically embodied dancer moves through the physical space, her presence is imposed in two different realms, and cultural worlds, which comes together and forms a hybrid world. The resultant collaboration is not only dependent on the technological interfaces between the two realms but rather on their fluid inter-connected existence. Both worlds need to exist on their own with the dancer acting as a connecting link between the two. It is my belief that future investigation should concentrate more on looking for interaction qualities and meanings in the aesthetic properties of inter-spaces that can only spawn into existence through a dancer's input.

By virtue of the emphasis on the compositional process, autobiographical theories serve as a particularly valuable framework for discussion of matters concerning the identity of the work. It has been argued in this thesis that Five Elements is a theory of cultural identities that accommodates progressive nature of the researcher as a dance artist and choreographer. It acknowledges and accommodates the complexities underpinning different cultural embodiments in its initial Western axioms, and does not die from the

increasing complexity which is generated as the theoretical framework. The dance work is sited in the fluctuating relations that occur between the theories and identifications of intercultural performance practice, which is in the complex, transformative, 'space in between'. The thinking in the work, and the thinking of the work lie in this ambiguous zone 'between' the cultures from which it is composed. The complexity of the relations between cultures in Five Elements is articulated through the passage between technological interaction of different dimensional spaces and choreographical interaction of movements.

For these reasons, my argument is that the identity of this work, in spite of the continuity of some of its findings from Kiyo-hime, cannot be accessed through its visible properties. It can only be accessed through consistent embodiment and composition. Five Elements is constituted by the stabilizing interactions that continually take place between different cultures through the application of the process to the creation of the performance itself. It comprises the constantly shifting processes of interaction that can obtain between the multiplicity of Japanese and Western theoretical approach to the performance making, and through which, the work is composed.

In conclusion, in this thesis, the intercultural virtual dancing subject is revealed as a double stranded 'becoming', both as an embodiment between two and three-dimensional worlds, and as an actualized intercultural event, that is even in the process of becoming, but which never belongs to any cultural background stronger than the other. In the light of the consideration gathered so far, it can be stated that the model of performance making proposed in this research could contribute to a formulation of the template to change views on notions of current intercultural practice. I proposed, as a resulting research outcomes, a methodology of equal exchange and authentic representation between different cultural preferences to create evolving, self-contained worlds with their own intelligence which allow a technologically embedded dancer to form a presence, navigate and interact with them.

In the light of this, the choreographic research presented in this thesis also opens avenues for further research. The second strand of choreographic research in particular represents an early incursion into the nascent realm of intercultural performance practice. Research in this field may be in its infancy, however further choreographic investigations into this form of intercultural performance could emerge directly from the research conducted for this thesis. These include further research into the dialogue

between performance and immersive interactive installations developed in the context of visual arts practice. Whilst Five Elements went some way towards developing a choreographic approach to the dialogue between interactive space and performance in relation to intercultural performance.

Further choreographic research into the development of interactive immersive installations which are generated simultaneously as digital performance and as sites for intercultural performance might advance our understanding of potentially performative aspects of the intercultural performance theory. Current research in the field may still indicate that these issues are still negotiated from the Western performance practices (Schechner, 2006).

As has been seen, this thesis has located its discussion concerning the intercultural virtual dancing subject in two domains. On the one hand, it has invoked theories that focus on the representation of 'actual' and 'virtual' dancing bodies, and thus located it in the context of philosophical discussions concerning the two and three-dimensional spaces developed from both Japanese and Western visual art theories. On the other hand, it has located it in an active dialogue between theory and practice. These

strategies have each in their own way directed and advanced the debate concerning the 'actual' and 'virtual' bodies and have ameliorated the challenge with respect to the ontological status of intercultural performance. Furthermore, several avenues of research in both the theory and practice of both Japanese and Western preferences have emerged from the research, all of which offer a means of deepening our understanding of the nature of intercultural performance.

Appendices (text and visual sources)

Appendix 1 : Emaki



Genji Monogatari Emaki – Twelfth Century

A famous illustrated hand scroll of the Japanese romance literature classic The Tale of Genji. It consists twenty scrolls with 450 feet long, however approx. fifteen percent of original scrolls has survived till today.



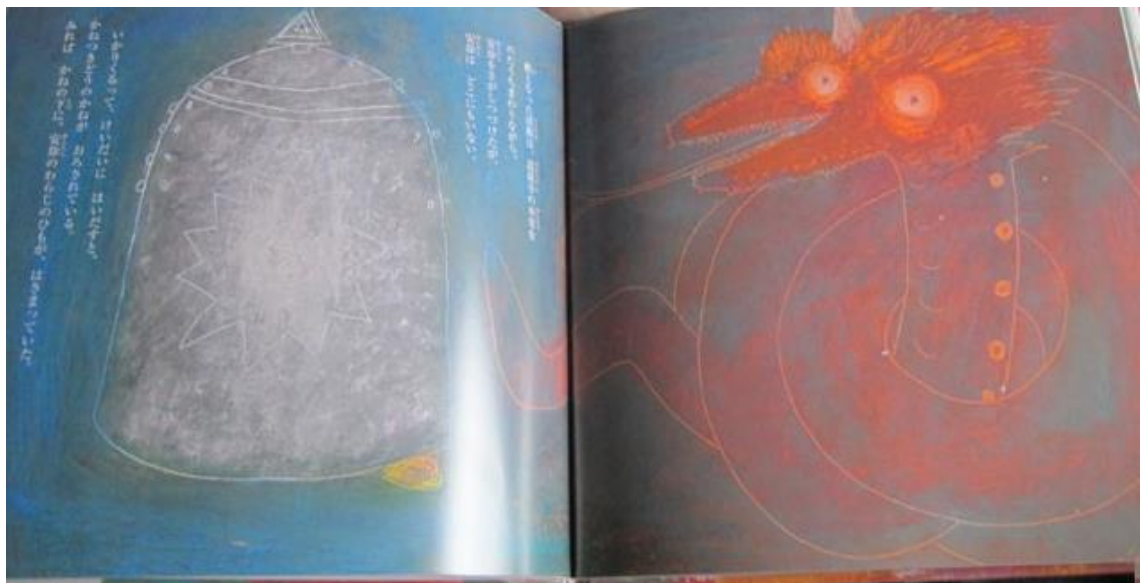
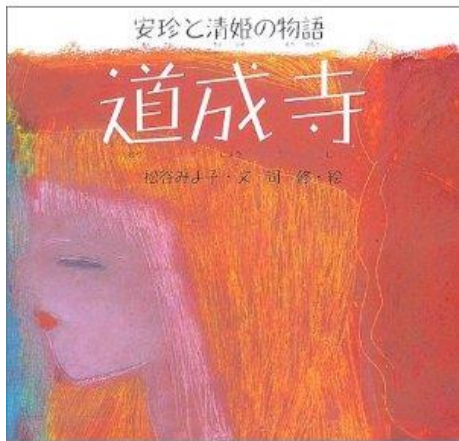
(甲巻 部分) 左に倒れた蛙を描き、右に下手人の猿を追う蛙と兎を描く。

Chojujinbutsugiga (Animal-person Caricatures) - Twelfth- Thirteenth Century

It consists of four scrolls (each has approximate ten- twelve meter width), which displaying the animals playing like humans.

Appendix 2: Visual images from The story of Anchin and Kiyohime Doji-ji(2004)

Author: Miyoko Matsutani, Picture drawings by Osamu Tsukasa



The scene where Kiyohime turns into the dragon, and tries to kill Anchin hiding inside the shrine bell

Appendix 3: Shiki-no-Uta (四季の詩) Lyrics

四季の詩 (Shiki-no-Uta)

1. 春を愛する人は 心清き人
すみれの 花のような
僕の友だち
The person who loves the spring has cleanness human heart
Like flower of the violet
She is my friend

2. 夏を愛する人は 心強き人
岩をくだく 波のような
僕の父親
The person who loves summer has a solid and strong heart
Like the wave breaking up rock
He is my father

3. 秋を愛する人は 心深き人
愛を語る ハイネのような
僕の恋人
The person who loves autumn has a deep human heart
Such as Heine to talk about love
She is my lover

4. 冬を愛する人は 心広き人
根雪をとかす 大地のような
僕の母親
The person who loves the winter has an open and warm heart
Like the earth combing continuous snow cover
She is my mother

5. 春夏秋冬愛して 僕らは生きている
太陽の光浴びて 明日の世界へ
We are living to love our seasons
To the world of tomorrow bathed in the light of the sun

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