

Imaging the In-between:
training becomes performance in
Body Weather practice in Australia



Peter Snow

Doctor of Philosophy

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The University of Sydney

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of the requirements for the degree of
Doctor of Philosophy

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Abstract

Study of bodies, or embodiment, is one of the most important contemporary issues in Performance Studies, Anthropology, Cultural Studies, and Philosophy, and performance practice is a particularly apposite site in which to undertake an investigation of the social, discursive, and material processes of bodies, and therefore of embodiment. In this thesis I consider the implications of the training / performance practice, Body Weather, in Australia, for theorising embodiment in performance practice as networks of intercorporeal relations, or intercorporeality, and creative authority as an imaging of the in-between.

Body Weather practitioners enshrine living experiences of their bodies as material for heightened daily living and for performance, which material they are able to generate and realise performatively by means of their training. This account of Body Weather training is drawn from my practical experience of the work over ten years, particularly in various locations in Australia, such as at Lake Mungo in the New South Wales outback, and Alice Springs in the Central Australian desert, but also in Europe and in Japan.

In the introductory chapter, I consider the process of researching a contemporary performance practice. I argue that only extensive and intensive participation in a practice can provide the requisite grounding for a detailed analysis, especially concerning creative authority. I argue for a phenomenological approach grounded in describing the experiences of 'living-bodies-in-many-worlds'. This ontological position and methodological strategy, which I characterise as an empirical phenomenology, draws especially on the work of Merleau-Ponty, but also on ideas of 'process', 'change', and 'becoming' from Whitehead's 'philosophy of organism'.

In Chapter Two, I introduce the social, discursive, and material contexts of Body Weather training in Australia, with continuing reference to its Japanese shadow. I consider the Body Weather programme of daily life/ training/ performance, and discuss a number of relations, such as between body and mind, which I discern to be at stake and at play in the practice. I develop a conception of body and of weather, in which bodies and the world, as weather, are seen as interpenetrable, resonating with one another in a dance of infinite difference and endless change.

In Chapters Three to Five, which form the body of the thesis, I describe and analyse the three daily sessions of Body Weather training. In Chapter Three, I outline 'MB', a two-hour regime of demanding, moving exercises practised as a group. I propose that this part of the training is a deliberate strategy to renegotiate, threaten and even undermine boundaries, between minds and bodies, between parts of bodies, and between bodies and other bodies. In Chapter Four, I look at the second training session, 'Manipulations', a set of seven intensive massage manipulations carried out in pairs. I argue that through the manipulations, bodies are rendered open and receptive to the multiple influences of other bodies, as weather, and thus become capable of embodying an infinite number of changing relations.

In the fifth chapter, I consider a range of body improvisations from the third training session, in particular 'omni-central imaging', and argue that this is what embodiment is grounded on for these practitioners. I propose that this process of corporeal imaging, explicated as imagining and enacting multiple sets of changing intensities, is a key example of creative authority for Body Weather practitioners. In the epilogue, 'lines of flight – butoh to p4', I discuss a range of performance projects that I have been involved in over the duration of this investigation, each of which bears a number of performative relations to Body Weather practice as I have outlined it.

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Abbreviations

The following abbreviations are used in the thesis.

WD Work diary. Compiled during workshops in Japan and Australia, 1991-2001.

Hakushu Hakushu, Japan, the village where Min Tanaka and Mai Juku lived, trained and sometimes performed, and where the annual training workshop for invited practitioners takes place.

Mungo Lake Mungo, in the far west of New South Wales, where two long Body Weather workshops and performance projects took place in 1991 and 1992.

Alice Hamilton Downs, northwest of Alice Springs, where three extended Body Weather workshops took place as part of the *Triple Alice* project in 1999, 2000 and 2001.

Mel Melbourne, where the 1988 Body Weather workshop took place at Dancehouse in Carlton.

Syd Sydney, where the 1991 Body Weather workshop took place in the Sydney Dance Company Studios at the Wharf.

dQ Tess de Quincey in brochures, and in workshop in Sydney, Melbourne, Lake Mungo, and Hamilton Downs, Australia, 1991-2001.

MT Min Tanaka in articles and in workshop in Hakushu, Japan, 1991.

vdV Frank van de Ven in personal communication

Note

For names of Japanese practitioners and scholars, I cite given name first and family name second: e.g. Tatsumi Hijikata, Kazuo Ohno, Makazumi Kitazawa.

Preface:

a personal trajectory

In the late nineteen eighties, while working as a performance practitioner in Sydney, I collaborated with three performers and a musician, and made a new work called *A Story in Exile*.ⁱ I was intrigued at the time with a couple of ideas I had encountered when reading about a text on Nietzsche, namely, eternal recurrence and amor fati.ⁱⁱ The latter idea was puzzling but seemed to refer to a desire to love one's destiny, a kind of call to embrace one's fate. The former concept was even more mysterious; it appeared to intimate that our experiences revisit us continually. Both of the ideas were highly appealing.

In fact, on the day I read a review of Nehamas's text in the London Review of Books, I also went to the local bookshop in Sydney, Gleebooks, and purchased Milan Kundera's *The Unbearable Lightness of Being*. On opening it, I read in the first paragraph a description of the concept of 'eternal recurrence'. That night, I went to see Tarkovksy's *Sacrifice* at the Chauvel Cinema in Paddington, and the opening image was of an old man walking through a forest of trees talking to a young boy, about, you guessed it, 'eternal recurrence'. Such recurrences of eternal recurrence seemed not only serendipitous, they seemed to be an example of the very experience itself. This intersection of reflective and performance concepts had started to happen to me quite frequently by the time I embarked on making *A Story in Exile*.

I had wanted to make a work intersecting several experiences of exile: that of a young man who has never known his father, but imagines him continually and then meets him for the first time; that of a young Russian actress who had been in a production of Chekov's *Three Sisters* in Moscow as Irena (who herself talks about being in exile from Moscow) but is now rehearsing Irena in an English production in Australia and is continually drawn to remember the text in Russian; and that of a man who does not and cannot talk, but discovers the world he is in as if for the first time, only to encounter a series of habitual actions which appear to be remembered in his body. These three performance narratives of exile were to be counter-pointed with another 'narrative', a musical score of 'home'.

At the time, rather than 'performance narrative', I used the term 'line of image /action', and I

should say that each of these lines was developed, with the appropriate performer, independently of the others. Each was about 30 minutes. Two contained spoken text and physical actions, one consisted in physical actions only, and one was a musical score. On a chosen day, late in the process, we let the four lines run together allowing associations to happen by chance. The performers were asked to perform their lines, to be sensitive to each other, but to continue their trajectory just as it had been developed. The overlapping sequence that emerged became the performance score. This performance making methodology has endured in my practice.ⁱⁱⁱ Later I discovered that it is a common performance making methodology of Body Weather practitioners. But let me revisit for a moment *A Story in Exile*.

One of the performative lines in *Exile* was of an isolated man, in a white cloth ...

complete with shaved head, bare feet, white make-up and minimal costume,

[he] created a series of highly contorted, physicalised images throughout the space.

These images were grotesque, erotic, nihilistic, humorous and raw. They were physically demanding and in many cases emotionally disturbing. ... he moved alternately very, very slowly or startlingly quickly; his body at times seemed dislocated, as though several parts were moving independently; many movements were repeated ... at different tempos; and his use of objects was curious, playful, as if he had no idea of their function or purpose.

Overall, one had the impression that this was a primitive creature who felt more at home close to the ground.^{iv}

A dancer colleague, recently returned from further training in the States, remarked to us after the show, "Oh you guys must have studied butoh". I am ashamed to say that in a moment of post-performance euphoria I replied, "butoh who?" But my interest was sparked.

Shortly after this project, I went to see the Japanese butoh company, Sankai Juku, in a performance at the Seymour Centre in Sydney, and I was completely spellbound. In fact more than that, it was as if I had entered another state. My breathing was altered: my bodily rhythms seemed profoundly disturbed. I was unable to talk to a colleague who approached me after the performance, and when I left the theatre I was in such a state of heightened awareness I could hear the snapping of twigs on trees across the road.^v It might seem somewhat embarrassing to make these claims, especially in a context which calls for reflective and therefore perhaps more distanced analysis. But it is simply a fact that these kinds of intensely vivid experiences have been, to me, the sine qua non of my engagement in performance over the past twenty years, and to deny or skirt them is to miss the heart of the matter. The crux. What it is that draws most

people to performance in the first place, namely that we can share in the embodied intensity of certain kinds of living experiences.^{vi}

Some time later, in 1991, I saw a workshop advertised at the Wharf Studio, in Sydney, into the performance practice Body Weather. I think there was a remark on the flyer linking the practice to butoh, I forget now, but I enrolled immediately, turned up a couple of days later not knowing what to expect, and the rest ... well I was hooked. Here was a body practice that was rigorous, demanding, detailed and incisive, opening up a realm of intensity and the unknown, a world of darkness and of light. Practitioners will be familiar with this intuitive process of following their nose until something enticing and exciting is uncovered. At the conclusion of the workshop several members of the group were discussing with the leader, Tess de Quincey, a project to be held later that year at Lake Mungo in the Australian Outback. I was asked to join, I accepted immediately, and two months later I left my family in Sydney for a workshop in the desert. Returning to Sydney I applied, on the advice of Tess, to go straight to Body Weather Farm in Hakushu, Japan, to the international workshop which is held yearly by Min Tanaka, the founder of Body Weather. My proposal was accepted and in August, I was there.

This happened just before, and during, my first year as a graduate student at the Centre for Performance Studies in the University of Sydney. So an investigation into Body Weather seemed to present itself as the topic for my dissertation. I had returned to University, thirteen years after completing undergraduate studies in medicine, philosophy and psychology, with the purpose of investigating the question, what underpins performance? Such an admittedly grandiloquent aim was prompted largely by my having worked as a practitioner since I had graduated, and having done so as an apprentice rather than as a graduate from a theatre training school. Theoretical issues, such as those I had grappled with in *Exile*, were emerging as critical to continuing my practice. In returning to an academic environment in pursuit of these ideas, I suppose I was following my nose again.

In fact, I was drawn to CPS rather than to a Theatre Studies department for its wider intellectual aspirations, which I hoped would open up, among other things, an investigation into performance and its contexts, rather than simply into theatre.^{vii} I was not disappointed. At the Centre I encountered studies in Anthropology, Critical Theory, Performance Theory, and Semiotics. I also took courses in Continental Philosophy, and read Spinoza, Deleuze, Derrida, Irigaray, and Foucault, among others. My previous studies in Philosophy had been in British analytical

philosophy, so an opportunity to branch out and read Nietzsche, Heidegger, and Merleau-Ponty, which I did mostly on my own, was very welcome. I was also pleased to be able to re-read Whitehead. Here were tools to explore and to interrogate the contexts, the grounds, the processes, the discourses, but most importantly, the details of performance practice.

But what stood out immediately was that everywhere there was a fascination with body and with embodiment. Body was *the* domain. From feminist philosophers, to phenomenologists, to anthropologists, to everyone it seemed; body, an apparently once forgotten domain in the academy, had been re-valorised and become the subject, and object, of nearly every conceivable kind of analysis. There was this body, that body, and nearly every other kind of body as well: absent bodies, surpassing bodies, zonal bodies, even the 'electric-grid' body.^{viii} Any adjective would do it seemed. Now there are volatile bodies, imaginary bodies, explicit bodies, dim and dazzling bodies.^{ix} I am not suggesting that this plurality is unimportant. It was, and still is, extremely valuable as a re-mapping of lost terrain and a marking out of newer horizons. In particular, it signals a continuing interest in the wider agenda of investigating the relations between what Descartes divided as body and mind, which is of key importance to a discussion of embodied performance practice.

To someone coming from practice like myself, it was abundantly clear that in the practice of performance, body had never been forgotten. It is, and has always been, a primary site for investigation. Perhaps *the* primary site. Practitioners work pre-eminently with their bodies, and performance is almost inconceivable without the living bodies of performers and spectators. In an ontology of performance, the living presence of bodies would seem indispensable. Indeed one of the reasons for the many attacks on theatre performance over the years is precisely for its emphasis on, and foregrounding of, carnality. Plato's fear of the socially subversive possibilities of audiences who might notice that it was possible to act other than who they were, is not only a critique of the possibility of mimesis, but an acknowledgement (and a distrust) of intercorporeal exchanges between actors, and between actors and spectators (Hilton 1987:2).

Looking back now, I can see that the topic for my dissertation did not simply present itself. If I look critically at the thirteen preceding years of theatre and performance practice, there is a clear trajectory linking certain projects and their modes of inquiry, with a recurring interest in what performance is, and what it is for. As I see it, this process of becoming, or 'line of flight', to use a Deleuzian metaphor, traces several intertwined spirals.^x It follows an inquiry into the limits of

performance (e.g. into how to go further). It tracks an inquiry into the between of performance (e.g. into how the sacred intersects with the dark and how the everyday relates to the ineffable). And it traces an investigation into the details of performance (e.g. into what is going on within performances at the micro-level). This process has been, and continues to be, a journey into what I have called the 'behind, between, and beyond' of performance.^{xi}

This multivalent trajectory inevitably led to a focus on bodies and their capacities: their capacity for sustaining intense sensations, for undergoing transformation, for enduring pain to go to new limits, for becoming other, and so on. These were capacities familiar to me from my work in theatre. Though I had worked a lot with dance companies and with experimental performances, I had come largely from a background in Voice and Text, and had usually been employed as an actor, writer, or director of text-based material. With *Body Weather* I discovered a practice explicitly concerned with body and its environs. Such an inquiry not only offered a deep source for further practical investigation and knowledge, but it was clear that to theorise these processes would be a venture very much in keeping with current interests. Rather than write on something I already knew a little about, such as acting, directing, dramaturgy or even theatre making, I decided to inquire into this new and fascinating performance practice. In particular, to find out how these practitioners worked with their bodies to generate performative material. In other words, I would investigate embodiment and creative authority in the practice of *Body Weather*.

In one sense, this inquiry into embodiment and creative authority refines my initial interest in what underpins performance. In another sense, it claims the processes of practitioners as ontologically and epistemologically, and thus phenomenologically, critical for an investigation into performance. I am not unhappy with this claim (as I trust the thesis will demonstrate). I should say, though, that I am not so happy with the term 'creative authority'. 'Authority' smacks of ownership and of power, and I find both concepts very problematic when applied to performance practice, and especially to *Body Weather*. But given there is little else to choose from to describe the processes by which a practitioner comes to embody performance material at a detailed level, for the time being I will continue to use the phrase. There is a wider resonance of 'creative authority', however, that is relevant and appealing, and that is one which invites a consideration of training. One of the main reasons that practitioners train is to learn how to use their bodies to give birth to new kinds of performance material. As it happens, *Body Weather* practice is largely a methodology of training. As someone who has spent large amounts of time over the past twenty years as a teacher of practitioners, in both professional and academic

contexts, I have an abiding interest in the pedagogy of performance practice; another set of recurrences to embrace.

This thesis, therefore, documents the processes of an explicit investigation into a performance practice over the past ten years, but it is informed by a multifarious process of researching performance for over twenty years. I would like to acknowledge all the practitioners I have worked with on these projects. I am in awe of practitioners, especially when they are really firing, and I am deeply grateful for being able to work closely with so many fine artists. There are too many to name individually but I hope they will accept a general thanks. Those few I have chosen to name have had an enduring relationship in practice with me over many years: Peter Fraser, Christopher Snow, Frank van de Ven, Mark Hudson, Marta Kiez-Gubala, Chris Murphy, Graham Jones, Jepke Goudsmit, Brendan O'Connell, Josef Stejskal and Russell Emerson. To all my Body Weather colleagues from Japan, Australia and the Netherlands, but especially those from Mungo – Russell, Leah, Phil, Nikki, Peter, Heike, Stuart, Lynne, Claire – and from Alice – Tina, Victoria – my heartfelt thanks for your guts, your work, and your friendship.

My sincere thanks are due to Min Tanaka for hosting me at his Body Weather workshop and for providing a source of deep fascination for my study. I would also like to thank Frank van de Ven for his conversations on Body Weather and his feedback on my written work, and I wish to confess my delight at our continuing performance collaborations. But most of all I want to thank Tess de Quincey, not only for all those discussions, but also for her friendship and for our work together; I would like to acknowledge my profound admiration and respect for her persistent inquiry, her daring, and her artistic integrity.

I would especially like to thank my supervisor, Dr Lowell Lewis, for his rigour and his patience, and for introducing me to a way of thinking about embodiment that has remained inspiring. I also thank Prof. Gay McAuley for her guidance and for being another touchstone to me for research into performance. Thanks to Stuart Grant for discussions on intercorporeality. Thanks, too, to my colleagues at the Centre for Drama and Theatre Studies at Monash University for their support over the past six years.

This thesis is dedicated to my family, and in particular to the memory of my late mother, Ailsa Snow.

I

Introduction: embodiment and creative authority in a performance practice

*Now I am ready to tell how bodies are changed
Into different bodies*

Tales from Ovid, Ted Hughes (1997:3)

*A transformative becoming is the almost elegaic
function of performance theory and writing,
if not of performance itself*

Ends of Performance, Phelan (1998:11).

In 1992, near the beginning of my ten-year association with Body Weather practice, I was involved in the second part of a highly challenging and rather daring performance project, called *Square of Infinity*, which took place in and around Lake Mungo in the Australian Outback.

About 2 weeks into the project we had to move out of our lodgings at Lake Mungo and ended up camping on a farm near Balranald, a small town nearby. This was a farm that had been returned to an aboriginal family who were descendants of the traditional tribal owners ...

One day, we were sent out after breakfast, with only a banana, on what was called a 'personal journey', to 'collect material' and return at 3pm for a showing. ... collecting material is hard to spell out exactly, but it consists in noting particular responses in your body to the found environment and sometimes in embodying images of what is observed ... these are then 'recreated' at a subsequent time and shown to the group, for observation, feedback and discussion. The next day, after training in the morning, we worked as a group collecting material and presenting images of 'birds'. On the third day, similarly, but this time we worked in pairs and presented images of 'weather'.

Late on the third afternoon we were told there was to be a performance that evening for the family of the farm and their relatives and any of the local Aboriginal community who wished to come. We were told to choose weather, birds or journey.

Come evening we were all gathered in the large shed; there was agricultural machinery, a combine harvester, old motorbikes, a car, tools, all the paraphernalia you'd expect to see in a farm shed. It had corrugated iron roof and walls and a dusty dirt floor. Slowly the locals drifted in, a Country and Western tape was playing, lamb chops and potatoes were cooking on an improvised barbecue – the fire in the rim of an old tractor wheel – 'til maybe 25 people of all ages (kids, adults, old people) were milling around. The aboriginal elder, Alice Kelly, had arrived and was seated 'in state' on an old car seat, along with our 'elder', the video artist Joan Brassell, who was accompanying us ...

The whisper goes around amongst the performers, start when the drumming starts, keep going 'til it stops – we had no idea how long that would be. Tess tells us quietly and individually where we should be – birds will move down this line, weather over there behind the fire, journeys in the open area alongside one wall ... we saunter into our areas, choose a position, take off our coats – we're dressed as we usually are, layers and layers of old tatty workshop clothes – the van is turned around, its lights providing a beam of thin light, the drum tape starts and we're off ... we move, each in his/ her own time ... not to the music, but alongside it ... we burn ... Half an hour later, exhausted, we stop ...

(WD, Mungo 92)^{xii}

This thesis is an investigation into the performance training Body Weather, particularly as it is practised in Australia. Emerging in Japan in the late sixties, Body Weather derives from the work of butoh dancer and choreographer Min Tanaka. In Australia it is associated primarily with the work of dancer and performance maker Tess de Quincey, who introduced the practice here in 1988. Body Weather training is now practised throughout the world, in accordance with one of its early tenets (see below). There are bases in the Netherlands, USA, France, Spain, and Scandinavia, as well as in Japan and Australia. Although the focus of the thesis is on the practice in Australia, there are numerous references to other contexts, especially Japan.

Utilising a phenomenological approach, the thesis starts from, and uses as a basis for theoretical reflection, the detailed experiences of the living bodies of Body Weather practitioners in the

specific worlds in which they practice, though it is acknowledged that descriptions of these experiences are already partly discursively constructed. After Chapter Two, which discusses the social, material and discursive contexts of Body Weather practice, Chapters Three, Four, and Five detail comprehensively the three sections of Body Weather training. There are precise descriptions of the exercises of the daily training, points regarding transmission of the practice, and analytical sections that theorise bodies as they are configured in this practice.

By focussing on bodily experiences the thesis is an inquiry into embodiment in performance practice. I ask how Body Weather practitioners conceive body, and body's relation to place, and propose that embodiment for these practitioners is best seen as consisting in networks of intercorporeal relations. Relations between bodies, between parts of bodies, between bodies and selves, between individuals and the group, between bodies and worlds, and more, are all investigated as instances of the multifarious relations between bodies and weather. In a wider sense the thesis touches on theories of body and their relationships to performance; it should be, for example, that this account of embodiment is generalisable to other performance practices.

The thesis is also an inquiry into creative authority. In Chapters Three to Five, I consider in detail the methodologies and processes by which Body Weather practitioners train in order to access and embody performative material at a micro- or sub-individual level. I show how this material is utilised in making improvised performances in a variety of settings. I propose that for Body Weather practitioners, and perhaps for other practitioners as well, creative authority consists in an imaging of the in-between, a concept whose elaboration is a main theme of this work.

But before I embark on a detailed discussion of Body Weather practice I would like to set up the investigation. In this introductory chapter, therefore, I address three issues, the first being, what is involved in researching a performance practice such as Body Weather. I suggest that such a process typically utilises a range of methodologies, from close readings, to fieldwork placements, to experimental performance investigations. I propose that, for me, such research must deal seriously with the writings of practitioners and with the materiality of the practice under scrutiny. I argue, therefore, that what is demanded is extensive and intensive participation in the practice, particularly if one is to come to grips with the detailed micro-processes of the work, which operate in and between the bodies of the practitioners.^{xiii}

Secondly, I consider embodiment and creative authority as they pertain to performance practice. I

reflect briefly on some contemporary studies of embodiment, and discuss what is needed for an account of embodiment in performance. For me, this is a consideration at all levels, discursive, social, and material. In relation to the latter, I argue that we need to consider both the macro-processes of bodies, and selves, and, especially, the detailed micro-processes of sub-individual sensations, which I call ‘intensities’. I then discuss several accounts of ‘body’ in performance that have been influential in twentieth century performance practice, and show that they are typically grounded in what I call ‘atomistic’ and ‘anatomistic’ models of body. I go on to propose an alternative theoretical position on embodiment and creative authority in performance practice, namely that embodiment be considered to consist in what I call networks of intercorporeal relations, or intercorporeality, and that creative authority be seen as what I call an imaging of in-betweenness. I also propose a methodology to investigate body according to this perspective, which I call an empirical phenomenology.^{xiv}

At the end of this introductory chapter, I offer short summaries of the succeeding chapters of the thesis, which describe in detail the social, material, and discursive realms of Body Weather as a performance training practice and theorise the processes of embodiment and creative authority of Body Weather practitioners.

1. Researching a performance practice

Researching performance is a complicated business; and I mean ‘complicated’ in its early sense of many interwoven strands. This is partly because performance itself is a complex phenomenon. It has been argued that performance is a healing, ensuring the continued health of a society, and that it is a means by which a culture overcomes death (Fischer-Lichte 1992). Performance has been referred to as twice behaved behaviour (Schechner 1988), as liminal process (Turner 1986), and as embodied social practice (Threadgold 1997). For Peggy Phelan, performance is a cure (Phelan 1988), while for Herbert Blau, performance is a psycho-analytic yearning for wholeness; the split between performer and spectator, and consequent longing for reunification, replicates the gap and attendant desire between emerging subject and mirror image (Blau 1990). The ideas are so diverse, I could transpose Henri Schoenmakers’ comment on theatre, and say that performance is whatever people choose to call performance (1990).

Nevertheless, whatever theoretical formulation is adopted, it is clear that performance is also a material event that takes place live, in an agreed place, at an agreed time, with at its core the

multifarious relations between the living bodies of performers and spectators (Carlson 1996). Performance, then, is both a social process and an object of knowledge. It is something to partake in and something to think about and reflect on; a set of practices and a theoretical paradigm (Pavis 1992). Theoretical paradigms emerge from practice and also constrain and influence practice, but, to me, practice is primary (see also Minchinton 1996, Wolford 1996).

As an event, performance is a constellation of many living processes. Although the kernel is the live relationship between performers and spectators, this is constrained by many other artistic practices – such as those of performance makers and others, in processes such as research, training, rehearsal, and developing work – and also by the habits and expectations of spectators (Bennett 1990). Performance is a complex social phenomenon, one that deserves careful study. It is also a key mode of cultural representation (Birringer 1998).

I would argue that performance processes actually perform culture, not only the cultures of the contemporary spectators, but also those of all the makers of a performance work. These enactments of local, regional, national and even international cultures do many things. They hold cultures up to scrutiny, they admonish them, reflect them, celebrate them, confirm them, transform them, and, most significantly, they create them. To me, performance is a central means by which cultures actually bring themselves into being. Performance, in its liveness, its ephemerality, and its power to transform, is thus a key way in which cultures acknowledge, negotiate and embody their propensity for living and dying every moment.^{xv}

As I have just noted, conjectures about what performance is often spill over into speculations about what performance is for and, therefore, how it should be carried out. Ontological issues appear to have ethical and political corollaries when considering performance (Auslander 1997, Phelan 1993). If cultures continually live and die, along with their embodiments in performance, so practitioners who are mindful of this transience will work accordingly, knowing that their work is as strong as the moment it is created, and as fleeting as the moment it passes. Thoughts such as these have influenced profoundly the research and writing of this thesis.

But researching performance is not only complicated because performance is complex, it is also complicated because there is no clearly agreed regime, or methodology, for investigating performance. Perhaps this is as needs must. If performance is both a theoretical paradigm and a set of practices, then maybe so is researching performance. It seems to me, however, that one can

only research performance as a paradigm if one also considers it as a practice. What does performance research involve, on this view? Or to put the question more specifically in relation to this inquiry into Body Weather training, what is it to engage in researching a performance *practice*? I would like to propose several possible responses to this question, and thereby lay out some of the methodological and theoretical grounds for the researching and writing of this thesis. But before I do so, some general remarks.

There appear to be at least three kinds of research investigation into performance practice. The research may consist in empirical investigations into the practices of others, generating data that may then form the basis for theoretical reflection. This is relatively common (e.g. Kurihara 1996). Occasionally, the research may involve empirical investigations into the researcher's own practice (e.g. Love 1995). In both cases the researcher observes, notes and reflects on the details, the aesthetic, and the contexts of the practice. Sometimes there is overlap between these two investigations and one must be as clear as possible about the boundaries, though that is often difficult (e.g. see Laage 1993). Thirdly, researching a performance practice may consist in experimental performance investigations on the part of the researcher. These experimental investigations are subtly but importantly different from investigations into the researcher's own practice. I see them as the making of performances in relatively controlled conditions, utilising a number of explicitly chosen parameters, usually with the purpose of discovering how variation in these parameters impacts on the performance material (e.g. see Wolford 1996).

It could be that all performance making is a research investigation, and any continuing practice is also research into that practice. In fact, I contend that serious practitioners carry out both these kinds of research continually. Some would argue that investigations by practitioners for the purposes of creating performance work are different to those by theorists or practitioner-theorists for the purposes of finding out how certain processes operate, but such a distinction is hard to sustain. Both involve manipulating the processes of performance and both issue in performances. Even if it is suggested that researching a performance practice in an academic context carries with it certain constraints that would mark it out, it is still the case that such an activity is indelibly inflected with practice.

Of course, if a researcher is carrying out all three investigations, (into the practice of others, into their own practice, and by means of specific experiments), which is not uncommon, then each of the three inquiries will be shaped and informed by the others (see Snow 2002). The multiple

relations between these investigations then become an important theoretical consideration. That is, each research activity is also a practice, in that each is an embodied activity in a specific social, historical context, and each has its own methodologies and outcomes. Now, to investigate these practices and the relations between them is to disclose, among other things, networks of connections between these embodied activities, which I choose to call intercorporeal relations. Networks of intercorporeal relations abound in researching performance, as they do in all areas of performance practice. This proposition is one of the key assertions of this thesis, and forms the basis for one of the central arguments.

i. writing

I would say, first of all, that researching a performance practice will involve writing, in particular writing about the materiality of the practice. At one level, this is an obvious claim; the provisional conclusions of research are disseminated partly by writing. But there is a more important assertion; namely, that writing theoretically about a performance practice is inadequate, perhaps even impossible, without being prepared to engage the corporeality of the practice. For someone to write about the practice I would assume, at the very least, experience and proficiency in watching and participating in actual performance processes. I would expect a researcher to be able to notice the details, the subtleties, the nuances, as well as the overall dynamics, forces and contexts of the processes of the performance practice in question. Perhaps this is so the details can be recorded, and the processes situated, described, analysed and interpreted; perhaps it is so that a more general theorising of performance as a paradigm can be advanced (Snow 2002, Wolford 1996). Whatever the reason, for a theorist to write about performance without dealing with the corporeal details of what it is to practise seems as nonsensical to me as writing about the practice of medicine without engaging with the experiences of feeling sick and being ill.

Furthermore, the relation of writing about a practice to the act of practising is important precisely because to write a practice is to translate bodily experiences; it is to articulate in words the experiences of living bodies. This is not such an easy task. In this thesis I move between work diary entries, detailed descriptions, theoretical reflections and elaborated arguments in an attempt to do justice to the methodological problem of transposition from one mode of researching performance to another. Lisa Wolford has an insightful formulation of this multiple vocality. She claims that in her research of Grotowski's Objective Drama, which involved extensive observation and participation, she was led to "write, speak and conceptualize in many voices -

artisanal, confessional, analytic” (1996: xx). Mindful of this, I would now like to tease out the issue of writing in more detail, and make six related points concerning the practice of writing on, or about, performance.

i. Writing about performance is not the same as practising performance, though the relative importance of each is an open-ended question. I have heard it said that writing about performance typically betrays a kind of neurosis or nervousness that the writing won't be nearly as important or efficacious as the material acts of performance. And that researchers are thereby asking what are we doing all this research / writing stuff for anyway? In *The Ends of Performance*, performance theorist Peggy Phelan asserts that

[t]o yoke writing to the belated summary of the event that has passed restricts both the potential future uses of the writing and the ineluctable desire to be lost for which many live events live. (Phelan 1998:1-2)

These claims can be interpreted as a petition for writing about performance to have a life independent of the material act of performance, and it is well to bear in mind Phelan's warning about tying writing to performance too closely. But both statements also betray a defensive position, as if writing needs to be justified in the face of the clearly more important performance event. To me, writing about performance necessarily presupposes writing about living performance processes, and it is self-evident that one could not exist without the other. Moreover it seems obvious that these writings can, and frequently do, influence each other, and in highly creative ways.

As an additional point, though, not all events “desire to be lost”, as claimed by Phelan. It is an unfortunate antithesis to imply that writing wishes to live forever (pace Shakespeare) and performance itself to die. The ontological (and therefore phenomenological) status of performance as transient should not be confused with the pragmatic desires of practitioners for their work to have a life beyond that of the act of performance, even if this is to be only in the minds and hearts of them and their spectators.

ii. Writing about performance shares some of the features of performance practice, especially considering what each typically aims to achieve, and the common ground of imagining possibilities. Phelan claims that,

... the lesson of performance itself - [is] the ability to realize what is not otherwise

manifest. Performative writing seeks to extend the oxymoronic possibilities of animating the un-lived that lies at the heart of performance as a making. (Phelan 1998:13)

Here, I observe the claim that writing about performance is similar to making performance, in that writers and makers share a common goal, that of bringing something to life. I concur with this position. What is more, embodying creatively what is unknown, or emergent, is not only indispensable, the possibilities are well nigh infinite in practising and writing (about) performance. Performance in both these modes is always about embodying worlds; worlds past, worlds present and worlds not yet seen or experienced; and to embody worlds is to imagine them. This is equally true for performers, for performance makers, for spectators, and for researchers.

iii. Writing about performance has a different relation to time than practising performance.

The latter appears to be tied ontologically to time present, the former not so. In an article provocatively titled 'History, Memory, Necrophilia', there is a claim by theorist Joseph Roach that writing about performance is an attempt to "communicate with the past"; it betrays an "ambivalent love of the dead" (Roach 1998:23). This seems to imply that such writing is ontologically tied to the past: that to write about performance is always to seek to touch what is past, perhaps to bring it back to a sensuous living present, or, if not, then to glorify in its having gone for good. I find this unconvincing. As I have just shown, writing about performance is always at least writing about practice, which implies a consideration of what is happening in imagined and actual spaces, here and elsewhere, and in imagined and actual times, past, present and future.^{xvi}

iv. Writing about performance, and performance, can both be seen to be performative. In *The Ends of Performance*, Della Pollock, in 'Performing Writing', claims that "[p]erformative writing is evocative, metonymic, subjective, nervous, citational, and consequential" (Pollock 1998:80-96). I hope this is true. It seems to claim some of the characteristics of performance for writing performance. This much is evident in the choice of the phrase 'performing writing'. However, I also note in this connection the eagerness to play with the following terms: writing performance, performative writing, performance writing, performing writing, and so on. The possibilities are almost endless, though I wonder whether they include 'writing performing'? To my mind this shows a healthy interrogation of the disciplines of performing and of writing. It also points to a blurring of boundaries between what might be considered separate practices, and to the fact that 'performativity', as a creative and embodied activity, is a property, or rather capacity, of

many, if not all, the processes of performance (see below.) And, as I have argued elsewhere, it highlights that there are many interesting and key relations *between* the processes of performing, performance and performative writing (Snow 2002). It is networks of betweens like these, as a key characteristic of performance, which will form one of the crucial axes in this dissertation.

v. In relation to writing about performance practice, it is worth remembering that both writing and practising are material processes. That is, they are embodied activities that are carried out by people. In this respect I note the following welcome comment.

Creating performances and writing about these performances requires acts of critical and creative imagination; both contend with imperatives carried by the “act”.
(Phelan 1998:7)

I emphasised above the importance of imagining. What is noteworthy here is the emphasis on creativity. Equally important is the claim that both writing and creating are acts. That is, they are processes carried out by bodies. This is a critical connection. Underpinning all the processes of performance is that they are embodied states. Practitioners do things, they envisage things and they get things done, inevitably by using the trained capacities of their bodies.

vi. Finally, it is important to underline that even if writing about performance necessarily implicates engaging with the materiality of performance, the reverse is not true. That is, the corporeality of performance does not imply, and is not reducible to, any kind of writing about performance. Sue-Ellen Case is eloquent on this issue: “the critical discourses of speech-act theory and deconstruction ultimately bring the notion of performativity back to their own mode of production: print.” (Case, quoted in Pollock 1998:74). However much they share, however much the boundaries between them are blurred in terms of characteristics, the two processes are phenomenologically distinct. Reading this dissertation may provide many insights into an intriguing performance practice. It may also give rise to a theorising of embodiment and creative authority for this practice, which may or may not be generalisable to other performance practices. Writing it clearly depended on an intimate embodied knowledge of the practice under scrutiny, but neither reading nor writing about a performance mode could ever be the same as practising it for oneself.

ii. *getting wet*

If researching a performance practice is partly writing about the materiality of a practice, it is also

about 'getting wet'. That is, it is about rolling your sleeves up, getting in there, and actively participating in the practice itself.^{xvi} Only through repeated and detailed participation does one have a reservoir of living experiences of the practice, what might be called a phenomenological ground, to draw from and to write about. Extensive and intensive participation will appear as a critical methodological parameter in this research.

Since Stanislavski, there have been many examples of practitioners using their body as a laboratory, as a ground for investigating training and the parameters of making performances (e.g. see Clay 1972, and Lampe on Rachel Rosenthal, 1995). In Stanislavski's case it was an inquiry into the practice of an actor. One of the first questions he asked himself when considering his process was, what did he notice he had done when he thought he had acted well?^{xvii} Note for comparison contemporary investigations, such as by French performance artist Orlan, who has her body surgically manipulated as a performance (Auslander 1997). All of these inquiries could be called site-specific investigations, and I am not being deliberately ironic here. What performance investigations of this kind tend to come up with are the experiences of a living body, and the purposes to which the performance inquiry is put.^{xix}

Although it might be claimed that the insights, or data, gained by means of this kind of research on one's own body and practice are invaluable, and indeed indispensable, for any decent account of performance as practice, there are problems of verification. This methodological question is very important to this investigation and I have attempted to meet it in a number of ways. In this inquiry into Body Weather practice, there are lengthy quotes from fieldwork records, extended descriptions of the forms and experiences of particular training exercises, and comments from other Body Weather practitioners. Taken together, these processes of participation, observation, and dialogue are intended to function as self-scrutinising methodologies.^{xx}

However there is another methodological conundrum in relation to getting wet while researching a practice, which could be summarised as the problem of finding the social and discursive contexts of a creative journey while still getting down and doing it, and this raises a reflective issue of theoretical significance. For me it is terribly important to juggle the two inquiries, and yet not lose the 'smell' of the practice. When I read Grotowski or Suzuki or Richards I experience a thrill. It smells of years of work. It smells real, authentic. born of patient and rigorous inquiry into performance as a practice and an aesthetic (Grotowski 1969, 1987, 1995, Richards 1995, Suzuki 1986). Clearly such work is not possible without a parallel inquiry into social and cultural

concerns. In Suzuki's case there is an interpretation of House and of Family; in Grotowski there is an investigation into Occidental-Oriental relations; and in Richards there is an inquiry into the corporeal mythology of song. In all of these works there are inter-cultural and inter-corporeal dimensions. Now these wider investigations may or may not be theoretically sophisticated. Witness the critical hammering Stanislavski gets compared to Artaud or Brecht. Though, in my opinion, this is as much to do with a predilection by non-practitioner theorists to read and analyse commentators' accounts of Stanislavski's practice rather than his actual writings, as it is with an incapacity on their part to 'really' read Stanislavski's texts. If one is not a practitioner one will simply not notice a large part of what is going on in such writings.

Whereas when I read accounts of performance from a more consciously reflexive, some might say academic, perspective, e.g. Counsell's *Signs of Performance* (1996), I sense a circling around the heart of the matter. I get the connections, the references, the range of material, the intellectual excitement of intertextual links, and so on, but I miss the smell, the feeling that something has been experienced in the doing, that the hands have been dirtied, that this has passed through a body. What is often offered in a text like this is a very skewed take on performance. What purports to be about performance is really an analysis of spectatorship or of reading (called performance) rather than of performing itself. This is valuable but it is only part of the picture and, I would argue, if not supported by an analysis of the corporeality of the practice, simply an ungrounded analysis. I do not say an incomplete analysis, for all accounts are partial, but rather one that is ungrounded in the *sine qua non*, what I am calling the practical materiality, of performance.

Many kinds of performance are under analysis in Counsell's text, but what is critical is that the evidence ranges across many domains. In discussing Stanislavski, he considers the writings of a practitioner about actual practice (i.e. Stanislavski); in considering Brecht, he talks about a practitioner's writings in manifestos (i.e. Brecht); in discussing Brook, he utilizes what others say about a practitioners' work (i.e. about Brook); in investigating contemporary American film, he adduces his own and others' observations of an actor in film productions (i.e. de Niro); in considering contemporary British performance artists, he draws on what he himself says about performance work he has seen or read about (Counsell 1996). And all this depends on what is available. What performance is, then, is radically different for each inquiry, and the signs are thus of events of significantly different status. However, there is little analysis of the signs emanating from the experiences of *practising* performance. Shomit Mitter's *Systems of Rehearsal* (1992),

despite a promising title, is also of little help in this respect. There is nothing there that I know as a rehearsal, either pragmatically or theoretically. The information and analysis appear to be drawn almost solely from texts. It has little smell.

It is worthwhile to note that Stanislavski and Richards are performers, and writers of their own performance practice, and thus in a sense first spectators of the acts of training and performing. Grotowski, Suzuki and Barba, on the other hand, are directors and trainers of performers, and so secondary spectators. To follow this ontology, most critics and other commentators are tertiary spectators (Snow 1997). It is true that all these people are potentially co-creators of the meanings of a performance, or performance training, event, as a public interaction. But what really interests me, as a reader, researcher, watcher and practitioner of performance, is precisely the details of the micro-processes of the experiences of performers, those from 'within'. And these are available only if you get wet, 'get dirty', only if you get in the kitchen and help prepare the meal rather than simply come to dinner. The macro-levels of performance, for example of the social, simply do not make sense without a clear analysis of, and at, this micro-level.

When I think of child-birth, I am reminded very vividly that, as a man, I can be intimately involved in the process, even empathise to the extent of sharing, or sympathetically 'having', the experiences, but I will always be far away from having experienced giving birth. In this instance I am, and always will be, an outsider.^{xxi} Sue-Ellen Case reminds us, in *Feminism and Theatre*, when discussing the theatre of women of colour, of the problem of her as a white woman writing about the practices of these other women. The practices are clearly outside her experience, and this as an obvious methodological problem (Case 1988:95). Even at the macro-level of the social, experiential gaps are telling. I suggest we do likewise with any performance practice, and accept as a critical limitation any writing about a practice that is outside the writer's embodied experience.^{xxii}

To be even more precise about this issue of what is to count as an experiential ground of performance practice, I will consider the issue of a performer's score. As I have reasoned elsewhere, I take a performer's score to be a detailed sequence of image/ actions (Snow 1997).^{xxiii} Now, note the differences between: one, a performer's score as experienced and notated by the performer themselves; two, a performer's score as observed and notated by another practitioner, however experienced; and three, a performance score as noticed and recorded by a non-practitioner observer. I am of the opinion that a practitioner is limited in what they can notate of a

colleague's image/ actions, and more importantly, that a non-practitioner observer is simply unable to notate the precise details of a performer's score. What is available to a non-practitioner observer is a *performance* score, that is, the signs of a performer within a performance work; not the details of the bodily experiences themselves.^{xxiv}

Furthermore, a performer's score can be broken into a sub-score. And, more detailed still, there is what Cieslak called the "flame" as a fourth level of experience; namely, the personal associations, which, for a performer, exist within "the glass" of a performer's score (Barba 1995:130). On this view, it is precisely the burning of this personal flame which allows a performance to live, and re-live, for a practitioner on each occasion of the performance. It thus becomes abundantly clear that only extensive experience as a practitioner could allow someone to detail the micro-experiences necessary for an account of creative authority and embodiment in performance practice.^{xxv}

Admittedly, as I argue in 'Scoring a Role', there are connections between each of these notations of score, and knowledge of one can inform knowledge of the others (Snow 1997). Nonetheless, one might ask what the epistemological value of the second or third notation is, without experience of the first or, even more tellingly, the fourth. By dwelling on this point, I want to reclaim some ground for practitioners, for their experiences; not for what they say should happen, but for what they claim does happen, what it is they feel in their bodies while they are working. Even if the meanings of a performance practice are co-made by observers and performers, the micro-processes of performers are ontologically distinct from this semiotic domain, though they do remain key constraints on that meaning-making process.^{xxvi}

iii. practitioners' accounts

Researching a performance practice will often consist, partly, in analysing practitioners' written and spoken accounts of their practice. It is possible to compare and contrast a practitioner's analysis with that of a researcher-theorist and that of a practitioner-theorist. All these modes are different from one another, though perhaps overlapping, and to tease out the strands is often difficult. I contend that a researcher into performance practice must keep alive the distinctions between: what practitioners say about their practice; what the practice consists in or feels like to do; what practitioner-theorist commentators say about the practice; and what non-practitioners offer as analysis. I attempt to follow this methodological approach throughout this thesis.

Practitioners' accounts of their own practices are almost always laden with rich and tantalising metaphors. In part, this is simply to do justice to the richness and complexity of performative experiences. But it is also a response to feeling that metaphorical expressions are perhaps the best way, maybe the only way, to express emerging and fluctuating ideas (Lakoff & Johnson 1980). That is, practitioners' accounts are inevitably laced with a certain theorising, either explicit or implicit, and the discourse is typically couched in provocative metaphors rather than consisting in careful analysis (see e.g. Berkoff 1989). Herein lies a methodological problem for researchers. They may know that a certain kind of training produces interesting and challenging work, yet they might be a little dubious of the theorising. Of course they can critique the work, and/ or critique the theorising, and assume that there is a 'causal' link between the two. But it is important to be careful. A critique of one does not necessarily imply a critique of the other.

It seems to me that it is very often practitioners' rhetoric that is important; 'rhetoric' in the sense of a rich, metaphoric, persuasive writing and talking. Such discourse is 'persuasive' in that it usually calls for overthrow and change: it is typically a cry for practitioners to throw out previous habits and discover new, emergent ones. The rhetoric thus acts to initiate newcomers, as well as to re-invigorate the work of existing disciples. But it also acts upon the talkers and writers; i.e. on the artists themselves. It helps them to clarify their thinking and their practising, and pushes them to go further in both these intertwined activities. Della Pollock makes a similar point in speaking of "rhetoric as productive force" (Pollock 1998:95). The point is that rhetoric is employed to have effects; effects on practice, effects on thinking about practice, and effects on relations between the two. It makes things happen.

Dealing with practitioners' writing is a vexed area. One possible strategy is neither to throw away nor to accept uncritically everything a recognised practitioner says. As I have already noted, there is a reluctance of many of them to write anyway. After being told in an Australian workshop that one of the key sections of the Body Weather training, the Manipulations, had not been written down I found a copy some years later, in English and French, compiled in Japan, complete with drawings (MT 1980). The rhetorical force of telling people that there was no existing record was twofold. Explicitly, it was to enjoin participants to learn and remember the Manipulations exercises corporeally, that is by doing them rather than by reading about them. In my Body Weather training, we were encouraged to write the exercises down for ourselves. This is also an embodied learning, and a common pedagogic strategy in the performing arts. More subtly, though, such a rhetorical gesture was to acknowledge that the training, indeed any training, would

change over time. Practitioners, therefore, would need to continually update their own embodied record of their practice, written as well as corporeal. Comparing the published document of the Manipulations with the practice as I learned it, and with how it is now, the changes are considerable; not that the practice has become unrecognisable compared to the text, but the successive changes are significant (see Chapter Four).

Performance practices are changing continuously and, regarding words that accompany workshop practices, many come at the spur of the moment, and these are often interspersed with words that have been refined for years. As I have just argued, most are designed to achieve a certain end. They are 'performative', or illocutionary in Austin's sense, endowed with the rhetorical force of getting participants to go where they have not ventured before, into new and emerging territory (Austin 1976). Bearing this in mind, I would like to point out two of the major strategies of this piece of performance research. First, to consider carefully the metaphors of Body Weather practitioners as a way into understanding their practice: its methodologies, its aesthetic, its implicit and explicit theorising. Second, not to take statements made at any one time to be fixed, but rather provisional, as an interim account of an evolving process, an attempt to edge ever closer to expressing both the shifting details and the overall directions of the practice.

To critique practitioners' theoretical claims too closely, therefore, might be a little unfair. It should always be borne in mind the relation of these assertions to practice; they are designed to have practical effects (Grotowski 1989). Furthermore, many practitioners are wary of having their writings published. They are cautious about having their ideas taken as solidified, and plead, often in vain, that such a record is only momentary and their work is always evolving (Stanislavski 1967). Practitioners are also fearful, in my experience, of not being taken seriously by those with an academic interest.^{xxvii} Is this a reason why many practitioners are dismissive of theorists? I often hear practitioners complain that theorists cannot really 'do', cannot embody performance work, preferring to watch and think and talk about it. Perhaps this is as it should be, but what is often intimidating to practitioners is that these same theorists can, sometimes, articulate part of the practice more clearly than the practitioners can. Only, for the practitioners this is not usually a key part (and I mean 'key' in the literal sense of being that which unlocks) but rather the social, historical, contextualising aspects of the work. Practitioners claim that only 'doing' allows you to talk and write 'for real' about the key part, which is what the practice 'feels like'. The real discoveries and insights for them are the corporeal ones.

Now, to get close to these insights is to experience and articulate the ‘micro-processes’, the parts few can see, and only the thoroughly initiated and well-practised can feel and therefore really think about and conceptualise. I would like to dub this approach a ‘thinking practice’, or more specifically an empirical phenomenology of researching performance, discussed further below. Of course it must be acknowledged that the prevailing rhetoric will constrain practitioners’ interpretations of their own micro-processes. The ‘sensations’ of these intensities are not unmediated experiences. Neither do they come ‘truly’ and ‘naturally’ straight from the body to the mouth. As I have already noted, to translate bodily experiences into words is a major methodological problem in researching performance practice. Maybe researchers have to participate, repeatedly, extensively and intensively, *and* then, stand aside and watch, equally often and just as rigorously. Maybe only then can they capture ‘the feeling’ of the practice in a way that will satisfy both researchers and practitioners.^{xxviii} Is this then to be between both disciplines? Perhaps performance research is also a kind of embodying of in-betweenness.

iv. methodologies

The last point I wish to make, in relation to researching a performance practice, is that the processes of such research, as evidenced in this thesis, employ a wide range of methodologies. In the first instance, they use some of the methodologies of ‘scientific inquiry’. There is often a ‘laboratory’ like environment set up to investigate possibilities and to record discoveries. ‘Experiments’ with precise parameters are undertaken and hypotheses are tested. As it happens, these experiments are often conducted as part of a training process. In fact, the first Body Weather training in Japan took place in what was called Body Weather Laboratory.^{xxix} Of course performance is usually much too complex to be investigated according to a narrow scientific paradigm. Not only are precisely controlled experiments impossible, given the range of variables on offer, but mechanical causation is simply inadequate as an explanation of what is taking place. Nevertheless it is possible, given time, to focus on fairly precise details of a practice in order to delineate what appear to be the major influences, and constraints, at a corporeal level. This is one of the methodological premises of the work outlined below.

Researching a performance practice also shares some of the modes of research more characteristic of the humanities: close readings, analyses of discourse, citation of sources, uncovering of inter-textual relations, and so on (e.g. Kurihara 1996). Analysis of discourse is an important focus of this thesis. However, as I have already argued, and as I reason further below,

discourses of performance practice must always be related to the corporeality of the practice (Wolford 1996).^{xxx} In my own case, as I struggled to come to terms with the discursive dimensions of Body Weather practice I was deeply engaged in the materiality of it as well. ‘Material’ because I was working very slowly, and often painfully, in pursuit of very precise and detailed information about how my body articulates, in the context of other bodies working along similar trajectories, and in the context of the particulars of the working environments.

Thirdly, there are methodologies of researching a performance practice that are more akin to those of anthropological fieldwork. For example, a researcher might act as a participant/ observer in a set of defined social practices (e.g. see Jackson 1998). At one level in this investigation I was working with, and observing, other practitioners in the social practices of training and making performances. ‘Social’ because there are almost always witnesses, and because the process deals with the collective and inter-subjective experiences of living bodies. An ethnography of a performance practice, in this sense, would consist in piling up observational and experiential data on the practice until patterns emerge that are meaningful to the researcher (Lewis 1992).

At the same time, however, researching a performance practice has other parameters. For example, as I advocate it here, such research inevitably involves creative work. It means participation with other working artists in artistic projects; in training, teaching, rehearsals, discussions, performances, all of which are part of an artistic process of generating new work. It usually means not only participating in the daily grind, but also dwelling in the spirit of a work, partaking of its soul (Laage 1993). Researching a creative practice also means helping to generate written documents to accompany the creative projects.^{xxxi} These written outcomes act for the practitioners themselves partly as a momentary record, and partly as a stimulus for, and constraint on, further creative inquiry. In fact, such writings invariably attempt to deal both with the everyday doing and with what might be called the mysterious or otherworldly dimension of creative work; and connections are typically drawn between the daily work and realms of the beyond, of the divine or of darkness.^{xxxi} For practitioners of other modes of performance, these documents can also act as a stimulus for extended reflection and further practical investigation, not least because those artists might be encouraged to place their work in a new context.

In summary, then, what is it, for me, to research a performance practice? In the first place, it is to be involved in making it. Second, it consists in coming up with precise descriptions of the practice under investigation, including details at the micro-level, which necessarily involves

detailed participation in the practice. Third, it is to discover the relations between experiential and discursive knowledge on the part of practitioners, and to separate out, where possible, the distinct but overlapping knowledges of participants and observers in both these domains. Fourth, it consists in contextualising the practice within other relevant practices, being mindful of similarities and differences at all levels. Fifth, it is to lay out some of the specific cultural and social-historical contexts of the work. Sixth, it consists in drawing out possible theoretical implications and interpretations of the performing practice, being careful to distinguish the theorising of the practitioners from that of the analyst practitioner. Seventh, I would suggest that wider theoretical frameworks, drawn from the writings of theorists who are not necessarily concerned with performance practice, should be used to reflect on and analyse the practice more deeply.^{xxxiii}

To research a performance practice in this investigation, then, has been to interrogate, practise and write the material, social, and discursive details of the processes of practitioners' bodies in training and performance, especially at the micro-level, and thus to inquire into embodiment and creative authority in performance practice.

2. Embodiment, creative authority and performance

In this part of the introduction I would like to consider briefly the contemporary significance of studies of embodiment, and proceed to outline what I would like from an account of embodiment in performance. I will then analyse several accounts of 'body' in performance that have been influential in twentieth century performance practice. I will go on to propose a theoretical position on embodiment and creative authority in performance practice and a methodology to investigate body according to this perspective.

My argument, in summary, is as follows. Embodiment is a ground of culture, and therefore a possible ground of knowledge and experience. A performance practice is an embodied art form.^{xxxiv} Like a culture it is provisional, living and dying each moment. It is therefore possible to gain important insights into a theory of body by looking at embodiment in performance, and thereby gain valuable insights into a culture as well. Looking at recent influential theorising of embodiment, a great deal could be characterised as post-structuralist, emphasising that bodies and selves are not fixed, but rather fluid and changing. Key theorists remind us, however, not to ignore the materiality, or facticity, of body. I claim that the basic fact of a performer's existence,

if you will, is that of being a living body in a changing world. My notion of embodiment, therefore, is grounded in the multiple experiences of living bodies in many worlds. That is, it is a phenomenology, but one which builds in as many experiences as possible, from the social, discursive and material realms, while acknowledging that none of these experiences is immediate or unmediated.

Most accounts of body in performance, by practitioners, are modernist, in that they try to erect embodiment and creative authority on a fundamental building block. The building block differs, but all maintain that creative authority resides in practitioners contacting, in their bodies, what is considered fundamental to make an appropriate performance. That is, in order to make a certain kind of performance, practitioners must have a certain kind of training, which will provide access to the 'fundamental particle' that is required. Embodiment is the theoretical model of body that is either implicit or explicit in this thesis of creative authority. Rather than search for a fundamental form, my methodology is to work with a phenomenology of body in performance training at all levels, from micro- to macro- ; from the micro-intensities of sub-individual sensations to the macro-level of intercultural concerns. Considering Body Weather performance training, I note many features including the following: bodies are multiple, changing and permeable, and exist in manifold relations with the worlds of which they are part. I propose that embodiment for these practitioners can be explicated as networks of intercorporeal relations, which I call intercorporeality, and that creative authority resides in an imagining and instantiating of these relations, which I call an imaging of the in-between.

i. body

Study of 'body', or embodiment, is one of the most important contemporary issues in Theatre and Performance Studies, as well as in Sociology, Anthropology, Philosophy, Theology, and Cultural Studies. The approach to embodiment in this thesis "begins from the methodological postulate that body is not an object to be studied in relation to culture, but is to be considered as the subject of culture, or in other words as the existential ground of culture" (Csordas 1990:5). If it is true, as Csordas contends, that embodiment theory is the key or ground to culture, then it might also be seen as the ground of all knowledge and experience. Embodiment then is a critical study.

Throughout this thesis I will speak of body, bodies, and embodiment, rather than 'the body'. In this way I acknowledge that body is not an abstracted entity. Bodies are living and alive. We live our bodies. Neither is body a monolithic or fixed category. Even when positioned discursively,

body should always be seen as variable and open-ended.

A performance practice can be seen as an embodied art form. It is conditional. It lives and dies every moment. In this way it is uncannily like a culture, in that cultures too are continually being reshaped, shedding old patterns and giving birth to new ones. Performance practices are therefore one of the key modes by which cultures instantiate and represent themselves as well as acknowledge their provisional status. To propose a theorising of embodiment in performance which captured this intensity and fragility would be to contribute to a possible theorising of embodiment in culture. A performance practice is thus an ideal site in which to investigate embodiment. That it is also an exemplary place to investigate creative authority is axiomatic.

But before I investigate approaches to embodiment in performance practice, I would like to take a brief look at some recent, and influential, theorising of embodiment. The literature on embodiment is extensive and it is not my intention to dissect it exhaustively. That would be beyond the bounds of this present study. Rather, I wish to draw out significant patterns of interest and thereby indicate some important current approaches, in order to situate the more specific analysis of embodiment in performance.

In the introduction to the seminal and influential text, *The Body and Society*, sociologist Bryan Turner proposes the following approach to studying body.

In the postmodern cultural context within which the self evolves, the boundary of the self becomes uncertain and problematic and with technological change in the medical sciences, the body can indeed be restructured and refashioned to bring about profound changes of identity, (including changes of gender). Thus, rather than thinking about the body as a regulated topic, we should *conceptualize the body in a more fluid manner* to allow for these important social changes in the wider social context.

(Turner 1996:21 my italics.)

There are a couple of salient points in the above extract. First, the project of investigating self quickly becomes the project of investigating body. That is, there is an implicit claim, characteristic of contemporary approaches to embodiment, that accounts of self can be grounded in those of body.^{xxxx} I would say that this kind of claim is self-evident to performance practitioners, and it is an approach that I share (Auslander 1997). The corollary is to claim that a thesis on body could act as a ground for an account of self as it is made manifest in cultural

worlds. Again, I concur with this proposition, but it is not self-evident and would need to be argued for, and such an argument is beyond this present inquiry. Secondly, and more provocatively, I read that it is critical, in our “postmodern cultural context”, to take into account “uncertain ... boundaries” of self/ body. An injunction follows to therefore theorise body in a fluid, rather than fixed, manner. Later, Turner refers to a post-modern self/ body as mobile, uncertain and fragmentary (21). That is, a postmodern context is assumed and a postmodern theorising is deemed to follow.

I acknowledge the rapid pace of change in our contemporary social and economic contexts, and I accept for the moment that they may be designated ‘postmodern’, in that the ‘foundations’ of such structures seem shifting and insecure. In this connection, Turner notes the move from industrial capitalism, with its emphasis on discipline and asceticism, to post-industrial or late capitalism, organised around the control of communications and sign-systems, with its emphasis on desire, on pleasure, hedonism and enjoyment. There is, he claims, a move from a labouring body to a desiring body (2). To emphasise the importance of desire is useful, though, like body, desire appears to be everywhere in contemporary theoretical discourse (see the critique in Snow 1995). But a performing body is still partly a labouring body, especially when it is training. Indeed I would say that a body in training is both desiring and labouring, and that such a conjunction is a distinguishing feature of bodies in performance training contexts.

I would like to ask, even if there were such a thing as a post-industrial cultural context, would that demand a postmodern theorising? In relation to performance, I agree that an embodiment drawn from and about performance practice has to take into account fluidity, partiality, mobility, and so on (though it should include a lot more, as I will show). And I accede that it is not only the social contexts of bodies which are changing rapidly, the micro-processes of bodies are also subject to continuous change and are themselves therefore fluid and capricious. However, limits and constraints are important here. Fluidity implies a notion of stability, partiality of completeness, mobility of stillness, and uncertainty of reliability. These are polarities within which to situate tendencies of bodies and their contexts. Social contexts do change ubiquitously, but they also remain partly the same. Bodies have a propensity to transform and commonly display trajectories of becoming, especially in performance practice, but they also show characteristics of continuity. This much should be abundantly clear when asking, how fluid is fluid? When is a body no longer a body? Can you refashion a body any way you like? Clearly not. It is probably worth pointing out that it is not only technological advances in medicine that have permitted a partial

restructuring of identity and encouraged this foregrounding of fluidity. In performance practice, the capacity for transformability, including across gender, has been an enduring quest. But, I have to say, so has the pursuit of identity, or identities. Multiplicity and identity are related.

Turner goes on to list three traditions, in which, he says, body has been conceptualised. In the first, body is theorised as a set of social practices. This, he claims, is characteristic of approaches in anthropology and social theory, for example by Mauss and by Goffman. These typically emphasise roles played in everyday life and see embodiment grounded in the practices of everyday experience (Goffman 1969). I would add here that the sociologist Bourdieu, by emphasising the sedimenting effects of repeated practice, what he calls 'habitus', attempts to build material constraints into social-cultural practices (1990). In the second approach, body is understood as a system of signs, in the sense of a carrier of social meanings. For Turner, this is typified by Douglas (1966). But I would add that it is an approach shared by many contemporary performance theorists, for example Threadgold (1997). Thirdly, Turner claims that body has been conceived as a system of signs that stand for and express relations of power. This is claimed to be characteristic of much recent feminist, medical and historical research; Turner does not cite examples but there are plenty, e.g. Foucault (1980) and Gatens (1996). One could add that in performance studies, too, such an approach is widespread, e.g. Diamond (1996) and Auslander (1997).

Following Turner's categorising of how body has been recently theorised, he lists three areas of existing research in body: representations of body, for example in metaphors and art history; gender, sex and sexuality; and medical issues. He notes the need for further research, but claims that in a lot of current work there is an "excessive devotion to theory in the absence of genuine research" (1996:32), by which I take him to mean empirical investigations. Earlier, Turner writes about specific research projects on embodiment in a range of spheres (24ff). He points out that there are current studies investigating major analytical issues in the sociology of body, for example in management and training in sport, in particular boxing.^{xxxvi}

Somewhat remarkably, though, there is no mention of approaches to embodiment in performance studies. And this despite the fact that Turner notes the problem of overly theoretical, or abstract, approaches that appear to leave out the facticity of body. Yet there have been quite a number of studies of performance practices which foreground the bodily experiences of practitioners, and do so within a sophisticated theoretical frame. For example, Lowell Lewis' study of Capoeira in

Brazil describes and theorises the practice as part dance and part fight, evolving from the historical context of a guarded and deceptive preparation for self-defence and rebellion on the part of a slave population (Lewis 1992). Lewis argues that the three sub-practices in Capoeira of body play, musical play, and vocal play can be analysed according to a Peircean semiotic. He does not deal explicitly with the micro-processes of practitioners' experiences, what I refer to as bodily intensities operating at a sub-individual level. Nevertheless, it is a penetrating analysis.^{xxxvii}

There is also no mention of empirical research on body in performance studies, unless it is to be subsumed under what Turner refers to as "art history". I reiterate this point because it is especially in performance studies that practical/ theoretical interrogations of embodiment are flourishing; witness the recent collection of articles on bodily practices in performance in Australia edited by Peta Tait (2000). There is also, for example, Joan Laage's account of butoh, which she claims to be a practice that embodies spirit (Laage 1993), and Rebecca Schneider's analysis of sexually explicit and activist bodies in performance (Schneider 1997). It is probably obvious that this thesis also, as an investigation into body that is both empirical and theoretical, appears to be precisely what Turner is calling for. Before considering further theorising of body in a performance studies context, I would now like to turn briefly to several influential discursive discussions of embodiment.

Philosopher Elizabeth Grosz, in the introduction to *Volatile Bodies*, also calls for theories of body which allow for incompleteness, fragmentedness, and change (Grosz 1994:13). Indeed the 'volatility' referred to in the title of the text could be read as a body's capacity for, and propensity to, change; even more, as an instability and combustibility of bodies which makes change not only desirable but inevitable. I could level a critique at this post-structuralist slant on embodiment similar to the one just pointed at Turner. There is also an aporia in Grosz's listing of the fields providing contemporary impetus to studies of embodiment similar to that in Turner: namely, no mention of performance. However, Grosz's main attack in the dissection of mainly male theorists of body is to argue that they all ignore the specifics of female bodily experiences, and thus assume a perspective which is gendered male. In a theorising of embodiment that does take into account the specific experiences of female bodies, she notes that multiplicity, fluidity and change will figure largely. Grosz demonstrates this by utilising evidence of female bodily experiences in, for example, sexual activity. This is a strong argument. However, it is clear to me that in performance practice experiences of multiplicity, change and fluidity are not confined to female bodies, as I shall demonstrate many times in this thesis. Nevertheless, I agree with Grosz that any

contemporary approach to body should take gender into account, As it should other categories of the social, such as class, age, able-bodiedness and ethnicity.

In *Bodies That Matter* (1993), philosopher Judith Butler has put forward what has proved to be a highly influential account of embodiment by emphasising performativity. As rhetorical utterances are performative in that they produce effects and bring things about, so bodies are performative because they create, and are created, rhetorically.^{xxxviii} In short, bodies are produced, and re-produced, by discourses. But, according to Butler, repeated performance not only facilitates re-production, it also promotes change. Performativity is therefore interesting precisely because it allows for the possibility that alternative discourses might produce different bodies. In fact, for Butler, performativity not only permits change, it demands it. The aim, as I read it, is to allow for the production of a range of bodies other than those normatively produced by the prevailing discursive orthodoxies of class, gender and power.

I take this notion of performativity in relation to performance practice in the following way. We perform not so much with our bodies, or by means of our bodies, or even as our bodies. Rather, we perform our bodies. In effect, we create them by performing them. Performing differently is to create something different. It is significant, though, that Butler does not really deal with the day to day materiality of bodies, and it is material practices such as actual performance which make it clear that not any kind of body can be produced, however challenging and provocative the discourse. Nevertheless, performance practices such as Body Weather also provide telling empirical examples of how multiple selves (or at least parts of bodies) might be embodied and performed as part of the daily work. A detailed account of the non-discursive aspects of embodiment is missing in Butler.

It is pleasing that, in *Imaginary Bodies*, philosopher Moira Gatens takes on the importance of imagining for an account of embodiment (Gatens 1996). To my mind, imagining is a vitally important human capacity, central to an exposition of how bodies operate and to how they might be theorised, especially in performance practice. However, Gatens' approach, like Butler's, emphasises the discursive, almost to the exclusion of the material details of actual experience. According to Gatens, bodies are discursively constructed, constrained largely and critically by how we might imagine, and have imagined, them, where 'imagine' is spelled out as a textual (including pictorial) imagining. Again, this is an important consideration for an account of embodiment, but once more, there is a paucity of detail on the materiality of bodies, on the actual

micro-processes of imagining as practised by human subjects. It is true that how we imagine our bodies constrains how we experience them, as Gatens argues, but the reverse is also true: how we experience our bodies is a powerful influence on how we imagine them. As I will show in the account of Body Weather training that follows, imagining, as a social, discursive *and sensuous* process, is an absolutely indispensable part of Body Weather practice. And, as I will show below, it is also indispensable to other theatre and performance practices as well.

It is true and important, as Gatens argues, that how we imagine bodies has ethical implications, particularly in relation to power. It is what we take our bodies to be for, which largely determines how we use them in performance practice; such an ethical position clearly constrains both our experiencing, and our discursive constructions, of body. For example, perhaps the most important ethic for Body Weather practitioners, as I understand the practice, is that of entering into a continuous and mindful process of negotiation with others and with the changing nature of the working environments. But it is also true that how we experience our bodies daily has ethical implications. Specific considerations such as, why and how we train, the limits we subject our bodies to, the relations between members of the group, and the respect for place, are prominent in most performance practices, and especially so in Body Weather practice. The relations between the corporeal processes of imagining and experiencing will be seen to be crucial, not just for what we do, but for why we do it in the first place.

Performance theorist Paul Auslander has written on embodiment as a politics of body (Auslander 1997). This is clearly an important field. Taking a lead from Jameson (1991), Auslander asks what kind of politically committed performance practice there could be in a postmodern world. Given that post-structuralist theorising appears to undermine any attempt to postulate a fundamental ground for action and therefore to dismantle any engagement with practical political issues, how is it possible, asks Auslander, to acknowledge this theoretical stance and yet create a socially committed form of performance. One simple answer might be, to take post-structuralist theorising as less than all encompassing. Perhaps Auslander should simply embrace a materialist, marxist theorising of embodiment, which is where his heart appears to lie. It is clear that embodiment, for Auslander, is taken to refer to the social practices of putting on performance. A politics here would consist in effecting social change.

However, there is little offered by Auslander of the details of practitioners' bodies, of what I call the micro-processes, nor are there details of how performances are made, two factors I regard as

indispensable for an account of embodiment in performance. Nevertheless, the question of what performance is for, why we bother to do it, is a crucial one, and it is clear that there are overlaps between a politics and an ethics of performance practice in this respect. What could be called a politics of performance calls into question not only why we train and create performances, nor only how we go about those practices, but most importantly what kinds of effects these practices have on the social worlds in which we live.

In *Feminist Poetics*, cultural theorist Terry Threadgold does engage with the experiences of bodies, albeit within a post-structuralist framework. What is more, theatre and performance is put forward explicitly as a powerful site for investigation of corporeal experiences (Threadgold 1997:84,132). In a powerfully argued analysis of the dialogic and performative relations between a director and two actors in an improvisation for a production of *Othello*, in which the female actor playing Desdemona broke down weeping after having endured repeated whispering in her ear by her two male colleagues, Threadgold shows that discourses, such as those of patriarchal power, invade and invest bodily experiences. However, once again, there is no analysis offered of the micro-experiences of the actors in question. What is offered is an account, albeit a strong one, at the level of the macro-experiences of the bodies of the actors, those that can be noticed by observers (126-132).

Nevertheless, as a summary of the points I have been making so far, about embodiment and its relation to performance, the following quote from Threadgold, which succeeds the analysis of the *Othello* improvisation, is particularly apt.

Performance always involves a labour of making the self, a muscular, emotional labour of constructing memories for the body, which ‘brands’ the materiality of the body and leaves its corporeal traces in the text of performance. (132-3)

Except that I would stress that performance, however construed, is not simply a text with corporeal traces. As a material event, performance, and particularly performance practice, is always and only corporeal, and I would like to resist the tentacles of the textual metaphor.

Practitioner and theorist Lisa Wolford claims that embodiment for performance practitioners consists in a knowing of how to do work. She cites Grotowski’s claim in ‘*Tu es le fils de quelqu’un*’, that “knowledge is a matter of doing”, and contrasts that with what she calls “intellectual knowledge” about work. This latter knowledge, she claims, cannot help practitioners create work, and typically interferes with their capacity to do so (Wolford 1996:108-109). She

says that, “from the first day of practical work, I was confronted with the distinction between discursive/ intellectual knowledge and somatic perception, the knowledge discovered in action” (108-9). I suspect that this opposition is a little simplistic. As I will show, it is in fact the mediating ground between these modes of knowing that provides one of the key sources for creative work for Body Weather practitioners.

ii. *a phenomenological approach*

To account for the complexity and facticity of bodies in training and performance, I do not want to fall into a post-structuralism wherein all ontological questions are simply up for grabs and whatever exists is whatever we want to exist. I do not subscribe to the view that everything is discursively constructed text and there are only signs and simulacra. Neither do I advocate a position where all knowing is uncertain and epistemological relativism takes over. I do not believe bodies are simply anything we want them to be, and we can only know them by asking how we talk about them and the discourses surrounding them (see also Daniel 1996, Herzfeld 1997). On the other hand, of course, I do not want a simplistic materialism that falls into the fundamentalist problems of biologism and essentialism; with bodies typically positioned as fixed and immutable for all time and in all contexts. Lewis makes a similar point when he asks

to ground studies of cultural activity in a theory of embodiment that does not, on the one hand, succumb (or reduce to) a positivist or materialist conviction in the essential qualities of bodies as givens; but which, on the other hand, does not efface the grounding possibilities of human embodiment by reducing human beings to kinds of texts that may be written in any possible form. (Lewis 1995:221)

Some theoretical perspectives on body emphasise discursive constructions of bodies as socially constructed texts (e.g. Grosz and Gatens above); other perspectives, typically those which emphasise practice, stress lived experience, in other words, the material practices of everyday living (e.g. Wolford 1996, Stoller 1997). I believe that any account of embodiment, especially concerning performance, has to incorporate both of these tendencies. It should accept that bodies may be partially constructed discursively and imaginatively, within constraints that may change, but also that bodies have material dimensions or parameters, which are also subject to change. Moreover, it seems that there are many ways in which these ends of a continuum might interweave. How bodies are constituted materially will influence how they are constructed

discursively and vice versa. In fact, this is very common in sophisticated analyses of performance practice. I note, for example, Grotowski's account of training for performance, which informed, and was informed by, the practice of the Theatre Laboratorium, where the search for an imagined and experienced psychic impulse was claimed to be facilitated by a rigorous daily training of particular bodies (Grotowski 1968).^{xxxix}

To do justice to performance practice, I want an approach to embodiment that is productive, performative and creative. That allows for process and for change while not ignoring the materiality and facticity of our bodily experiences. That acknowledges that bodies are like events, performative and in process, but also actual, living and lived. In other words, I want a theorising of embodiment that takes into account our experiences as creative bodies in the world. I want it to include our performative capacities to imagine, enact and transform; to embrace our desires to be different as well as our aspirations to be more ourselves; and to encompass the range and richness of our experiences in the changing concatenation of worlds in which we live our daily lives and practise our performance work.

In fact, I want this theorising to be as inclusive as possible. I want it to take into account tendencies to subjectivity and objectivity, as well as to embrace experiences of presence/ absence, multiplicity/ singularity, fixity/ fluidity, stability/ change. I also want it to acknowledge that bodies, especially in performance, struggle continuously with the constraints of intra- and inter-cultural influences. In short, I want a theorising that is both detailed and open-ended, built on explicit empirical descriptions of bodily experiences, while allowing for the processes of becoming I regard as essential to creative work in performance practice.^{xl}

It seems self-evident to me that bodies can be seen as partly social (they experience relations with other bodies in particular places), partly historical (they have specific historical contexts), partly discursive (we imagine and construct them accordingly), and partly material (we experience the actuality of our bodies daily). It is also self-evident to me, as a professional practitioner, that bodies are partly mysterious, and that the more we choose to pin them down, the more they will recede. This is to do nothing more than acknowledge that a prosaic, fully reasoned, comprehensive account of bodies is quite simply beyond us; the unknown will always be in attendance. What is needed is a theorising that includes social, historical, discursive and material influences, accepts the ineffable, and works with the multiple relations between all these modes of analysis.

In one sense then I am asking for a relational account and I suggest that my investigation into Body Weather practice can give this sort of rendition. Such a theorising, I contend, will not only help to understand embodiment and creative authority in performance practice, but also, more pragmatically, have effects on future performance practices.^{xii} However, to claim that a performance research investigation into Body Weather practice will generate a productive, inclusive and open-ended theorising of embodiment, raises the question what kind of inquiry to undertake in the first place. What are the theoretical and methodological premises of this investigation into Body Weather practice? Some features have already been elaborated. I would like to reiterate here that an inquiry that draws on the principles and methodologies of an empirical phenomenology seems to be ideal.

The term 'phenomenology' might be understood as referring to a 'logos of phenomena', that is to a theory, or discourse, or analysis, of phenomena (Guthrie 1962:419). Any phenomenology, therefore, has to spell out how phenomena are to be understood. For German philosopher Edmund Husserl, in *The Idea of Phenomenology*, phenomena were what appeared to consciousness (Husserl 1973a:xiv). These appearances were immediately present perceptions, or ideas. Husserl acknowledged that these phenomena were related to their contexts, which he called the life-world (*Lebenswelt*), but for the purposes of inquiry he proposed that the latter should be 'bracketed off'. The inquiry would be, not into 'the things themselves', but into our 'intuition' of the 'pure essences of our perceptions'. This is the famous phenomenological (and eidetic) reduction (7-12). There are problems with this phenomenological method, not least with the transcendental subjectivity that amounts to a version of idealism.^{xiii} For example, one can critique the approach by noting that the world is always critical; not only do contexts constrain perceptions, and ideas, it could be argued that contexts are partly constitutive of experiences themselves (see Merleau-Ponty 1962:xi-xiv).

As developed in the work of French philosopher Maurice Merleau-Ponty, phenomena are taken to be perceptions of bodily experiences. This is an altogether more grounded approach. For Merleau-Ponty, the inescapable ground for experience is that we are embodied beings. It is the "spatial existence [of bodies] which is the primary condition for all living perception" (Merleau-Ponty 1962:109). Furthermore, through perceptions we are 'open' to the world. "I am open to the world, I have no doubt that I am in communication with it, but I do not possess it: it is inexhaustible" (xvii). And, crucially, we live in continuing relation with the world. "The world is not what I think, but what I live through" (xvii); "we are through and through compounded of

relationships with the world” (xiii). A phenomenology, in this sense, is an inquiry into, and a theorising of, perceptions of the experiences of lived bodies in the world.

It is sometimes proposed that a phenomenology such as this is an analysis of bodily experiences, but it is important to note the distinction between that and an analysis of the *perceptions* of bodily experiences. It is the latter that is proposed by Merleau-Ponty. This much is clear when one notes that the title of Merleau-Ponty’s most celebrated text is *Phenomenology of Perception*. For Merleau-Ponty “[p]erception is not a science of the world, it is not even an act, a deliberate taking up of a position; it is the background from which all acts stand out, and is presupposed by them. The world is not an object such that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions” (x-xi). So, there is an ontological and an epistemological claim in this phenomenology. It is bodily experiences that are the ground of our existing in the world, and we may know these corporeal experiences by attending to our perceptions of these experiences. Furthermore, both of these claims are asserted to be empirically verifiable. That is, we can assess them and find them to hold by attending to our evident status as embodied beings in the world.

Overall then, I would say that a phenomenology such as Merleau-Ponty’s is both a theoretical perspective on the perceptual experiences of body and a methodology of inquiry into these perceptions. In an insightful discussion of the *Phenomenology of Perception*, philosopher Monika Langer explicates the theoretical perspective (Langer 1989). To summarise the position very briefly, experiences as lived bodies in the world are as socially embodied beings. “We must rediscover, after the natural world, the social world ... as a permanent field or dimension of existence” (Merleau-Ponty 1962:362). That is, experiences of being-in-the-world are of being part of many networks of social relations in the world. “We witness every minute the miracle of related experiences, and yet nobody knows better than we do how this miracle is worked, for we are ourselves this network of relationships” (xx).

It is my contention that this perspective can be developed a little further. In the first instance, I propose to refer to *living* experiences and *living* bodies, rather than to lived bodies and experiences (my italics). I contend that we experience our bodies as existing in the present, as living, even though experiences of past and future states impinge on this mode of being. We experience ourselves, therefore, as in process (see Whitehead 1978:16). Further, I believe we live in many worlds simultaneously and not simply in one monolithic world, and I believe these

worlds to be not only physical and material, but also imaginary. In other words, I experience my body as living, rather than simply lived, in the multivalent worlds of which I am a part, and I recognise such experiences to be always in process. As an embodied being I am always in process. It is as if my body is a living event, existing in many modalities and yet changing perpetually.

I also propose that, regarding the living experiences of bodies, networks of relations obtain at both the macro-level of the social and the micro-level of the intra-corporeal.^{xliii} When I consider the bodies of practitioners in training and performance, this claim seems to me to be self-evident. Moreover, most of the body of this thesis will act as empirical evidence for this claim. Now, if this ontological position is accepted, I need to suggest a corresponding methodological approach, which will carry with it an epistemological claim. That is, if bodies are to be understood as networks of multiple relations in worlds, an empirical enquiry will be into what these relations might be, and into how we might come to know these relations. In this sense an empirical phenomenology has both an ontological and an epistemological dimension: it proposes what is and how one might come to know what is; it designates both a way of being and a way of knowing.

It is important to point out that, when I refer to the heightened experiences of bodies, what I call intensities, this should be taken as shorthand for perceptions of these intensities.^{xliiv} However, I note that perceiving is itself a capacity of living bodies, and can therefore be built into a phenomenology such as the one I am advocating. Furthermore, I take perceptions to be not simply those that we register with our sensory apparatus, but the whole range of our intimations of embodied experiences. In a sense, then, I am collapsing perceptions into the domain of bodily experiences or intensities.^{xliiv}

A phenomenological approach to embodiment is sometimes accused of an uncritical assumption of presence (Eagleton 1993). That is, it is accused of assuming that bodily experiences are simply and sensuously present to consciousness, when it is clear that a range of such perceptions are quite often absent from our experience. However, following the work of Drew Leder, for example in *The Absent Body* (1990), I propose that one can simply build in experiences of absence and buttress a phenomenological account of embodiment against such a critique. Leder argues, and to my mind demonstrates quite convincingly, that inklings of absence are very much part of the way we experience our bodies. He shows that in much everyday experience we are simply unaware of

our bodies, but that we do not somehow take our bodies to be 'not there'. He then adduces evidence from dis-eased states, where experiences of 'forgotten' or 'undisclosed' parts of our bodies are foregrounded, to show that there is a continual interplay between experiences of presence and absence (see also Lewis 1995). I would add that the training practices of performance practitioners offer an exemplary situation in which experiences of parts of bodies normally absent from experience are brought to the fore of perceptions. Whether this is through experiences of injury, or working to limits, or the initiating of new habits, the dialectic between bodily presence and absence is very much part of a performance practitioner's daily diet.

I would also add that the realm of the immaterial and the mysterious is another kind of absence critical to an account of creative endeavour. It seems to me that practitioners often claim to experience and to embody such realms in their work (e.g. Laage 1993). Such experiences include intimations of the emergent and the unknown, as well as of the numinous and the transcendent. It is not uncommon for practitioners to report that rigorous and repeated training is a ground for these experiences to be made manifest. An inclusive phenomenology will be mindful of the relations between what might be called matter and spirit on the part of practitioners.

Another critique of a phenomenological approach is that it concentrates on the experiential and thereby ignores the signifying domain of practice (Aston & Savona, 1991). To rebut this critique I refer to my argument above, and to my article 'Scoring a Role' (1997), in which I note that a Peircean semiotic includes signifying in the experiential realm, unlike a Saussurian account (see also Lewis 1995). I also note, in passing, the marxist critique of a phenomenological approach, that it typically ignores social contexts (Eagleton 1983). As should be clear by now I am certainly of the opinion that social contexts matter, and that they should be taken into account in any theorising of embodiment, including that pertaining to a performance practice. But it should also be clear by now that to include such contexts is not beyond a phenomenological approach. Rather, they are incorporated as simply another realm of influences on performing bodies. Perceptions of experiences, or intensities, are re-cast as perceptions of corporeal influences. This formulation is critical to the arguments developed in this thesis.

A phenomenological approach has also been critiqued as yet another idealist attempt to provide an over-arching account of existence and experience. According to John Rachman, any phenomenology "reinserts transcendence into the 'life-world', and so retains something of the poisoned chalice of transcendental philosophy; it still wants conditions of judgement rather than

experimentation” (Rachman 2000:131). This is a powerful critique, for it asserts that to postulate a ground for experience is, in effect, to resort to a transcendent position. Phenomenology, according to this view, seeks to provide a totalising model to underlie everyone’s experience of all things. Furthermore, according to Rachman, “[p]henomenology ... *needs* the arts to ‘disclose the world’, whose conditions it then describes, a kind of Urdoxa in which the flesh of the world and the body would coincide” (131) (his italics). What is needed, he claims, is not simply “the quasi-spiritual world of ‘the flesh’ but the violence of ‘the meat’ ”(131).

It seems to me, however, that a phenomenology need not be so idealist nor so wishy-washy. As I have already argued, what I am proposing is a theorising that explicitly allows for the productive and experimental capacities of performing bodies. Instead of judging ‘this is what is’, I ask ‘what might happen’. Furthermore, on my account ‘world’ is not so simplistic as to be only ‘what is out there’; it is rather a complex set of processes, of weathers, which practitioners approximate and articulate in their practice. (This is argued for at length in Chapter Two, in the section on ‘weather’.) Lastly, if it’s ‘meat’ that’s being sought, one might say look no further. The following discussion of the work of Body Weather practitioners will illustrate very clearly both the substance and the violence, called ‘rawness’, which is demanded and at stake in the practice. Moreover, the sheer weight of descriptions I give of the corporeal details of the practice, what Whitehead refers to as the brute stubborn facts of bodily experience, provides clear evidence of the empirical, as opposed to idealist, ground of my approach (Whitehead 1978:129).

To summarise: a phenomenological approach, such as the one I have proposed, is not incompatible with situating bodies in their social, historical contexts, in fact quite the contrary. To say that one will articulate the experiences of living bodies in many worlds, explicitly acknowledges the importance of contexts by use of the term ‘worlds’, which always implies social, cultural worlds. Further, a phenomenological approach is not to deny that bodies signify, especially to practitioners themselves, and particularly in training. It is crystal clear to me that a critical way in which practitioners learn, especially in training, is by noting what they are experiencing corporeally and by interpreting those intensities. They do this both so that they can recapitulate those bodily experiences, and so that they can widen their expressive possibilities. A semiotic, in this sense, has a phenomenal ground and a productive dimension.

I am also not saying that a phenomenology is immune to a Derridean critique: that it will unravel if dissected closely and reveal its flawed foundations. I take this critique on board and build it into

the theorising (see Chapter Two). Neither is it to say that a phenomenology is simplistic and transcendent; for me, rather, it is deliberately inclusive of the creative powers of performing bodies. Lastly, it is not to say that the experiences of living bodies are not partly discursively constructed. All bodily experiences are partly pre-theorised. That is to say, none is unmediated. No experiences are simply and sensuously present to our consciousness. However, for the purposes of engaging with the particulars of a performance practice, I begin with descriptions of living experiences, mindful that these are co-created by discursive contexts.

To conclude, then, my phenomenology is both a theoretical position and a methodology. It takes phenomena to be corporeal perceptions of a wide ranging, historically and culturally situated, collocation of bodily influences, made manifest as intensities, and proposes that these experiences can be investigated by a detailed, empirical, practice-based inquiry.^{xlvi}

iii. actor, atomist, anatomist: practitioners' models

I would now like to consider briefly some of the ways in which body has been conceived in twentieth century performance practice, in order to discern some patterns in practitioners' accounts of embodiment and creative authority. I will be able then, in the sections that follow, to draw on a range of arguments to further elaborate my approach to embodiment and creative authority in performance practice and to discuss my proposed notions of intercorporeality and the in-between. By 'creative authority' here, I refer to the processes by which practitioners work to locate the grounds they will use to generate material for performance. Invariably these grounds are situated in bodies, as is the performative material that emerges.^{xlvii} In this section, I will take 'embodiment' to be the theoretical notion of body which is either implicit, or explicit, in the practitioners' models of creative authority.

As noted in the preface, I should point out that I am a little unhappy with the term 'creative authority'. 'Creative' smacks of a kind of romantic, artistic inspiration, and 'authority' carries with it the resonance of the power of the individual to independently come up with, and own, creative work. On both counts I am somewhat dissatisfied. Artistic practice, to me, is hard work, however pleasurable, and emotionality is but a small part of that process, albeit an important part. Furthermore, no one owns artistic work, especially in performance. It is a shared, social activity, which depends on everyone working to, and beyond, their limits. However, there appears to be no other term that captures both that performance practice is detailed work which often engenders

new possibilities, and that the critical particulars of such practice can be seen to reside in the bodies of participating practitioners. So, for the time being I am saddled with it. I am drawn to 'engendering', but 'creative engendering' is tautologous. 'Authorship', while lessening the weight of authority, simply extends the already imperial metaphor of texts to bodies, something I would like to resist strenuously (Stoller 1997).^{xlviii} 'Authoring' emphasises the processual nature of the work, and de-emphasises the fact of being in charge, but it too recapitulates the textual tentacle.

To see how the bodies of performers are positioned, I will draw on the writings of a range of key practitioners, and pay special attention to the metaphors they employ. I note the plurality of sources for this information, ranging from productions to primary texts to secondary texts, but it is predominantly primary texts that carry the weight and the burden of the theories of practitioners. It is beyond the bounds of this present study to consider the position of any particular practitioner in detail. Rather I am going to elucidate some general discursive and methodological patterns which will throw light on aspects of Body Weather practice, and therefore help me situate the detailed investigation into creative authority and embodiment in Body Weather practice which forms the heart of this thesis.

Most accounts of body in performance by twentieth century practitioners are modernist, in that they try to erect creative authority and embodiment on a fundamental source or building block.^{xlix} The building blocks differ, but all maintain that creative authority resides in practitioners contacting in their body what is considered fundamental, so they might achieve, or at least work towards, an appropriate way of performing. Practitioners in training, in rehearsal, and in performance, therefore, must have access, and a means of access, to that which is postulated as fundamental, on which to erect the configurations of their performative material. Depending on the methodology, this source is variously described as centre, core, impulse, force, sensation, spine, and so on. That is, it is typically given what I would call an 'atomistic', and 'anatomistic', label. The metaphor chosen is very revealing.

Perhaps a simple and well-known example will help introduce the discussion. In *Freeing the Natural Voice*, the celebrated Voice teacher, Kristin Linklater, postulates a 'pool of sound' as a device to enable practitioners to contact and generate what she calls a 'free and natural voice' (Linklater 1976:80).¹ In simple diagrams this 'pool of sound' is pictured in the centre of the belly, near the diaphragm. Practitioners are encouraged to imagine this 'pool' and to embody it, to feel

as if sound is actually emanating from the pool, and there are many exercises given to help this process. Whatever is thought of the pedagogic strategy, and despite the obvious critique that could be mounted concerning the uncritical use of the term 'natural', Linklater's is a powerful practical methodology, and I speak from considerable experience training in, and teaching, this approach. However, there are two important points to note for the present discussion. First, a bodily source is postulated, and a practical means of access to that source is given in order for practitioners to be able to work creatively, in this case to make 'free' sound for performance. Second, there is an implicit model of body, in this case one that has a deep 'within', anchored in the body's anatomy, which may be contacted and disclosed.

Characteristically, the postulation of a source for creative authority involves both naming and positioning. Quite often there is significant overlap between the two. For, example the postulation of a 'centre' or 'hara', by a practitioner such as Japanese actor Yoshi Oida (from Peter Brook's company), involves both labelling and situating a position somewhere near the middle of practitioners' bodies (1997:10). Naming also often has a poetic resonance, as in 'pool of sound', where 'pool' evokes a reservoir that is fluid and dynamic. Even positioning is usually accomplished by means of a carefully chosen metaphor. 'Centre' evokes a fulcrum, a main axis, a locus of balance and of power, to indicate its importance as a desired ground; one can see this very clearly in the phrase 'to be centred'. Naming and positioning, as rhetorical devices, thus enable and constrain the pedagogic strategies, as well as the rehearsal methodologies and performance aesthetics of the practices under consideration.

Now, if practitioners must have access to a particular source in order to make, or work towards, a desired style of performing and performance, then it is clear that they must undergo a certain kind of training to provide access to that source. Creative authority, therefore, could be seen to depend on a methodology of training. Training is both a process which prepares a body to access a source, and a process by which a body learns to locate and utilise that source. In other words, training establishes the precise ground for creative authority in performing and performance. What is more, to train in a certain manner depends on a specific pedagogy, and it is no surprise that practitioners who put forward a training methodology typically have a prescribed pedagogy to help practitioners work. By following the training pedagogy, practitioners claim to *guarantee* producing the desired kind of performing and performance.

It is probably not an exaggeration to say that, implicit in the accounts of most twentieth century

performance practitioners is a theory of body that is both 'atomistic' and 'anatomistic'. That is, in postulating a fundamental source these theories are atomistic, and in ascribing this source to be in the bodies of practitioners they are anatomistic. By 'anatomistic' I mean that such accounts typically refer to the structure of a body, or rather, a living body. A good example of this is the metaphor 'spine', as used by say director Elia Kazan. Drawing on the practices of Stanislavski, and the American adaptors of Stanislavski's system, such as those of the Group Theatre, Kazan defines the spine for each of the characters in his productions (Kazan in Cole & Chinoy, 1963).^{li} 'Spine' evokes backbone, and thus strength and support. It also connotes something that will connect everything in a linear progression. Both of these resonances are critical for a methodology of character work that takes the plotting of a strong, linear, through-line of physical action to be essential in building and sustaining a unified character in pursuit of a clearly defined goal. However, there are other uses of 'spine', for example in Alexander's voice work (Clay 1972), and in Malmgren's movement psychology.^{lii}

Another example of a source that is strongly anatomistic is 'contraction', as used by dancer and choreographer Martha Graham (Stodelle 1984). Evoking the capacity of muscles to tighten and shorten, and thus create tension and strength, 'contraction' describes in a very material way what Graham wants dancers to draw on as a key element in training and performance. Furthermore, in considering the use of the term 'contraction' to describe the muscular capacity of a uterus to tighten and shorten in labour, and thus aid the expulsion of a birthing baby, one can see a methodology of dance practice which draws specifically on a particular female bodily experience, one that is positioned very precisely in a certain area of women's bodies.

Yet another striking use of an anatomistic metaphor by an American choreographer and dancer, whose practice is very different in aesthetic from that of Graham, comes from Merce Cunningham, this time drawing on a skeletal property of bodies. In medical practice a joint is seen as a place where two or more bones articulate on one another. Cunningham uses the term 'articulating' to describe the practice of dancers learning to discover and to utilise how parts of their bodies, in particular their bones and joints, move in relation to one another. In fact, this notion of articulation can be seen to build, for Cunningham, to form a complete aesthetic of dance practice (Susan Leigh Foster 1988).

Performance practitioners also commonly deploy atomistic metaphors to characterise their ground, and their methodology, for performative work. If an atom is taken to refer, as in

scientific discourse, to a minute particle of matter which can combine with others to form larger and larger conglomerations, the attraction of atomistic notions to modernist theorists wishing to build their practice on secure theoretical foundations is clear. An atom also refers to a configuration which is hypothesised to move in random, changing patterns, contain many energy levels, be stable or unstable, and when making combinations with others, absorb and release quanta of energy. It is easy to see the attraction for practitioners in metaphors of sources that refer to atomistic properties such as the capacity to generate energy in explosive amounts.

As an example of such a metaphor deployed to describe a source for practitioners' creative work, I note Grotowski's famous 'psychic impulse' (Grotowski 1968). Only by virtue of a rigorous stripping away of body habits can practitioners access an impulse that is pure and primary, and only by means of a punishing and disciplined training are they able to make manifest the impulse in physical action without blocking. Grotowski makes sustained use of a metaphor which signifies a fundamental source available only to the initiated – those who have undergone the requisite training.^{liii}

Barba's 'sats' is also a kind of atomistic metaphor (Barba 1995:55-61). For Barba, 'sats' refers to a realm of the pre-expressive, to the state that a practitioner can contact in their body as a state of energised readiness. It signifies to them that they are ready and able to work. Such an awareness is available only to a highly trained practitioner, to someone who has discovered the powers of extra-daily energy through a disciplined training. In this sense, training, for Barba, and for the early Grotowski, is a regime of discipline and control, of a body practice followed assiduously in order to liberate well-nigh unimaginable powers.

Taking these attributes of 'atomistic' and 'anatomistic' together, then, I ascertain that when located, accessed and embodied performatively, a source will not only generate performative material and produce the capacity to perform in a certain aesthetic, it will also ensure life, energy and presence for the practitioners in their performing. It is commonplace now that presence has received many critiques. I referred to some such earlier.

In most of the cases I have cited so far, performers are required to penetrate to the 'inner' or 'within' of the body in order to locate the source, the particle, the base, on which to build. In this regard it is intriguing to note that Meyerhold (in Braun 1969:206), Grotowski (1968:37), and Barba (1986) all use the metaphor of actor as surgeon to describe this process (and Artaud

certainly implies it (1977:60-61). Wielding a scalpel the surgeon is able to slice through the outer surfaces of a body to lay open a raw inner, that which is closer to a palpable source of life and energy. The surgical metaphor renders such a process material, materialistic, to do with matter. To the extent that this deals with body as substrate, such projects are clearly anatomistic.

Perhaps in cases where the 'psychological', or at least the non-material or the within (and I am not conflating these), is openly disavowed or mistrusted, there is not a clear call for a penetration to the interior. Rather there is an emphasis on the surface, the behaviour, but this is not devoid of rhetoric either. For example, there is a relatively common recourse to the notion of performer as puppet.^{liv} This rhetorical gesture has profound performative repercussions. Contemporary practitioners such as Mnouchkine (Williams 1999:39) and Oida (1997:17), past masters such as Artuad (1977:32) and Kantor (1993), all espouse training exercises and performative images which treat performers' bodies as puppets. Admittedly the work of these practitioners is often inflected differently. I am really pointing to a pattern of interest here.

In this sense, Craig (1956), Meyerhold (in Braun 1969:128), and others (cited above), all seem to follow Kleist (1989, 1810) and register a desire to move beyond the accidental and contingent, beyond the idiosyncratic, beyond the 'personality' of the individual (human) performer, and sometimes beyond an individual 'psychologising', to a clearly material form, a relatively unchanging, controllable, stable, though recognisably human configuration. Further, it is clear that this 'puppet-like' quality is meant to banish or at least diminish an interiority, a 'within'. The surface is paramount. In the case of made puppets, much talk is made of a spectator's imagination, and the projection of human characteristics onto the material puppet body. In a sense these puppets are inscribed with human attributes to go with an identifiably human configuration. And in a curious double reversal, performer puppets are treated as if they were inanimate material puppets and re-inscribed with (some) human characteristics.

As such models typically offer a formal substrate, they are anatomistic. A body is trained and sometimes performed as if it were a puppet. Conceiving body as puppet (or as mannequin), has been one important way that Eastern and Western practitioners have been able to promote multiplicity and the potency of outside forces on performers' bodies. In other words, one consequence here is to promote a clear dependence on outside forces rather than inner states. That is, there is still a controlling 'intelligence' invoked; and whether of puppet-master, director, or manipulator, this intelligence is an outside power. It is somewhat ironic, then, that a new dualism

appears to be reinstated, one which seems at odds with the avowed materialism. A performer puppet is mind-less and yet lifelike in surface/ anatomical configuration. Unable to be animated 'by itself', a performer puppet hints at a life-force which animates the lifeless.

Although there seems to be a move here to a notion of embodiment that is not atomistic – at least in the sense of an interior atomic particle – there is still a reductionism. Only in this case that which animates is reduced to outside forces, either mechanical or social or both. It is interesting that Meyerhold uses both surgical and puppet metaphors; actors must wield the scalpel not on themselves but on the scene in order to uncover the social forces in operation. In a clear precursor of Brechtian dramaturgy, it is claimed that these are the forces that must be embodied in a production (Meyerhold quoted in Braun 1969:206).^{lv}

But this predilection for performers as puppets appears to privilege a crudely materialist notion of the actor/ performer, even if there is a claimed approach to divinity, grace, and godliness on the part of such artists (Kleist 1989) and Craig (1956:92-3). It could be that an appeal to the beyond is reached for in both directions; through the 'interior' to an ineffable core, past the 'outside' to an overarching beyond (Snow 1997). In both cases, the appeal is to the 'mysterious', to that which 'transcends' the everyday, the sordid materiality, the carnality of theatre. It is ironic that in distrusting the corporeality of performers and their idiosyncrasies, what is offered in its place (for both a made puppet and a performer puppet) is a human body image.^{lvi}

Perhaps the first notion of embodiment I have canvassed – of a mysterious 'within' – is too mentalised, and the second – of outside forces – is too material; though, of course, such an opposition is too glib. It should be clear that, as far as I am concerned, there is an impoverished account of embodiment in all these versions. Not only are there the problems already noted, e.g. of unargued relations between material and immaterial, there is also a weakly sustained mind/ body opposition, and a paltry inner/ outer dichotomy. This is especially curious, for one would think that performance practice is an exemplary arena for developing viable explanations of embodiment.^{lvii}

Regarding creative authority, I am not really qualified to comment on the efficacy of the methodologies proposed; to the extent that interesting and powerful material is generated in each of those practices, the process clearly 'works' for those practitioners. My critique is really to do with the status of the postulated entities and therefore with what is theorised as a ground and a

methodology for performative work. Now that I have elucidated a number of patterns in the ways in which body is configured in practitioners' accounts, I will move to a consideration of the concepts of embodiment and creative authority as I use them to explicate the work of Body Weather practitioners.

iv. behind, between, and beyond: intercorporeality

I noted earlier that a phenomenological inquiry into a performance practice would involve the following theoretical and methodological positions. If bodies are to be understood as networks of multiple relations in the world, an enquiry into embodiment will be into what these relations might be, and into how one might come to know these relations. In this section I would like to explore this idea of relations, in order to elaborate further the notion of intercorporeality as it is deployed in this thesis. I contend that, whichever way performance practice is configured, relations obtain at all 'levels'. It is these relations that are embodied by practitioners, indeed have to be embodied, in order to create performance work. I call them intercorporeal relations, or intercorporeality for short.

There are a number of different ways to spell out what I have called 'levels' or 'layers' of performance, those should be taken into account when considering performance practice. I am not implying a hierarchy of organisation by use of this term, rather that there are several interweaving domains, which many writers invoke for the sake of analysis. For example, Italian theatre director Giorgio Strehler maintained that in creating a performance work one must embody three 'worlds', which he describes as like Chinese boxes. These are the psychological world (the domain of the day to day lives of the characters), the social, historical world (the sphere of social relations and political conflicts) and the poetic world (the realm of images and of myth) (Hirst 1993:28). In contrast, I have heard the English theatre director Stephen Plimlott argue that in directing a text-based work one must take into account the social/ historical world in which the text arose, the fictional worlds of the text, and the contemporary social world of the performers and spectators. According to Plimlott, signifiers of all these worlds emerge in the production.^{lviii} In fact, practitioners typically speak of the multi-modality of their work. As I will show, for example, Body Weather practitioners invoke the 'beyond' in terms ranging from spirit to darkness, the 'mundane' in terms such as daily life and laboratory, and the 'intimate' and 'immediate' in terms such as rawness and flesh.

Theorists also typically invoke relational accounts when discussing the performance event. For example, there is the argument that there are six key signifying relations operating in a theatre event; between actor/ actor, character/ character, spectator/ spectator, actor/ character, spectator/ character, and spectator/ actor (Helbo et al, 1991:127-33). In spite of the postulated multiplicity, this is still probably an impoverished analysis; for instance some insert 'stage figur' to interpose between actor and character (Quinn 1990:154-161, see also Veltrusky 1976). As it happens, such a move would increase the number of relations from six to ten. Gay McAuley divides the signifying realms of performance into the social, the presentational and the fictional (1999:24-35). While Andre Helbo draws on Peirce to elaborate a theory of performance, called an 'enunciation model of theatre', which draws together a number of interconnecting signifying relations (Helbo 1987:11-12, 117-24). And there is Tadeusz Kowzan's classification of the thirteen inter-relating elements (such as body, mask, vocal tone, etc.) that signify in a performance event, most of which are centred on bodies of performers (Kowzan 1968:73).

In other words, whichever way one turns when considering performance – as performance making, as performance event, as discursive construct – relational accounts emerge. I suggest that a useful tool to help deal with this complexity as regards *practice* is the term 'performance aesthetic'. To me, a performance aesthetic refers to and includes the following three processes: a style of performance; a methodology of inquiry (i.e. of work, including training, performance making, rehearsal, and performance); and a vision of the cultural world in which the performance work will be produced and disseminated. These processes are all inter-related. If practitioners are not explicit about one or more of them, it is possible to discern them from an analysis of the details of the practice and its contexts.

It is my contention that any theorising of a performance practice should take note of the above three processes, as well as of the many relations that obtain within and between them. To further elaborate the theorising it is, of course, also necessary to consider the social, historical and discursive contexts in which the practice takes place. Any analysis of the *embodiment* of a performance practice, therefore, needs to take into account the following layers or strata, (though I am not implying an ontological hierarchy here):

- i. what the performance practice is claimed by the practitioners to be for - the 'vision';
- ii. what is taken by analysts to be the cultural significance of the practice;
- iii. the performance mode(s) used to embody, further and promote, the vision - 'the style';

- iv. the training methodologies practised in order to generate performative material to embody and manifest the style - 'the work';
- v. the postulated ground from which the performative material emerges.

I spend considerable time in Chapter Two dealing with the first three of these layers in *Body Weather*, those I have referred to already as the macro-processes of the practice, and most of Chapters Three to Five investigating the fourth and fifth layers, referred to as the micro-processes. But a couple of general remarks are pertinent now. The first level, the 'why', could be equated with the beyond, the sacred, that which, according to theologian Paul Tillich, "ultimately concerns us" (cited in Turner 1996:10). I have proposed elsewhere that: for Stanislavski this was 'to uplift the human spirit'; for Grotowski 'to bring about a therapeutic wholeness'; for Brecht 'to bring about social change' (Snow 1997). For Hijikata it was 'to embody the world of the forgotten, the misshapen, the grotesque,' while for Ushio Amagatsu, the leader of Butoh group Sankai Juku, it is 'to embody the gestures hidden in the heart of the race' (Snow 1993, Viala 1988).^{lix} In *Body Weather* practice, it seems to me that both 'body' and 'weather' are given the status of the beyond; the practice is claimed to bring bodies and the world into a close and mutual resonance (see Chapter Two).

But 'body' and 'weather' are also dealt with daily in the working practice of *Body Weather*, at what I have called levels three and four. This is the realm of action and resistance, where what is sought in daily training collides with the capacities of bodies to carry out those practices (Barba 1986:70). For Stanislavski, this is the world of 'physical actions', for Grotowski it is 'body images', for Brecht 'gestus', for Tadashi Suzuki 'stomping as a way of the feet', for Martha Graham 'contraction', and so on (see Snow 1997). For *Body Weather* practitioners, one attempt is to instantiate multiple images of weather in bodies – the process I refer to as omni-central imaging (see Chapter Five). In other words, for participants in most modes of practice, this is the domain of training: for me, it is one key example of the in-between (I explain my use of this term below).

I have already referred to level five as the 'behind', that which few can see and fewer can contact. This is the realm of potentia, the ground from which performative material emerges. For Stanislavski it was the 'Unconscious', for the early Grotowski the 'psychic impulse', for the late Grotowski 'the songs of the ancestors', for Brecht 'a dialectic of social, economic forces', for Hijikata 'darkness', for Suzuki 'the House', for Amagatsu 'the water body', and so on (Snow

1997). For Body Weather practice I contend that the ground is weather, which I take to be a myriad of localised intensities coursing through implaced bodies as they exist in a series of changing relations to one another.

I believe that, in a performance practice, there is a significant and complex series of relations within and between these various layers: between what a practice is thought to be for, and how one brings that about; between one's daily practice and what is invoked as a ground; between a performance mode and its cultural significance; and so on. At all levels, though, it is bodies that are evoked: without bodies, no practice. Relations, therefore, are between modes of embodiment in all respects, which is how I define intercorporeality.

For Body Weather practitioners, embodied relations are sought, and will be seen to obtain, between bodies and worlds, between individuals and the group, between bodies and bodies, between parts of bodies, and so on. In short, networks of corporeal relations abound at macro- and micro-levels of performance practice. Now, any network is itself composed of multiple processes, all provisional, all subject to change, all living and dying all the time. New relations are thrown up continually. Some are discarded and disappear, others are renegotiated, reconfigured and reappear. Always and everywhere there are emerging interconnections. Each new relation could be characterised as a momentary intensity, though some are sustained longer than others, and there will be many intensities at any one moment. The micro-intensities (between parts of bodies) interconnect with macro-intensities (between bodies and between groups of bodies).^k It is as if many interlocking spirals are being created and re-created continuously.

Of course, a phenomenological principle of continual change requires some notion of stability, however brief or momentary. It is not that there is no such thing as static 'entities' on this view, rather that this is simply a postulation which is necessary for daily life to continue. People, houses, rocks all seem relatively stable; but when we conceive of them as all made of multiple, mutable processes it can be seen that they are all changing all the time, even if only very, very slowly. In some cases, in fact, there will be many different rates of change 'within' each of these 'entities'. In this interpretation of the world and of embodiment, heterogeneity is a given, and the uncertainty of momentary intensities generates only a provisional existence.

It may be the case that there are momentary alliances, or aggregations of networks, and that the

more enduring of these are called stable entities or things; for example, bodies or individuals or subjects. For example, as I will demonstrate, bodies of Body Weather practitioners are conceived by me to be multiple, permeable and provisional. And this discursive and methodological position facilitates and augments a certain kind of performance practice. In another complex case, certain kinds of alliances would be termed a performance or a performance event.

It might be claimed that intercorporeality, in these terms, is but a sub-species of intersubjectivity. However, the latter concept refers mainly to relations between selves, between socially, historically situated subjects (see Jackson 1998).¹⁵¹ Whereas for me, intercorporeality refers to that and more; in particular it includes the relations between parts of bodies, the practice of which is absolutely vital to all phases of Body Weather training and performance. Intracorporeality is also a term I considered. It seems, for example, to capture the embodied relations between mind and body with which Body Weather (and other practices) are critically concerned (see Chapter Two). But it does not foreground relations, something I am keen to preserve, and it clearly cannot deal with relations between bodies.

It is sometimes claimed that Merleau-Ponty discussed intercorporeality. For example, Joas asserts that it is the subject of pages 346-365 of the *Phenomenology of Perception* (1996:180-81). In fact, according to my reading, Merleau-Ponty does not use the term 'intercorporeality' in this passage. As it happens, the terms 'intercorporeality' and 'intercorporeity' were used very infrequently by Merleau-Ponty (at least as they are rendered in English translations of his work). But there are a number of key instances. For example, 'intercorporeality' is referred to in the early work, *Signs*, as follows.

When I shake another man's hand ... his hand is substituted for my left hand, and my body annexes the body of another person in [a] *sort of reflection* My two hands *co-exist* or are *compresent* because they are one single body's hands. The other person appears through an extension of that compresence; he and I are like organs of one single intercorporeality. (Merleau-Ponty 1964:168 his italics)

In fact, Merleau-Ponty plays with the notion of a person's two hands touching one another many times (e.g. see also 1968:130-55). As anyone who tried this will attest, there comes a point when it is difficult, if not impossible, to know experientially where one hand stops and the other begins. And yet we 'know' we still have two hands. In this sense, the experience of intercorporeality is a mediated relation of in-betweenness.

'Intercorporeal' is also referred to, almost in passing, in Merleau-Ponty's unfinished last work, *The Visible and the Invisible*, where it is contrasted with 'incorporeal'.

What is open to us therefore, with the reversibility of the visible and the tangible, is - if not yet the incorporeal - at least an intercorporeal being, a presumptive domain of the visible and the tangible, which extends further than the things I touch and see at present.

(Merleau-Ponty 1968:142-43)

Merleau-Ponty is here broaching, albeit hesitantly, the experience that we somehow almost reach out and touch other modes of being, even those outside our immediate sensible experiencing. As I have argued above, practitioners know this process of intuiting and contacting 'other worlds'. It is their means of embodying both micro- and macro-cosmic domains, what I have called the behind and the beyond, the "if not yet incorporeal" of the 'deep within' and the divine.

For Merleau-Ponty, the capacity to experience intercorporeal relations depends on opening out to the extent that one becomes "pregnant" with, and porous to, one's surrounds. As he notes, "[h]is body and the distances participate in one same corporeity or visibility in general, which reigns between them and it, and even beyond the horizon, beneath his skin, unto the depths of being" (1968:149). 'Intercorporeity' is utilised, in inverted commas, a little earlier in the same text, in a tantalising but difficult passage. Merleau-Ponty asks how could it be possible that "the visible which is yonder is simultaneously my landscape" (1968:140), and uses the image of Narcissus to describe the propensity to open to other landscapes and other bodies as one does to one's own (141-42).

A close reading of Merleau-Ponty shows that he could be taken many times to be discussing the idea of intercorporeality; for example, as a reaching out from one body to another, what he calls in one text an "intertwining" across "the chiasm" (1968:130-55). I believe that what fascinated Merleau-Ponty was the propensity of living subjects to feel as if their bodies somehow came up close to, and even merged with, other modes of being in the world, that is other bodies and even landscapes. It as if he was perplexed by the 'spaces' between bodies, and between bodies and the world, understanding that such a space is clearly traversed in our living experience, but also still remains somehow a space in-between. I contend that it is precisely this notion of in-betweenness, as a mediated relation, which is imaged and embodied in performance practice, especially by Body Weather practitioners in their training and performance, as I shall demonstrate.

Intercorporeality is invoked by Dillon (1988) in a discussion of Merleau-Ponty's account of the

development of an infant's relations with others. According to Dillon, Merleau-Ponty explicated this development by drawing on the notion of a corporeal schema, which "allows one to conceive the infant as experiencing his body by living it" (Dillon 1988:122). This is in contrast to a more classical view, which holds the infant to experience its body as an object, a correlate of which would be Husserl's "sphere of ownness" (122). As Merleau-Ponty noted, from empirical evidence, a baby will cry if other babies cry, even though it appears to be somatically comfortable. It seems unable to distinguish its somatic state from that of others. The point for an account of development, then, is not how does an infant recognise others, but rather, how does it differentiate itself from others. The putative answer is that it does this by transferring its visible corporeal schema, its "body-in-relation-to world-and-itself", to others (122).

For Merleau-Ponty, the child's body "is neither purely subject ... nor purely object ...; it is rather the ground of a style of interacting with the environment" (122). As Dillon notes

[t]he transfer of corporeal schema ... is the phenomenal ground of ... intersubjectivity. A better word would be 'intercorporeality' because the problem of other minds is really a problem of other animate organisms: at the most basic levels, human communication is a communion of flesh and not a relation between isolated subjects. (Dillon 1988:122)

A discussion of child psychology is way outside this thesis, but the point of intercorporeality being a phenomenal ground for experience is absolutely apposite for the arguments I develop. In fact, the notion of intercorporeality as a "communion of flesh" will appear many times in this thesis, for example in the account of group body (in Chapter Two) and in discussions of the oneness of two bodies during the manipulations (Chapter Four).

Intercorporeality is also the purported subject of a recent text, *Body Images: Embodiment as Intercorporeality*, by philosopher Gail Weiss (1999). However, the conception of intercorporeality developed there is not related to everyday living, and thus of little or no use to performance practice. In fact, intercorporeality is elaborated as a discursive construct in an analysis that foregrounds linguistic and psychoanalytic domains of inquiry. Weiss remarks that

[t]he experience of being embodied is never a private affair, but is always already mediated by interactions with other human and non-human bodies. Acknowledging and addressing the multiple corporeal exchanges that continually take place in our everyday lives demands a corresponding recognition of the ongoing construction and reconstruction of our bodies and body images. (Weiss, 1999:5-6)

The point about embodiment being mediated by multiple interactions is well made. But it is clear that the focus of the investigation will be on the “ongoing construction and reconstruction” of both bodies and body images, and this is indeed the case. The experiences of living bodies are not addressed; rather it is body images as discursive constructions that are the target. As I noted earlier, in my critique of embodiment as discourse, without a consideration of the phenomenal realm of living experience, any account of embodiment is impoverished and inadequate. In fact, I would go so far as to say that a discourse-centred analysis is far from a phenomenological approach in the spirit of Merleau-Ponty, which, as I have already demonstrated, clearly advocates empirical investigations of the experiences of actual bodies. As Merleau-Ponty points out, reflection must be built on experience (1962:ix). I should point out that the genesis of Weiss’ title is dated as 1999, and that my conceptualising of embodiment as intercorporeality began as early as 1994 (see Snow 1995); and I used the phrase ‘embodiment as intercorporeality’ in Snow (1997). I first became aware of Weiss’ text in 2000.

Thinking about embodiment in performance practice in terms of networks of corporeal relations allows me to discuss intercorporeal connections between the many experiences of the everyday, and between the everyday and worlds ‘beyond’, which, as I have shown, are almost always invoked in practitioners’ accounts of performance practice. It also allows me to discuss connections between the everyday, the beyond, and the microcosmic intensities ‘within’ parts of bodies, which, as I have also shown, are critical to an adequate account of creative authority.

v. *creative authority: imaging the in-between*

I looked earlier at a range of practitioners’ notions of body and discerned that most accounts of creative authority propound either a source from within a material/ immaterial body, or a model of outside forces acting on a body conceived largely in social and mechanical terms. In contrast, I propose throughout this thesis to explicate the detailed creative methodology of Body Weather practitioners by means of the process I call imaging the in-between. I would now like to spend a little time, therefore, introducing it. I will discuss briefly creative authority, the in-between, imagining, and imaging, in that order.

For me, creative authority is the process of embodying material, *of* all the levels just elucidated, *at* the micro-level. It is not so much that this embodying is accomplished in, with, or by means of practitioners’ bodies; rather, practitioners embody these micro-intensities and thus bring them

into being. In doing so, they perform them, and thus, in a sense, become them. As I have already indicated, I use the term 'create' to refer to the process of bringing something into being, in this case to generating performative material. But it is also the case, according to the point of view I am propounding, that practitioners actually create their bodies and the world every time they train and perform.^{lxii} Now, if these practitioners are taken to be performing continuously (which, as I argue in Chapter Two is the case for many Body Weather practitioners) then they are continually creating themselves and their worlds daily. And the process by which they do this, I claim, is imaging the in-between.

In-betweenness is clearly an interesting contemporary theoretical construct, especially for performance theorists. Richard Schechner, for example, asserts that "Performance Studies is 'inter' - in between. It is intergenic, interdisciplinary, intercultural" (Schechner 1998:360). And Peggy Phelan claims that

[p]art of what performance knows is the impossibility of maintaining the distinction between temporal senses, between an absolutely singular beginning and ending, between living and dying. What performance studies learns most deeply from performance is the generative force of these 'betweens'. (Phelan, 1998:8 her emphasis)

I am not sure how performance is deemed to know something, but never mind, the rhetorical point is clear. I note also that transgender bodies have recently been theorised as in-between (Halberstam and Della Grace Volcano, 1999).^{lxiii}

The in-between is also a concept that has been of interest to practitioners. For example, the expressionist dancer Mary Wigman, whose practice was so influential to the development of Japanese butoh, remarks, "[t]hat which is no longer apparent or obvious, which may be said to lie *between* the lines of dancing, is what transforms the gymnastic movement into dance" (Wigman in Huxley & Witts 1996:365 my italics). Legendary butoh dancer, Kazuo Ohno, claims "I do not know whether I dance Butoh or deepen my understanding of 'living'. Neither is the case, or both are the case. I practice dance in such an *inbetween* state" (Ohno 1995:13 my italics). While Min Tanaka claims that "[w]eather is *genesis*. It arises *between* persons. Each of us was born from two persons. So I am determined to make "two" my minimal unit" (1982:14 my italics). I discuss these notions in depth in later chapters. For now, my point is to note the ubiquity of such a concept in the discourses of practitioners.^{lxiv}

In-between could be seen as a mode of being that practitioners inhabit as a matter of course.

Consider, for example, the state that practitioners get into when they enact their work *and* monitor what is happening to them. Lewis calls this an “intermediate state”. When learning a skill, he says,

[o]ne is constantly monitoring how it feels for the body to do what it is doing, trying out and evaluating different feelings as action in the world. During this process, experiences of the body in action become the focus of awareness, become foregrounded in a way that is unusual for most people most of the time. ... Body practitioners, such as athletes, dancers and actors are in this intermediate mode more of the time than others ...

(Lewis 1995:229-30)

Regarding practice, I believe that Body Weather practitioners aim to work in an in-between mode almost all of the time. For example, they work to sustain relations between themselves and the group, and between themselves and the world, and to instantiate these relations corporeally. They work to sustain embodied relations between parts of their bodies, and between these body parts and their surrounds. Moreover, as I will demonstrate, each of these relations exists between an imagining and an enacting dimension, where both are corporeal processes.

In training, Body Weather practitioners are mindful of relations between this time and place of training and past occasions. They also attempt to maintain relations between what I have called the vision of the work and its daily practice. And they try to uphold relations between the sacred and the ‘deep within’, between the cells and the cosmos one might say (see MT 1981:12). In performance, too, Body Weather practitioners operate in between these many modes of being (see Epilogue).^{lxv} They also characteristically investigate relations between daily life, training, and performance, as a matter of living (see Chapter Two). In fact, I will argue that Body Weather practitioners are constantly working to embody relations all the time. They endeavour to draw from all of these instances of in-betweenness, to make use of all these relations, but ultimately to ground this material in their bodies. In this sense, for practitioners to exist in the in-between is not only a ground for creative authority, it is also a daily and recurrent mode of being.

Now a few remarks on imagining. Mary Warnock (1976) gives a neat history of analyses of ‘imagination’, and more recently (1996) links these projects to a discussion of time.^{lxvi} However, her interest is in literary uses and she treats imagining as a mentalised process. Sartre also discusses imagination as a largely psychological activity, but one which is situated corporeally (Sartre 1991). Edward Casey, on the other hand, analyses imagining from a phenomenological

perspective, but, in contrast to Merleau-Ponty, says that imagining proper lacks all those specific forms of engagement with the natural and historical world (of spatial beings, temporal becomings and interpersonal complexities) that could be called inter-involvement. (1979:190). Casey says that imagining has six features, with “pure possibility” the critical one.^{lxvii} He says that ‘pure possibility’ is not the same as that of ‘potential’ which is always constrained by its appearance in the actual. ‘Pure possibility’, on the other hand, is unconstrained by relations to the world. It is “a kind of possibility that is posited and contemplated for its own sake and not for the sake of anything external to, or more ultimate than, itself”, and for this reason imagining is freer from constraints than any other human capacity (1979:113-114).^{lxviii}

I agree with the proposition that imagining is a critical process; imagining is central to how human beings conjecture possibilities for themselves and thus widen the bounds of creative endeavour; and I agree that it is a very free process. However, the notion of *pure* possibility is problematic. Casey seems to me to be advocating a disembodied notion, or at least one that is not situated in a body-world nexus, and, in doing so, simply continues the tradition from Kant and Coleridge, through Sartre, by proposing what amounts to a mentalised process. This is a problem for a phenomenological account which wishes to take corporeal processes in the world as the ground for experience.

If one takes daydreams or ‘flights of fancy’ as the cardinal imagining process, then it is easy to see how one might be led to conceive of imagining as incorporeal and ‘out of the world’. These experiences tend towards being unconstrained by corporeal parameters, but they are never completely disembodied. In fact, I would claim that flights of fancy are a mode of embodying the in-between, in which there is a clearly embodied relation between the corporeal processes of imagining and enacting. (I discuss these concepts further below.) That is, there is an imagining component which is fore-grounded and appears disembodied but is always corporeal – it would not make sense to imagine without a body – , and an enacting component in which one’s awareness of one’s body is back-grounded but never absent – one often comes back from ‘flights of fancy’ to find the disposition of one’s body has changed. If one accepts the propositions that experiences are embodied and bodies are always ‘caught in the fabric of the world’, then to propose a process in which these tenets did not obtain would be simply illogical.^{lxix}

Phrases such as ‘cultural imaginary’ and ‘regional imaginary’ (Jameson & Miyoshi 1998) point to a recent interest among cultural theorists in imagining as a cultural practice; one that, as I

understand it, enables cultures to (re)configure and thus (re)create themselves. There is also a concept of ‘the imaginary’ in psychoanalytic discourse, as expounded by Lacan and developed by Irigaray, which refers to a stage in psychic development that contrasts with that of the symbolic (Lacan 1991:279-80). And it is clear that the use of ‘imaginary’ by cultural studies theorists has been influenced by Lacan’s concept. However, the specifics of this discussion are outside the bounds of this present study. I choose to focus on imagining as a corporeal capacity, rather than on ‘the imaginary’ as a psychoanalytic construct. Though, as I indicated earlier, I am clearly interested in how imagining as an embodied process relates to a cultural imaginary.^{xxx}

Imagining has always played a central role in performance practice. For example, Stanislavski, in *An Actor Prepares*, reminds performers, somewhat dauntingly, to remember that,

during every moment we are on the stage, during every moment of the development of the action of the play, we must be aware either of the external circumstances which surround us (the whole material setting of the production), or of an inner chain of circumstances which we ourselves have imagined in order to illustrate our parts.

(1936:60)

Stanislavski points here to a clear relation between imagining and enacting, and the use of the phrase “we must be aware” shows that, to him, both imagining and enacting are embodied processes for practitioners. In another clear reference to imagining as an embodied practice, choreographer Pina Bausch, working in a very different performance tradition to Stanislavski, remarks “I want the group to use their *imagination*. We’re still not *doing* what we really want to *do*” (Bausch in Huxley & Witts 1996:58 my italics). Again I note the explicit association of doing, or enacting, with imagining. In fact, in my experience, one can find references to embodied imagining in virtually any discussion on performance practice by an influential practitioner.

With respect to performance practice, not only are imagining and enacting always corporeal, they always reside in bodies’ relations with the world. Imagining has few constraints, but never none, because it always comes up against corporeal parameters, however fleeting, and bodies are always in and of the world. Enacting has more constraints, because it always encounters the constrictions of grosser aspects of material body in its worldly dimensions. But it is in the flip/flap between the two that possibilities are made actual in performance practice. And it is the continuing relation between imagining and enacting as embodied processes, which, for me, is the corporeal process of imaging.

Finally, then, I present a brief discussion of imaging. The term 'imaging' has a number of current uses, particularly in discourses concerning recent developments in technology; e.g. ultrasound and X-Ray imaging in Medicine, acoustic imaging in Engineering, and so on. Imaging, in these fields, refers to a technological process of producing a likeness of something in another medium; literally creating an image. But for me, imaging is an embodied process. It is a capacity that performance practitioners develop, through training, to simultaneously imagine *and* enact corporeal moments, where imagining is already corporeal and enacting always open-ended. Both imagining and enacting are necessary; one without the other will not suffice. Over time and with repeated practice, practitioners become able to sustain both processes and to monitor the relations between them. In fact, as I will show, imaging is the way in which Body Weather practitioners refine their training and generate performative material.

The details of the process will become clearer in the discussions in later chapters. For example, I demonstrate in Chapter Five that what is called 'omni-central imaging' is the key performative capacity of Body Weather practitioners, and such a process clearly invokes embodied relations between multiple body centres. But as I show throughout Chapters Two to Five, imaging the in-between is a process that is carried out in all Body Weather training. I demonstrate how the process operates at the micro-level of relations between parts of bodies, and at the macro-level as practitioners image relations between each other, between themselves and the group, and between their bodies and the world. It is my contention that imaging the in-between, as later detailed, could also be generalised to other performance practices, and though that discussion is beyond this present thesis, I make references as such in later chapters.

For me, therefore, imaging the in-between refers to a specific practice; it denotes something that people do, a methodology according to which practitioners work. But it is also an analytical structure that I deploy to explicate the working process of creative authority for Body Weather practitioners. In this sense, imaging the in-between is both a theoretical construct and an embodied practice, like performance.

3. Investigating Body Weather

I have now outlined what, for me, is the process of researching a performance practice. I have also introduced the theoretical and methodological parameters for the study of embodiment and

creative authority that I have undertaken. I would like to finish this Introduction with a short section in which I summarise briefly the ensuing chapters of the thesis and make a few remarks on the fieldwork methodologies that formed the basis of this research project.

i. summaries of chapters II– V

In Chapter Two, ‘Body Weather: embodying the body that belongs to no-one’, I introduce the social, discursive and material contexts of Body Weather training in Australia, with continuing reference to its Japanese shadow. I consider the Body Weather programme of daily life/ training/ performance and argue that these are inter-dependent processes in which each process mediates the relations between the other two. I go on to discuss the discursive oppositions between body and mind, nature and culture, subject and object, individual and group, which I discern to be at stake and at play in the training.

Towards the end of the chapter I discuss the ideas of body that accompany this practice and develop a conception of body and of weather in which to situate the descriptions and analysis of the succeeding chapters. I propose that bodies for these practitioners can be seen as multiple, permeable, receptive, changing and unbounded. I suggest that weather be conceived as a multivalent, capricious, cyclic and unpredictable system of intensities occurring through, beyond and around bodies. Bodies and the world, as weather, therefore, will be claimed to be inter-penetrable, resonating with one another in a dance of infinite difference and endless change.

Chapter Three is called ‘MB: mind and body or muscles and bones’. In this chapter I detail the first of the three daily Body Weather training sessions, MB, which is a two hour regime of highly demanding, moving exercises practised as a group. I propose that this part of the training is a deliberate strategy to renegotiate, threaten and even undermine boundaries between minds and bodies, between parts of bodies, and between bodies and other bodies. As such it is the first step on a process of mediating between individual and group, subject and object, nature and culture, both in training and as a performative strategy and aesthetic.

Chapter Four is titled ‘Manipulations: establishing a relationship of infinite influences’. In this chapter I look at the second training session, Manipulations, which is a set of seven intensive massage manipulations carried out in pairs. I argue that the manipulations are based on the contentions that all bodies exist in relation to one another and that all are subject to, and agents of,

change. Understood and practised in this way, I propose that bodies can be rendered open and become receptive to the multiple influences of other bodies, as weather, and thus become capable of embodying an infinite number of changing relations.

The fifth chapter is called 'Omni-central imaging: reconfiguring bodies for performance'. In this chapter I describe and analyse a range of body improvisations from the third Body Weather training session. In particular I detail the process of 'omni-central imaging', and argue that this is what embodiment is grounded on for these practitioners. I propose that this process of imaging, explicated as imagining and enacting multiple sets of changing intensities corporally, is a key example of creative authority for Body Weather practitioners.

ii. fieldwork and other methodologies

The account of the Body Weather training which follows is drawn from my practical experience of the work over ten years, in particular on the following occasions: in Sydney in May 1991, led by Tess de Quincey; at Lake Mungo in the NSW Outback in June 1991, led by de Quincey; in Hakushu, Japan, at Body Weather Farm in August 1991, led by Min Tanaka; at Lake Mungo in September and October 1992, led by de Quincey; at the University of Southern Queensland in August 1994, led by de Quincey and Stuart Lynch; in Melbourne in August 1998, led by de Quincey; at Hamilton Downs near Alice Springs in 1999, led by de Quincey and Frank van de Ven; at Hamilton Downs in 2000 and 2001, led by de Quincey; in Melbourne and Amsterdam, in 2000, led by van de Ven; and in between times on numerous other occasions in Sydney and in Melbourne with other Body Weather practitioners.

Body Weather training is time-consuming and demanding. There is little time in a workshop for personal reflection. My main strategy was to participate fully as best I could and use my spare time to complete detailed work diaries, from which I quote extensively. I acknowledged earlier the problem of writing skewing experience; though as I discuss later (in Chapter Three) it became clear to me that over time each process actually helps the other, to the extent that, eventually, proficiency in one is a co-requisite for, and co-determinant of, proficiency in the other. In Chapters Three, Four, and Five, as I have indicated, I describe and analyse in detail the three kinds of Body Weather training sessions. My methodology is to begin each chapter by giving precise descriptions of the most common exercises as I experienced them. Of course no performance practice is static; over time exercises evolve or are dropped, and new ones emerge.

What is more, even if exercises do remain largely the same, one's experience of them changes significantly, especially over a period as long as ten years. I will try, therefore, to indicate my own changing experiences of and reflections on Body Weather work throughout this rather prolonged investigation.

I also endeavour, in these three chapters, to give a clear indication of the teaching practices by which Body Weather practice is transmitted, and I include many detailed technical and analytical points regarding the exercises. This account of Body Weather pedagogy is accompanied by regular discussion of the conceptualising of the training that takes place as part of the workshop activities and that is imparted through brochures, videos and the very few written publications that exist. I also indicate, where appropriate, variations in different workshop methodologies, particularly as they relate to differences between the Japanese and Australian contexts. And I continue, throughout, to use this empirically derived material to develop the theorising of creative authority and of embodiment that has emerged through this association with, and investigation of, Body Weather practice.

In line with the phenomenology of researching a performance practice that I have outlined, I have experienced everything written about Body Weather training in these three chapters, as a practitioner. It has all passed through my body, as it were, been sifted through my bodily experiences. These experiences have included discoveries and injuries, as well as times of stagnation, of exhilaration, of disgust and of change. In Japan I suffered excruciating back pain which limited my direct experience of the work and reduced me to the status of an observer for long periods. Though immensely disappointing at the time, looking back with the benefit of hindsight, I see that this period of observation and reflection was extremely beneficial, as was the experience of having to deal with a very trying set of bodily experiences which may have been my own Body Weather workshop. In the Australian Outback, on the other hand, and in the Central Desert, I have had some of the most extraordinarily uplifting experiences of my life. This is not to say that the Lake Mungo and Alice Springs workshops were not demanding. They certainly were and stretched resources of endurance, of stamina and of patience to the limit. Rather, that they were two very different Body Weathers, to Hakushu and to each other. There is a sense almost of multiple Body Weathers, since each new workshop is a new weather and has to be negotiated on its own terms.

In addition to my own experiences as an observer and as a practitioner of Body Weather I have drawn on personal interviews and discussions with other practitioners, as well as on publications in the form of brochures, advertising material, reviews, articles, videos and public lectures. Of most benefit though, apart from doing the work myself, has been listening to teachers and to others as they have gone about their work. And here I mean 'listening' not simply with the ears but with the whole body. Attending as much as possible to what is going on all around. To that end I have followed the empirical phenomenology outlined above, arguing that this should be a central part of research into any sort of performance practice.

II

Body Weather: embodying the body that belongs to nobody

*Body Weather is not only for performers, it is for anybody.
Schoolteachers, housekeepers, monks. Everybody.*

(MT 1986a:148)

*We had better regard our body not as an independent entity
but as a medium resonating with the world
with a rather complex and multi-level frequency.*

(MT 1980:61)

1. Introducing Body Weather

This chapter, and the three following, form the heart of this dissertation. They describe and discuss the training/ performance practice Body Weather, especially in Australia, but also with reference to its manifestation in Japan. Body Weather emerged in Japan in the 1970's and is primarily associated with the Japanese dancer and choreographer Min Tanaka. For many years a solo artist who specialised in improvising with the environment, Tanaka was profoundly influenced by his contact with Tatsumi Hijikata. Hijikata was a renegade outsider, an Artaud-like figure who dabbled in dadaist and surrealist practices, while maintaining a nightly existence as a cabaret owner. But he was also a performer and choreographer of almost legendary status (Kurihara 1996). Generally acknowledged, along with Kazuo Ohno, as the founder of *butoh* in the late 1950's, Hijikata was largely responsible for conceptualising *butoh* as a 'dance of utter darkness' (Klein 1999), or as some say, a 'dance of the dark soul' (Hoffman 1987).

Like Hijikata, Tanaka also sees himself as an outsider and 'Min' is an assumed name (deQ 1992e). Apostates together, Tanaka thought that Hijikata was the devil (MT 1986a:151) and says he was transfixed (144). He proceeded to make several performances with his idol,^{boxi} and, in a claim characteristic of the lineage of performing arts in Japan, declared that "Min Tanaka is a

legitimate son of Tatsumi Hijikata” (MT 1986c:155). As well as developing the training methodology that underpins Body Weather, Tanaka also founded and directed the performing arts company Mai Juku, and later Tokason.^{lxxvii} He continues to teach Body Weather workshops in Japan and abroad, and maintains an international profile as a performer and choreographer of very high repute (Blackwood 1990, MT 2002:22).

Tess de Quincey, who introduced Body Weather to Australia in 1988, was inspired to study butoh after seeing Yoko Ashikawa performing in Hijikata’s *Nihon No Chibusa* (Breasts of Japan) in Copenhagen in 1984. At the time she was a dancer and visual artist in Denmark and resolved to go to Japan.^{lxxviii} Once there, she studied with Ohno and with Hijikata for a short while, and then trained and performed with Tanaka and Mai Juku for six years. She regards Tanaka as her artistic mentor. Since moving to Australia, de Quincey has conducted regular Body Weather workshops and mounted several large scale performance projects. These include the highly regarded *Square of Infinity* at Lake Mungo in the Australian Outback in 1991 and 1992 (see Sykes 1992),^{lxxix} and *Triple Alice* near Alice Springs in the Central Australian Desert in 1999, 2000 and 2001 (see Harrison 2000, Grant 2002). The Australia Council for the Arts awarded her a Choreographic Fellowship in 1999.

As the name appears to imply, Body Weather practice investigates the intersections of bodies and their environments; where environment as ‘weather’ is not simply nature and its forces but rather the whole world in all its dimensions. As Tanaka claims, “[w]e had better regard our body not as an independent entity but as a medium resonating with the world with a rather complex and multi-level frequency” (MT 1980:61). In this short sentence Tanaka incites, albeit enigmatically, a way of thinking about bodies and their relation to the world which is startling and provocative, a way which also points to a radically unusual kind of training and performing practice. As I will show in some detail, Body Weather practitioners negotiate daily the borders between bodies and weather. They inquire, for example, into how weather infiltrates bodies and how bodies incorporate weather. They also explore the borders between bodies and other bodies. For example, how bodies can merge to become a kind of ‘group body’ is a central and persistent question. In fact, in Body Weather practice many boundaries are explored and perhaps contravened; not only those between body and mind, nature and culture, and subject and object, but also those between individual and group, east and west, life and death, darkness and light, primitive and modern, self and other.

As well as seeking to transgress boundaries, however, Body Weather practitioners also seek to establish relations, between bodies and bodies, between bodies and selves, between parts of bodies, between bodies and worlds. “Establish a relationship of infinite influences”, says Tanaka (MT 1980:62). In fact, dealing with the practice of Body Weather has caused me to re-think performing bodies and embodiment as consisting in networks of intercorporeal relations, and this has provided the basis for theorising embodiment in performance practice as intercorporeality, which is one of the central arguments of this thesis. It is my contention that bodies in Body Weather practice can be envisaged as not only multiple, receptive and changing, but also as relatively permeable and unbounded, and thus open to the multiple influences of weather. Weather can be understood as a multivalent, capricious, cyclic and unpredictable system of influences occurring ‘inside and outside’ bodies, and in fact throughout the world. On this view, bodies and the world as weather would be interpenetrable, capable of infinite difference and endless change.

‘Body Weather’ is the name of the farm in the Japanese village of Hakushu, in Yamanashi prefecture, previously the home of Min Tanaka (and Mai Juku) where company members lived and worked throughout the year, and where an annual autumn workshop is held for practitioners from around the world.^{lxxv} This place succeeded Body Weather Laboratory in Tokyo as the basis for Body Weather work in Japan (see below). Since its inception, however, Body Weather practitioners have typically sought to maintain an international presence. “We are waiting for your contacts, because such joint activities are indispensable for intensifying the idea of Global Body Weather Sphere”, said Tanaka in 1980 (MT 1980:59). While later, he asserted that “we have 16 stations around the world”(MT 1986:148). There are now well established Body Weather laboratories in Amsterdam, Barcelona and Los Angeles, as well as in Australia (see below).

Somewhat confusingly, ‘Body Weather’ was taken by the Australian performance community and media to be the name of the performance group, of which I was a member, that completed two extensive performance investigations in the Australian Outback, in 1991 and 1992, the second of which culminated in the *Square of Infinity* performance at Lake Mungo and The Performance Space in Sydney in 1992 (Sykes 1992).^{lxxvi} Composed entirely of European and Australian performers it was de Quincey’s first large scale work in Australia. For my part these projects were the beginning of an association of over ten years with Body Weather, as a practitioner and as a theorist. This relationship has continued unabated, including most recently the three stages of *Triple Alice*, the material of which is currently being reworked by de Quincey,

myself, and others, in order to create a three day inhabitation performance, *Digital Country*.

Body Weather is often linked to *butoh*.^{lxxvii} It should be emphasised at the outset, however, that Body Weather practice is not strictly speaking a form of *butoh*. Whereas *butoh* is a performance aesthetic, embodied by a range of performing arts companies including Mai Juku and Tokason, practitioners of Body Weather always emphasise that this is a process open to anybody.

According to Min Tanaka, Mai Juku is “a performing arts group”, while “Body Weather is not only for performers. It is for anybody. Schoolteachers, housekeepers, monks. Everybody.” (MT 1986a:148). Or as de Quincey says when advertising a recent workshop, Body Weather “is not just for ‘professionals’ or dancers alone but is an open investigation that can be relevant to anyone interested in exploring the body” (dQ 1998). Somewhat confusingly, however, that workshop was called “Body Weather and *Butoh*: an introduction to Body Weather principles alongside elements of *Butoh* training” (op cit). In the worlds of performance, boundaries between names appear to be as fluid as those between, and within, practices (Lewis 1995).

Body Weather is in fact often referred to as “an approach to training” (dQ 1991). Says Tanaka, “[a]mong our daily activities what we enjoy most is the training workshop. ... It is full of what we consider to be Body Weather”(MT 1980:60). As will be seen throughout this and following chapters, training is indeed a very large focus of the practice. In fact, for me, it is the essence and *sine qua non* of Body Weather. But Body Weather training has also been called a “*performance training*” (dQ 1998, my italics). And as the methodologies and philosophies acquired in the training are often utilised in making performances, Body Weather practice could be considered to underpin, or even to be, a performance aesthetic.^{lxxviii}

In Melbourne in 2001, in an open forum, Tanaka asserted that in performance he is simply “living his life”. But he has claimed even more. “This is a paper to express our BEING ”, reads a subtitle to one of the very few publications by Tanaka and his associates on Body Weather training and thinking (MT 1980:57 his capitals). As the Body Weather process almost always involves training, performance and daily work, and given that it draws on and leads to a way of thinking about bodies and the world, it could be that Body Weather practice provides a pointer to a way of living. In fact, it is my opinion that for practitioners such as de Quincey and Tanaka, Body Weather encompasses training, an approach to life, and a way of being. In this sense, it is ‘a daily improvisation’, inviting a total and continuous negotiation of one’s circumstances, which is sometimes concentrated and intensified in performance.^{lxxix}

Body Weather practice involves three interdependent phases: daily life, training, and performance. Each of these could be seen as an investigation into what bodies are, and how they relate to the many worlds in which they exist and take part. It is claimed by practitioners, for example, that Body Weather practice transcends individual issues, that it promotes a group body, that it fosters multiple resonances of bodies with their weather. Reflecting on these propositions suggests the possibility that bodies and worlds are interchangeable, so interchangeable as to be no longer subjective and individual. As Min Tanaka says, “we embody THE BODY that belongs to nobody” (MT 1980:60 his emphasis).

There are many ways to position Body Weather practice: as an inter-cultural practice with bases in Japan, Europe, America and Australia; as an avant-garde Japanese performing practice with links to traditional Japanese performing arts (cf Suzuki); as a counter-cultural move away from city to country with the purpose of reinvigorating a performance aesthetic (in the spirit of Copeau or Grotowski); as a post-modern performance form decentring bodies and relativising ‘knowledges’ and subjectivities; and so on.^{ixxx} I am hoping that each of these ways of looking at Body Weather practice will emerge in this chapter and indeed throughout the rest of the thesis. My focus, however, as I have already indicated in the Introduction, will be on Body Weather as a training practice for performers in Australia.

In this chapter I would like to begin by delineating some of the social and historical contexts of Body Weather practice, in particular its emergence in Japan and its manifestation in Australia, and juxtapose my own experiences in both Australian and Japanese settings. In describing these intercultural social and performance contexts, section one gives a preliminary outline of Body Weather practice and points to some possible cultural significances, especially regarding its operation in Australia. In section two, I discuss the relations that can be seen to operate in Body Weather practice between daily life, training and performance, and argue that each of the three phases mediates the relations between the other two. It will become apparent that networks of intercorporeal relations are seen as significant metrics in many discussions throughout the thesis.

I would also like to consider, in this chapter, some of the key discursive contexts enabling and constraining Body Weather practice, particularly in Australia. To that end, in section three I discuss some of the boundaries that Body Weather practice can be seen to traverse, such as those between mind and body, nature and culture, subject and object. Section four is concerned with training, given that this is such a large focus of Body Weather practice. In this way I underline the

materiality of the practice and provide a bridge to the following three chapters which analyse the training regime in quite some detail. In section five, which concludes the chapter, I focus on weather and on bodies and begin to develop the ideas about creative authority and embodiment in performance which emerge from a preliminary consideration of Body Weather practice.

2. Between Japanese Village and Australian Outback

i. inter-cultural contexts

Emerging in the 1970's in Japan, Body Weather was initially the project of a number of young Japanese performers led by butoh dancer Min Tanaka. The group set up a Body Weather studio in the suburbs of Tokyo, in Hachioji, in 1978, where they proceeded to train, hold classes and develop their conception of body and performance. "This marked the first step of the ... Body Weather Laboratory" (MT 1980:60).^{lxxx} In 1985 the group moved to a farm in Yamanashi prefecture, in the mountains some 100 kilometres west of Tokyo. Body Weather Farm, in the village of Hakushu, became the principal residence of Tanaka and the performance group of which he was the leader. The company survived by farming, by performing, and by holding workshops. For a while they maintained the city laboratory, but this was eventually discarded in 1988. The company also had use of a seaside house for training, in Daitocho in Shizuoka prefecture, for most of the nineties. The properties in Hachioji, Hakushu, and Daitocho were all either rented or on loan, given to the company to use (vdV 2001).

From its inception, Body Weather practitioners have invited and sought out contacts with practitioners from around the world. Similarly, Mai Juku always had an international flavour, with both Western and Japanese performers living and working at the farm and performing with the company (1986a:148). Naturally there is a turnover in performers, but it is surprisingly low given that company members earn almost nothing from their work on the farm, other than their board and keep. In fact, Hisako Horikawa, the principal female performer with Mai Juku, was with the company since its beginning and resigned only recently. During the nineteen eighties and nineties several members of Mai Juku, both Westerners and Japanese, left the company and Japan and initiated their own training and performance programmes in Europe, the USA, and Australia.^{lxxxii} At the same time other practitioners visit to stay at the farm, to train and to maintain contacts with Tanaka and with Body Weather in Japan. Tanaka and his company perform regularly internationally, as do other leading Body Weather practitioners (such as de

Quincey and van de Ven) partly to further one of the aims of the Body Weather aesthetic which is to sustain a global perspective.^{lxxxiii}

Each year in August, a four week workshop is held at Body Weather farm and participants from all over the world and from an astonishing variety of backgrounds attend. When I took part, in 1991, there were over 40 people from 15 countries. These included six young Russian theatre performers, who had been invited as guests after hosting Tanaka and Mai Juku in Moscow the previous year, and an American businessman who had also hosted Tanaka at a performance venue in the States. Several people were there for the second or third time, including an Italian who leads a Body Weather training group in her own country. Fewer than half were professional performers or performers-in-training. To attend it is simply necessary to write to Min Tanaka and say why you wish to come. Most are accepted. The cost is minimal, considering the length of the stay, the daily tuition, and the normal cost of living elsewhere in Japan.^{lxxxiv} People live communally while they are there; many sleep on the floor in a large upstairs room of Tanaka's farmhouse, lying almost side by side. Communal life is very important, believes Min, "because the communal feelings made everything, and communal feelings made the people very independent" (MT 2002:33). Facilities are sparse and simple and an extraordinary amount of tolerance is shown by workshop members, most of whom are simply incredibly grateful to be able to learn from an acknowledged butoh master.

Other workshop participants house themselves in tents near an earth stage a few minutes from the farmhouse. It is on and around this rectangular packed-earth stage that most of the daily training of the workshop is conducted. The stage is about 30 m by 12 m in size and raised some 10 cm from the ground; the earth is boxed in by wooden planks which line the perimeter. Along one side of the stage are several rows of simple seating made from wooden planks on tree stumps. Around the stage are trees, fields, animal pens housing a range of creatures including donkeys, and a water pump used both by the tent dwellers and by those at the training sessions.^{lxxxv} Mai Juku often performed on the earth stage but they also showed performances at all kinds of other sites in the village. Often these performances were improvised and announced at the last minute by word of mouth. Sometimes they took place on another stage that had been carved into the hillside amidst trees and heavy vegetation. Occasionally daily training is also held on this mountain stage and people simply cycle up and down the mountainside to and from training. Participants are each given a bicycle when they arrive to help them get around between training places and to and from work.

Life at Hakushu involves daily work, and one of the features of the workshop is that participants have to carry out designated farming tasks every day, both before and after the training sessions. Each person is assigned a group, and each group is given responsibility for farming a particular crop (e.g. rice, potatoes, green vegetables, tomatoes), or for attending to animals (e.g. chickens) under the guidance of the Mai Juku member who looks after that part of the farm throughout the year. Harvesting the vegetables and collecting the eggs provides most of the food for the group, and it is no accident that the yearly workshop is timed for the end of summer when food is plentiful.

However, the climate at that time is also appropriate for outdoor training and every day for the duration of the workshop there is a lengthy and demanding programme. In the mornings, two hours of farming is followed by breakfast, after which the whole group performs 'MB', a strenuous two hours of running, jumping, stepping and leaping (see Chapter Three). The group then splits into pairs and carries out a set of seven detailed and demanding massage manipulations, again lasting around two hours (see Chapter Four). After lunch there is a series of body improvisations which continue for between three and four hours (see Chapter Five). At the end of this session weary performers trudge off to their second bout of farming work for the day. This interplay of daily life with rigorous performer training is characteristic of Body Weather practice in Japan, as it is for Body Weather workshops in most countries, including Australia.^{lxxxvi}

An international festival is held every year just before the workshop and has been enormously successful with hundreds of people coming from all over Japan to watch the events, which include performances and art exhibitions.^{lxxxvii} While I was there in 1991, the Noh masters Kazue and Hideo Kanze performed a new work which they had created especially for the occasion. Remarkably, it was the first time they had performed publicly in anything other than a traditional Noh play, and in a venue other than a traditional Noh stage. Also performing were a traditional Vietnamese wind ensemble and Anna Halprin, the American dance/ performance artist with whom Tanaka had previously collaborated, and who he has called the "Mother of American avant-garde dance"! (MT 1981:32 his capitals). The festival is a major organisational achievement and is staffed by busloads of young Japanese who come as volunteers and stay in various camping halls in the nearby district. One of the rationales for Tanaka establishing his work, including the festival, in a Japanese village, is to reinvigorate a countryside savagely depopulated by the inevitable movement of young Japanese to the cities. "There are no young people living in Hakushu," an elderly local Japanese woman told me, "and we are extremely

grateful to see young people here” (WD Hakushu, 91). As a measure of Tanaka’s success, in 1991 the headman of the village created quite a stir by publicly announcing the festival as one of the treasures of the village, along with its mountain water and its position at the intersection of several important roadways.

As I have mentioned, Body Weather was introduced to Australia in 1988 by Tess de Quincey. Before going to Japan to train with Tanaka and Kazuo Ohno in 1985,^{bxxxviii} de Quincey worked as a visual artist and dancer in Europe. She was born in Wales. Upon commencing training in Hachioji at the Body Weather Laboratory she became a member of Mai Juku and continued to perform with the company until 1991. From 1988 she also spent some months of most years maintaining an independent performing programme in Europe. Typically for the Western and Japanese members of Mai Juku, while in Japan she worked for part of each week in Tokyo in order to survive financially. Company members were usually not paid a regular wage. Members also had to support the maintenance of the training space in Hachioji and the maintenance of the company vehicles.^{bxxxix} Furthermore, company members were responsible for the rent of the performance space Plan B in Tokyo, if any of them chose to do solo city performances. According to de Quincey, if anyone performed solo they still maintained it was a Mai Juku performance.^{xc} (The continual intersection of individual and group is deep and profound in Body Weather practice, and is discussed later in this chapter.)

Another European member of Mai Juku, Frank van de Ven, was a young performance artist in Holland when he first heard about Body Weather and travelled to Japan. When I met him in 1991 he had been in Japan continuously for over ten years and was the leading male performer, other than Tanaka, in Mai Juku. In an extraordinary story, he tells of being the only Westerner at an all-night meeting of butoh practitioners in the mid eighties. Encouraged by Hijikata, everyone rushed outside naked in the dawn of midwinter to suck the dew from the leaves of trees. Van de Ven has since moved back to Europe and continues to lead Body Weather workshops there and to choreograph and perform worldwide.^{xci} I ran into him again at *Triple Alice 1* at Hamilton Downs in 1999, where we began a collaboration that has issued in several performances and an ongoing investigation into thought-action improvisations.^{xcii}

De Quincey began her Australian practice of Body Weather in 1989 with a workshop in Sydney and a solo performance, *Movement On the Edge*, at the Performance Space (Sykes 1989). A second critically acclaimed solo performance, *Another Dust*, followed in 1990 at the Performance

Space (Sykes 1990), and at La Mama, in Melbourne. Since then she has continued to mount workshops throughout Australia and Europe and to perform in both continents. She has also recently conducted a Body Weather programme in India, and in 1998-99 she was the recipient of a Choreographic Fellowship from the Australia Council for the Arts, a funding body of the Federal Government. I should point out here that this thesis does not set out to detail all the performances of Body Weather practitioners in Australia. It rather focuses on the methodologies of the training, especially as led by de Quincey, and notes how this training leads to, underpins, and even in some senses is, performance.

The Lake Mungo project, called *Square of Infinity*, began with a preliminary workshop in 1991. It involved de Quincey and nine performers, all of whom had trained with de Quincey previously. Two weeks of intensive work culminated in an on-site performance in and around the property's wool-shed. Sections of the training, as well as the performance, were filmed by a resident visual artist who was accompanied by a sound composer (dQ 1992c). The project continued with a funded workshop, rehearsal, and public performances in 1992 (Sykes 1992). This six week residency involved de Quincey and ten performers – eight from 1991 plus two others – six of whom had also trained with Tanaka in Japan. A film maker, video artist, and two photographers also participated for short periods (dQ 1992d).^{xviii} The sound composer, returning from 1991, was later joined by six musicians, who collaborated to create a musical score which was performed as part of the public performances, both on-site and in Sydney.

Lake Mungo is a fascinating place not least for its many traces of Australian history. Although it is now a National Park and managed by the Department of Parks and Wildlife, it was until recently a pastoral station and retains its old style wooden wool shed and stockyards as markers of that period. These farm buildings were erected at the turn of the century by Chinese labourers, itinerant after the gold rushes had dissipated, who christened the sand dunes to the north of the dried up lake bed 'The Walls of China'. Thousands of years ago when the Willandra Lakes system, of which Mungo is a part, was full of water and of fish, the whole area was a rich settlement site for nomadic Aborigines. Today ancient aboriginal artefacts, such as small stone adzes and early fireplaces, can be found after only a cursory search of the landscape. Mungo remains a sacred site for the local Aboriginal people, having served as a burial ground since time immemorial, and is in the process of being returned to the Aboriginal people for custody.

Today the Mungo lake bed is dry. Waist high salt bushes dot the sandy surface, in which puddles

form after rain. Surrounding the lake bed are vast expanses of mostly flat ground: parts are salt pans, parts are red earth, parts are rocky, parts have a thin grass covering, and nearby there are working farm properties. Animal and bird life is abundant. Kangaroos, emus, eagles, lizards, echidnas, and many other species are all visible daily. The whole area is a rich and provocative site, with innumerable places to work, train and collect performative material. Apart from the resident ranger, his family, and visitors, for us there were few signs of human life, especially when we were well away from the buildings and working.

Although we lived on site in Mungo for most of the time, we also decamped for a short period to a nearby farm, and for about a week to another site some 100 kilometres from Mungo on the banks of the River Murray. In both places, we trained and created an impromptu night-time performance for the residents. On the farm our audience was the aboriginal owners and relatives, and we performed in the barn. As the barbecue died down, the country music was turned off, the lights of the van were turned on, taped drumming began, we took our assigned positions and simply started. As instructed we continued improvising until the drumming stopped. Beside the Murray we performed on the grass in the open air for the two elderly aboriginal ladies who lived on the property. This time, as well as the lights of the van, the sky was full of stars and there were several campfires to aid with illumination. As before we were given starting positions, and, as usual, for material we improvised on the images we had gathered over the previous days.

In the two workshops I participated in at Lake Mungo, performers were given the occasional day off and in the second project there were also several days spent travelling to and from the various places where we stayed. In Japan there were no days off, but one of the weeks was spent at the seaside and the training, according to de Quincey, was less arduous for that period. In the Outback the performers had to cook for the group, on a roster, though late in the second project a cook was employed to prepare meals for the whole group, including the recently arrived musicians. Compared to the workshop in Japan, there is less direct intersection of daily life with the training in Australia, even in the Outback projects. Although, to the extent that the Mungo group was isolated and living and working together miles from the nearest small town, there was certainly the experience of a full time, twenty-four-hours-a-day process.^{xiv} In the city workshops, there is of course much less direct interweaving of daily life and the workshop experience. However, given that these workshops almost always consist of full-day sessions and that the work is very demanding, it is often difficult in my experience to do anything other than the work, except eat and sleep.

ii. *inter-cultural resonances*

It may be pertinent here, while discussing some of the intercultural contexts of Body Weather practice, to make some preliminary remarks about its intercultural resonances. I shall consider the fact that Body Weather practice is grounded in the propensity of bodies and weather to change, and, secondly, that it is a performance practice crossing different cultural worlds. These features are not unrelated, as I will demonstrate.

Contemporary commentators remark regularly on the fact that the world is becoming increasingly global and borderless. So it is not surprising that a performance practice which seeks to play with and embody these characteristics becomes both a provocative aesthetic and the site of a promising theoretical investigation. Equally common, though, is the observation that our world is changing at an unimaginably rapid pace, tending to promote fragmentation. Unprecedented and apparently unstoppable changes are taking place both within cultural worlds and in the relations between these worlds. One might say, therefore, that a performance practice which enshrines change and a global view, as both a way of working and a theoretical principle, will be doubly interesting.

Change in Body Weather practice, however, is not simply a social fact. It could also be interpreted as a theoretical ground.^{86v} All of the Body Weather training exercises, as I see them, are both premised on, and lead to, change. That is, they institute change as a methodological and ontological principle. They operate on the premise that bodies and weather are always changing. They work to make practitioners aware of this in practical detail and thus to harness the possibility of, and increased capacity for, change in performative environments. But why? Why change? One answer is that to envisage bodies and weather as changing, and even interchangeable, is to view them as interweaving and partially permeable to one another, and therefore capable of influencing each other in a multitude of ways. To reconfigure bodies in this way is to render them able to embody the Body Weather aesthetic, which is to perform the changing contours of all their complex environments. It is also to reconfigure them against a normative approach to bodies as fixed in habit (see below).

Change, however, implies stability. It implicates a counterpoint, a balancing polarity. Not to the extent that some things are proposed to be unchanging, but that it is acknowledged that different things change in differing ways, and at different rates. And this can give rise to the appearance that some things do not change. Or are cyclic. Or habitual. Accepting these empirical facts, I am

nevertheless proposing the ontological position that change is always and everywhere occurring, and is an omnipresent feature of the universe (Whitehead 1979:238). From features of the natural world, to social practices, to discursive operations, to micro-processes of bodies, change is ubiquitous. Everything is in process, one might say, and therefore in a mode of becoming (23). And it is precisely in performance practice, which relies so critically on a notion of process, both theoretically and practically, that change can be seen as a substantive and dynamic principle.

If bodies are always and everywhere dancing, in tune with their surroundings, it should be possible to explore this relation in any setting, including Australia. As I have mentioned, Body Weather investigations have taken place at Lake Mungo (*Square of Infinity*), near Alice Springs (*Triple Alice*), and in urban Sydney (*Compression 2000, the 24 hour project, Dante's Books*).^{xvii} Now, if bodies are understood as events, there is a sense in which bodies are always performing (Tanaka 1981:32). What is more, their performing is inseparable from the dimensions of their living environments, their 'weather'. To work with bodies in their living contexts, then, is to train and disclose a performance aesthetic appropriate to those contexts.

I see Body Weather practice in Australia, therefore, partly as a process of reconfiguring bodies to be in tune with the iconography of Australian landscapes. As well as noting the propensity for change in these natural landscapes, practitioners note the processes of change in their own bodies. And they acknowledge the mutuality between bodies and weather. Between bodies and landscapes, between bodies and selves, between bodies and bodies, even between parts of bodies, there will be myriad, perhaps infinite, points of contact. In embodying this complex web of intersections of bodies and landscapes, Body Weather practitioners are, in my opinion, imaging the in-between in these settings. In this way they are embodying and performing 'weather'.

A Body Weather investigation in Australia, then, will be partly into the weather of selected Australian settings, which is to say the performativity of these landscapes, which are themselves always changing and capricious. It will also be into the ways in which bodies might perform these local weathers. But any local investigation brings with it an inquiry into global weather. For example, how do these Australian weathers (e.g. Lake Mungo or Alice Springs weather) differ from other weathers worldwide? In what respects are they similar? How much sweeps across here from elsewhere, from other times? How much is specific to the here and now, to this place, and this time? Do weathers differ from one cultural context to another? New realms of in-betweenness emerge.^{xviii}

This introduces the second aspect of Body Weather practice that I wish to consider in this short section; namely, that it crosses cultural worlds. I would like to discuss, very briefly, relations between differing cultural performance contexts, in particular between those of East and West, and specifically in this case between Japan and Australia.^{xviii} East-West practices are of major cultural significance in contemporary performance, especially in Australia. As Don Mamouny, Artistic Director of Sidetrack Performance Group in Sydney, remarked to me in 1992, most of us in Australia have one foot here and one foot elsewhere, so it is hardly surprising that much contemporary training and performance is hybrid. In fact many emergent forms of performance in Australia are characteristically intercultural, and many draw their inspiration for training and performance from both Eastern and Western sources.^{xix}

It is also relevant that the performing histories that Australian practitioners bring to Body Weather training are often of other Western forms. For example, director and performance maker Nikki Heywood came to Mungo with ten years of Western theatre practice, and Melbourne dancer/ performer Lynne Santos with over fifteen years of Western dance training and performance. But the process also works in reverse. Body Weather techniques are used in other theatre and dance forms in Australia as practitioners re-configure elements of the training for their own practice. For example, Lynne Santos made extensive use of her Body Weather training in *Kagome* at Theatreworks in Melbourne in 1996, and again in *Desert Body* at Danceworks in Melbourne and Osaka in 2001. Nikki Heywood also drew extensively on her Body Weather background in the extraordinary *Burn Sonata*, which toured Australia under the aegis of Performing Lines in 1999.^o There are many modes of performing the in-between. Influences criss-cross. Betweenness is ubiquitous.

It is also the case that Body Weather can be considered in the light of East-West relations, as can butoh (Viala 1998). For example, Van de Ven claims that, for him, “Body Weather is perfectly East and West” (vdV 2001 his italics). He cites the input of German expressionism into butoh, and through that into Body Weather. It is well known that Hijikata, Ohno, and other early butoh practitioners were very much influenced by the German expressionist dancers Mary Wigman and Harald Kreuzberg (Viala 1998); to which I would add the influences of other European artists such as Genet and de Sade (MT 1980:57). Hijikata and Tanaka were also influenced greatly by traditional Japanese practices such as martial arts and peasant farming (MT 1986a:146, MT 2002:23).^{ci}

Van de Wen also reminds me of specific East-West features of Body Weather training, such as the relation of individual to group, and the propensity to render subjective experience 'objective' by continual discussion between participants "in/ throughout the training" (vdV 2001). To which I would add the continual interrogation of the mind-body relation in Body Weather practice (see below). Tanaka himself has even claimed recently that he "feel[s] quite Europeanized, body and head"(MT 2002:31). I will attempt to show throughout the thesis that Body Weather practice is thoroughly infiltrated by both Western and Eastern modes of practice and thinking.

The features of incessant change and inter-culturality are related. It is not just differences between cultural worlds which are investigated and performed in Body Weather practice, but also differences within cultural worlds, which is to say within weathers and even within bodies. To the extent that all these differences are always shifting, and that bodies and weather are also continually changing, Body Weather practice is an attempt to embody some of these modulations and to perform them. How? By means of a certain kind of training, designed to allow practitioners to recognise ubiquitous difference and ceaseless change in daily life, and to teach them to intensify and utilise these vicissitudes performatively.

3. A way of life/ a way of being

I have just argued that Body Weather is a practice designed to bring bodies into close relation with their many worlds (as weather). Practitioners become able to resonate with the many interconnecting and overlapping worlds that their bodies are part of. In fact, the emphasis in all Body Weather training is on process, on change, on becoming, and on the relations of process to performance and process to life. In this section, I propose to return to the daily practice of Body Weather and consider the relations between the three processes that Body Weather consists in: daily living, training, and performance. I will argue that the three activities are interdependent and interweaving, but that they are best seen as mediating one another. I will also suggest that as these activities amount for some practitioners to a fully fledged way of living one's life, as well as to a way of understanding the world, Body Weather emerges, in its practice and its philosophy, as a way of life, perhaps even as a way of being.

In *Process and Reality*, first published in 1929, philosopher Alfred North Whitehead claims that the "principle of process" is that "being ... is constituted by ... becoming" (1978:23). He restates the principle later as, "it belongs to the nature of a 'being' that it is a potential for every

'becoming' "(166). What is more, the nature of process is that it resides in the experiences of living subjects (16), as well as that it is displayed ultimately, and most clearly, in creativity (20). This perspective seems to open up the possibility for viewing a process such as Body Weather in a particularly interesting light. Namely, that it consists in a continual process of becoming, which resides in the experiences of creative being of its practitioners. ^{cii}

"Body Weather is a process of observation and exchange", de Quincey told me recently, while van de Ven, in a personal communication, remarks that "Body Weather is a reservoir of interconnected terms ... transparency, give / receive, availability" (vdV 2001). I have also heard de Quincey claim that Body Weather is capable of 'generating a deep freedom of being', and Van de Ven say that Body Weather opens up for him areas of emotion and soul that deepen and expand his life. He emphasises the importance of always negotiating the immediacy of the present situation and of being constantly mindful of what is happening all around him (vdV 2001). Both practitioners here point to the fact that Body Weather, for them, consists in what I have called intercorporeal experiences, and that it generates a wider pool of possibilities for performance and for existence. ^{ciii}

Tanaka asserts that in Body Weather training "we literally intend to edit the body personally as well as ethically" (MT 1980:60). But he is also likely to claim a whole lot more for his process, particularly when speaking about his performing, as the following extract demonstrates.

My dance is identical with the everlasting revolution. I discovered my language through dancing. I collaborated with evolution through dancing. I will live up to ethics through dancing, and perceive the map of history through dancing. I am scrutinising the "instinct" through dancing. I want to know God through dancing. I want to encounter matter through dancing. ... I intend to be a legitimate child of dance initiated in ancient time. (MT, 1981:32 his emphasis)

For Tanaka, life and being are inextricably wound up with performing. In another extract from the same text, this position is given a slightly more prosaic rendering, but one which still underlines the breadth and depth that Tanaka accords his performative work.

Min Tanaka calls his dance "Bu-Tai", which means Bu – [Japanese character] – dance and Tai – [Japanese character] – state. Bu or Mai – [Japanese character] – means the vibration or activity of the soul which becomes manifest through the body – that is, through the movement and form of the body or matter; Tai – [Japanese character] –

means the situation or the state of the body or matter. In short, Min Tanaka is dancing the vertical legacy of mankind (dancing soul) as well as the horizontal sympathy of mankind (dancing reality). (MT, 1981:14)

i. *daily life/ training / performance*

I would now like to move to an analysis of the everyday relations between daily life, training, and performance in Body Weather practice as I know it. By way of introduction I note Tanaka's recent comments on the relations between his daily life of farming and his dance performances. "I am a professional farmer", he says, and "dance is a part of my life" (MT, 2002:30). But "[d]ance is not only the dancing in a performance situation. You can feel the dance throughout the world, through environment, through nature. Also in the taxi driver or the teacher" (29). He trains, he says, by "dancing, dancing, and thinking dance, every second always. Even in the fields, the forest, even with somebody else" (30).

Before I consider the relations between the three phases of Body Weather work, it may be apposite to summarise the characteristics of the three processes. Body Weather performances, in my experience, arise from juxtaposing a montage of image intensities, most of which are drawn from the natural world and facilitated in the training. One might call the 'choreographic' process a collaging of performative images, or even a bricolage of bodies (see MT 2000). The performance images are invariably drawn from the 'weather' of the prevailing environment, often of the workshop, but also from daily life and work. In one sense they embody and represent an intensification of patterns of daily living. (Later chapters give details about some performances which have arisen out of Body Weather training.)

Often performances are improvisations and take place at dawn or dusk – times which are often seen as powerful and mesmerising times of change. During a workshop such as at Mungo or Hakushu or Alice, the performances invariably take place outside. At Hakushu, Mai Juku often performed at short notice, for the workshop participants and other interested spectators. These performances were on the earth stage or in other found sites. At Mungo, in 1992, each of the practitioners had to prepare a solo to be performed anywhere they chose, as part of the workshop process (see Epilogue). As I have mentioned, this project culminated in a performance of *Square of Infinity*, at Lake Mungo and then at the Performance Space. The 1991 Mungo project also issued in a performance work which was shown to a handful of locals. As I have noted, Mai Juku

also performed more formal works in theatres and at overseas festivals, and Tanaka maintains a regular performance presence in the international arena (along with Tokason), as do de Quincey and van de Ven. But Body Weather performances, as distinct from those of a company such as Mai Juku, or De Quincey Co, are characteristically drawn from the work of workshop participants, and are typically presented during, and at the conclusion of, the workshop.^{civ}

It should be pointed out that practitioners are reminded that training is always a performance; everything you would want is already present – space, spectators, aesthetic, performative behaviour, and so on – and there is simply a continuum from solo journeys through training exercises to public ‘displays’. In this sense bodies are always performing, and organised performances are simply one mode of showing Body Weather work. Detailed physical training takes up most of the time in a Body Weather workshop. The structure of the training has been hinted at previously, and there are three phases: MB, Manipulations, and Improvisations. Suffice to repeat here that training is the sine qua non of Body Weather practice, and that training will be the subject of Chapters Three, Four, and Five. Daily life in Body Weather practice has already been canvassed in this chapter, and will be revisited later as a context for the detailed investigation of the training.

The Body Weather process is thus made up of three interdependent phases of activity or work; daily life, training and performance. As should be clear from the preceding discussions there is continual interplay between these facets and one way to understand them is as frames or backgrounds for one another. Within periods of daily work participants take part in training exercises and within the overall training there are performance opportunities. Training could not take part without daily work and performance could not exist without training. In this sense daily life frames training, and training frames performance. This was partly my experience of the workshop in Japan, largely because of its structure – farm work, training, limited performance – but also because these were early days in my association with Body Weather. Another way to conceptualise the triple process is as a continuum. Construed in this way the phases simply merge into one another, the boundaries are fluid and perhaps in some cases even indeterminate. This was how the second workshop felt at Mungo. Partly this was due to its structure – very long training sessions, many performances, travelling – but it could have been that my experience of the process was deepening. Weather was starting to be seen as all pervading.

For Body Weather practitioners, particularly in Japan, the three aspects of Body Weather practice are more than a set of frames or continuum. To them, each one of the phases is actually a mode or aspect of the other two. For example, participants are constantly reminded that training *is* a performance, and not *for* performance. There should be no slackening in energy through the training, no time out to rest or collect one's wits or go over a difficult sequence. Training also *is* one of the processes of daily living. It was not unusual in Hakushu to see a Mai Juku company member roar up on a motorbike straight from the fields and proceed to train without even changing out of their farming gear other than to take off their boots. Similarly, performance *is* a way of training for future performances and *is* another mode of daily life for a company committed to living, sharing, working and travelling together. Daily life, because its hard farm work requires unusual and demanding bodily configurations resulting in strengthening and conditioning, *is* training. "Social life is a muscle" (MT 1980:61). And since bodies are constantly in process, and therefore continuously performative, daily work *is* a Body Weather performance.^{cv}

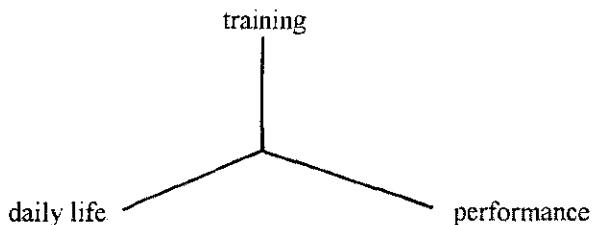
It is also possible to depict the Body Weather process, especially as pertains to the longer workshops, as a liminal or liminoid period, following Turner.^{cvii} Participants are isolated, work together as a group in close and often intimate circumstances, experience 'communitas' – the feeling of oneness that transcends individual differences – and change, sometimes to the extent of being transformed in appearance and in spirit, before being reincorporated into the wider society at the conclusion of the workshop.^{cviii} It is certainly true that, for me, participating in Body Weather practice has altered, in important ways, my views of performance and even of living. I am now more interested in improvisation and I try to carry the idea of a constant negotiation of my situation with me always.

For Turner, most performance events in western cultural contexts are liminoid, rather than liminal, in the sense of occasioning landmark transformations that take place via the ritual practices of relatively homogeneous small scale societies. Schechner places liminoid performance in western societies between theatre and anthropology; between organised public events for spectators in pre-ordained spaces and the everyday performance of cultural lives/ selves (Schechner 1985). Another mode of in-betweenness. Body Weather workshops appear to be situated precisely here. As I have demonstrated, the process is open to anybody, the training workshops involve everyday life, such as cooking, farming and so on, and there is (partly) an intensification of these patterns in training and performance.

If the Body Weather process is liminoid, in Turner's sense, it is opposed to regular daily life as anti-structure (Turner 1986). That is, a workshop could be seen as deliberately setting out to disorganise, unsettle and destabilise the habitual patterns of regular living, with the aim that the workshop experience carries over to everyday life. Perhaps participants are being asked to see the whole of daily life differently? Given the arguments of this and previous sections, it is clear that the Body Weather process can amount to a way of living one's life, and for some practitioners evidently does. The answer to the above question for them, then, is a clear yes. But for some, the practice remains just that, a workshop practice engendering powerful experiences which can be put mainly to other performative ends.^{cviii}

ii. mediating relations

From my current perspective, however, rather than understand the three processes of daily life, training and performance in Body Weather as either frames for one another, modes of one another, a liminoid phenomenon, or a continuum, I interpret the interweaving of the three in the following manner. I see each aspect of the work process as mediating the relations between the other two, as represented in the accompanying diagram.



I would like to consider each of these relations in turn. But before doing so, I would like to make it clear that my remarks are perhaps strictly apposite only for Body Weather practitioners such as de Quincy, van de Ven, and those in Tanaka's company, for whom Body Weather is an overarching way of life. It is true that, in Australia and elsewhere, most people experience the direct interweaving of the three processes of daily life, training and performance only during workshops. For them, 'real' daily life precedes and follows workshops, and training is perhaps only one mode of performer training. Nevertheless, inter-penetration of the three processes is an ideal of each workshop and an ideal of those who aspire to become Body Weather practitioners rather than simply workshop participants.

Firstly, then, training mediates the relation between performance and daily life. Another way to put this is to say that there could be no relation between daily life and performance without training. At first sight this seems obvious. Of course performance requires training. According to Eugenio Barba, for example, performers need to acquire skills, to improve capacities, and so on, and have to move out of an everyday mode of operation to acquire and access the requisite energy to accomplish this. Performance requires extra-daily energy and this can only be made available by means of an extra-daily technique, called training.^{61x} For Barba, then, there is a sense in which training does stand between daily life and performance. Training is necessary for performance in that performers need to train to move ‘up a cog’ from the energy patterns of daily life.

However, performance and daily life are not in opposition in Body Weather practice. As I have shown, they are not kept strictly apart, either in practice or philosophically. “I am dancing a single dance throughout my life”, says Min (MT 1982:32). This immediately problematises Barba’s notion of extra-daily energy.^{62x} In Body Weather practice, as I have noted, daily work is a source of energy for training and for performance. It strengthens, conditions, and reconfigures bodies and gives them access to levels of stamina and endurance which the training can then build on. Furthermore, training has a close and necessary connection to daily life, and thus to performance, by awakening in bodies configurations which are then available for training and performance. Unlike Barba’s position, where training is held as not dependent on daily life, this is exactly one of the relations emphasised in Body Weather. Images from daily life are continually made use of in performance, and whether this consists in imaging the walking of chickens or embodying the power of wind, such a corporeal process is effected only via the bodily techniques and performative strategies made available in the training. Equally important is that it is precisely by means of the daily energy that is built up in daily work and in training that such a translation between daily life and performance is possible.

Secondly, daily life mediates training and performance. That is, to train and to perform Body Weather it is necessary to participate in the daily life that this practice involves. In Australia, Body Weather performances are invariably mounted by the company during or at the end of the workshop periods, and these longer workshops involve participants living and working together in close and intimate circumstances. Performances only issue from training because training becomes a daily practice, and is itself performative. In Japan, on the other hand, as I have shown, the members of Mai Juku worked on the farm throughout the year, took part in the summer training workshop if farm work permits, and took part in performances if requested. It is simply

inconceivable that performers could train and perform without being part of the living, working communal company structure.

Thirdly, performance mediates daily life and training. At first sight this seems a strange contention. How could performance be a necessary part of the relation between what performers do in their daily lives and what they do in their training? The answer though should probably be clear by now, and it lies in a consideration of how bodies are theorised. That is, I contend that one can understand bodies in Body Weather practice as being ceaselessly in change, and weather as being everywhere. Once it is recognised that change is ubiquitous then bodies are always performative. They are always and everywhere mobile and uncertain, (all the parts forming multiple, provisional and momentary relationships) in daily life, in training and in performance. Performance as a social act between performers and audiences then becomes simply another strategy where particular elements derived from the training (and therefore from daily life) are placed in momentary alliances.

To summarise: if daily life provides a pool of potentia for performance it is the resistance and shock of the training which mediates this process; if performance is a purpose of training it is daily life which provides the ground for this relation; and if training is an intensification of the patterns of daily life then it is performance in its 'omnipresence' which stands in-between.^{oxi} However, whichever way the daily life, training, performance conundrum is spelled out, in considering this triple process Body Weather practice emerges not only as a means of existence but also as a possible mode of being. That is, it can encompass a complete way of living one's life, but, even more, it can provide both a *raison d'être* for living and a day to day means of carrying out that vision. In this sense it is both a politic and an ethic.

4. Breaking boundaries / discursive relations

In this section, I propose to perform a close analysis of de Quincey's summaries of Body Weather training, with the aim of teasing out the major discursive and material strategies of the practice. In particular I wish to explore a number of oppositions that seem to me to be at play in the process, such as those between mind and body, nature and culture, individual and group, and subjective and objective perspectives. These methodologies inform, and are informed by, a way of thinking about bodies (and performance) and it is this thinking which is picked up and developed in the last part of this chapter, 'Theorising bodies'. For the moment though, I would like to concentrate

on a 'brochure' written by Tess de Quincey in advance of the *Square of Infinity* performance project at Lake Mungo in 1992 and use it as a springboard for a discussion of the polarities I read as being (re)negotiated in Body Weather practice. Although de Quincey's 1992 brochure is my principal focus, I also refer to other de Quincey pamphlets, and her remarks are contextualised with my experiences of the practice in Japan and Australia, and with points by Tanaka, to point up similarities and differences between practitioners in this intercultural practice.

There is a paucity of written information on Body Weather practice and philosophy, so the primary sources for this section are of necessity brochures, videos, and the few written articles that exist, all of which have already been cited. In any case it is often the case that experimental performers, such as Tanaka and de Quincey, narrate their practice via programme notes and workshop brochures such as the one following.^{csii} Furthermore, this approach derives from the methodological principle in researching a performance practice (articulated in Chapter One) of keeping alive the distinctions between what practitioners say about their practice, what the practice consists in or feels like to do, what practitioner-theorist commentators such as myself say about the practice, and what non-practitioners offer as analysis. Firstly then, how does de Quincey articulate her practice in Australia?

Body Weather, developed by and with Min Tanaka and the Maiu Juku Performance Co, Japan, is an approach to training that can focus the observation of the individual and group body, neutrally and impartially. The structure of the training is generally repeated every day to aid the objective process. It is split into three sections designed to strengthen, release, and sensitise the participants both mentally and physically.

(dQ 1992b)

Of course, the way the process is characterised by de Quincey has changed slightly over the years, and I will point out these variations as I proceed. But it is remarkable how similar the wording in later brochures is to this early description. I would also like to point out that it is everyday practice, in this case how it is described by practitioners, which has led to my classification and theorising, not the other way around. In fact, that principle has guided the structure of this and following chapters, and indeed the whole dissertation. The methodology of performance practice is therefore replicated in performance research. I would now like take each of the claims made in this extract in turn.

i. *training/ performance*

Early in the first sentence of the quoted extract, it is asserted that Body Weather is “an approach to training”. It is true that in its Australian manifestation, Body Weather has become largely, but not exclusively, a way of training. To claim that it is only an approach to training, however, is not strictly accurate, and perhaps even a little misleading (as I showed earlier). After all there was a clear performance dimension to the Lake Mungo and *Triple Alice* projects, and many workshops have, albeit limited, performance outcomes. These may include an improvised showing at the conclusion of the workshop, or, more pointedly, a performative dimension throughout the workshop which consists in a regular teaching strategy of having members watch and comment on others’ work-in-progress.

Still, there is a considerable amount of fluidity between workshops and performances, and the reasons are not only artistic.^{cxiii} Finances play an important part. One of the purposes of the above brochure was to attract paying participants to a preliminary workshop at Lake Mungo before the workshop-performance proper for which the invited performers were to be paid by means of a government grant.^{cxiv} As it happened, a large group of twenty-five participants came for the preliminary workshop, while ten stayed on for the longer workshop/ performance project, including one performer who asked to stay on but did not perform. Ironically, she was clearly the most experienced performer/ dancer of the group, and continues to be a regular in the Melbourne experimental performance scene, but, unlike all the others, she had not participated in previous training workshops.^{cxv} Several, including myself, had undertaken further Body Weather training in Japan. One had come from Germany expressly for the project and another from the UK via a lengthy stint with Mai Juku. As usual with performance practices, and particularly so with Body Weather, hard and fast distinctions are difficult. A workshop also partly funded the first and third *Alice* investigations, though not so the second, which was financed by an Australia Council grant. *Triple Alice 3* was also partly funded by the Australia Council.

Training is discussed further later in this chapter and the full Body Weather training programme is discussed in detail in the following three chapters. But there are a couple of points worth making here about ‘workshop structure’ and its relationship to performance. Firstly, the habit of inviting only people who are initiates to be part of the performing group is clearly related to Japanese performing arts practice. To become part of Mai Juku, for example, would-be performers had to participate in the summer workshop, they had to ask to stay on in Hakushu,

participate fully in the daily running of the farm, and also ask to be allowed to perform with the company. This opportunity was open to people from all countries. Still, when it came time for performances to be given by the company, at festivals, or during the workshop, at a season in the city, or even in a series of improvisations, only those asked by Min Tanaka would participate, and it may not have included all those who were staying at the farm at any one time. In Australia too, it is only those who have participated in several training workshops who are asked to become part of the performance projects. A company set-up such as this, where performers share a training methodology, a performance vocabulary, and ultimately a performance aesthetic, obviously facilitates performance making, especially when performances are improvised or structured from improvised material.

Secondly, it is apparent that there is a workshop fad at present, certainly in Australia, and that it is tied up with two or three currently fashionable, though not culturally insignificant, preoccupations. One of these is body work. Workouts in gymnasias or clubs are becoming ubiquitous and appear part of a cultural trend towards possessing a desiring and desirable body (Turner 1996). Another is the concept of a 'retreat', a place away, where the spirit might be healed, and an exotic location such as Hakushu in the Japanese countryside or Lake Mungo in the Australian Outback is doubtless attractive partly for this reason. A third is associated with 'therapy', with becoming whole, with regaining parts of experience or functioning which have been lost in the stresses of contemporary, urban life. However de Quincey for one is at pains to point out in all her brochures that the work is 'NOT THERAPY OR HEALING' (dQ 1998, her capitals).

Despite the fact that it is impossible to legislate the reasons people participate in workshops, Body Weather work is so demanding in time, physical stamina and endurance, that it is rare in my experience for lengthy association with the work to be for anything other than a desire to find out about its body processes and performative outcomes. However, it is illuminating to note a new slant in the '98 brochure: "Areas of work ... can vary between high-energy, strenuous and demanding sessions to very *quiet meditative areas*" (dQ 1998, my italics). The implication is that participants will need to think performatively as well as perform with their whole being.

ii. *mind/ body*

It is also claimed, in the above extract, that Body Weather practice can "focus the observation of

the ... body". Quite apart from the scientific metaphor alluded to – focus is often associated with a lens and thus with a looking glass or microscope – I note Proust's perception that a work of art is like a lens, if focussed 'correctly' we can see ourselves through it. But what is critical in this contention is that it is the body which is considered primary. "Our basis is the BODY" says Min Tanaka, and later, we "examine the body in fundamental terms" (MT 1980:61 his capitals).^{cxvi}

But it is not only the materiality of bodies which is under inspection in Body Weather. Minds are also included. In fact, body and mind are considered as one, and it seems that this compound configuration of mind-body is the object of research in Body Weather practice rather than a simplistic materialist notion of body alone. As Tanaka says, "... our mind ... is not separated from our body, as it was once thought to be, but is one with the body", and "since 1976 I have chosen to use the word Shin-Tai ('mind-body') rather than Niku-Tai ('flesh-body') to describe the body" (MT 1986c). I would like to leave discussion of the rather intriguing 'flesh-body' relation till below (in iv.), when the relations between nature and culture are discussed, and concentrate for the time being on mind-body.

De Quincey is less likely to claim that body and mind are inextricable. In the brochure extract quoted above she alleges that the training benefits the participants both "mentally and physically" (dQ 1992b), while in a more recent brochure she writes, "Body Weather ... presents a strategy to the mind and to the body" and further, that it "aims to develop a conscious relation and placement of body and mind through neutral observation" (dQ 1998). Nevertheless, whether mind and body are claimed to be one, or whether they are claimed to interpenetrate, here is an important example of an East-West difference to the normative mind/ body split inherited from Cartesianism.

The body/ mind dichotomy has a long and illustrious history. Since being formulated so neatly and precisely by Descartes in the seventeenth century there have been many recent attempts to problematise it in academic and theoretical writings.^{cxvii} However, it has not been quite so common in 'influential' performance practice, or in writings by practitioners, to question the opposition. A notable exception has been Eugenio Barba's recent adoption of the term 'body-mind', though it has to be said that the theoretical move which this term implies is more assumed than argued for (Barba 1995). Similarly with the use of 'bodymind' in a recent text on Kathakhali (Zarrilli 2000:68). The expression appears clumsy to me, though admittedly no more so than Tanaka's 'mind-body', and it is difficult to imagine either phrase achieving wide currency. There is a provocative interrogation of the mind/ body relation in Herbert Blau (1992), though his

writings, given their complexity and sophistication, have been much more influential on theorists than on practitioners.

In any case it seems much more promising to me, rather than denying the duality of mind and body or assuming that they are one, to investigate the mediation of the mind-body binary. I would like to propose that the trace of this opposition, for Body Weather practice, is performing bodies. This theoretical contention will become clearer later on in this chapter. Suffice to say now that in Body Weather practice the attempted renegotiation of a body/ mind opposition is put into daily operation. In fact, the renegotiation of the polarity is one of the explicit aims of the first Body Weather training session which is called, aptly enough, MB, where the acronym MB stands (partly) to practitioners for Mind and Body (Cardone 2002:16). And it is precisely when training and performing, if attending in the right way, that bodies and minds interpenetrate. As I will show later, such a process is accomplished pre-eminently by means of the process I call 'imaging the in-between'.

There is also an epistemological implication in the claim about "observation". Namely, that the more one observes bodies, if one is observing in the proposed way, then the more one can know and understand them; and, conversely, that the more one knows and understands bodies, then the more one is able to observe them. This reciprocity between experience and understanding, however, continues to beg the critical question, what is the object (or objects) of knowledge here?, and also the related and no less important question, what is the appropriate methodology (or methodologies) to approach this object? Continuing the metaphor of the first paragraph of this section, what is the lens, how can one focus it, and what is being looked at? A preliminary answer to these queries is that it is training and performing bodies which are observers, observed, and the mediums of observation. Bodies perceive other bodies by means of bodies. In other words, as observers of themselves and of others, Body Weather bodies are laboratories, raw materials and equipment.^{xcviii}

De Quincey's claim also refers to 'focus'. We will 'focus' our observation of body, she says. Regarding this claim, I would say that it is practice which sharpens observation, and experience which constrains what is seen, if not determining it precisely. (I am using 'seen' here, as I have used 'attended to', in the sense of 'noticed corporeally'.) The discursive contexts in which practitioners become aware of the prevailing aesthetic are as influential as the practical experiences of the exercises in shaping how bodies are looked at. One technique of observation

that is encouraged in Body Weather is the practice of 'looking from outside'. In MB, for example, participants may be asked to look at their bodies as if from elsewhere, even while they are running and leaping through the space. In Manipulations, people are asked to view their body as if from the other's perspective even while they engage in the minute details of the paired massage manipulations. If bodies can be watched in training, so too in performance. "I can easily watch my body while I am performing. How I look from outside. I can watch from somewhere else"(MT 1986a:149). This capacity to partially objectify bodies under scrutiny is further explored below, when I discuss the relations between nature and culture in Body Weather practice.

iii. individual and group body

A third point to be considered from the '92 brochure extract is that it is the 'individual and group body' which is claimed to be under investigation. "A thorough commitment to the process of both the individual and the group will be crucial to an understanding and development of the workshop material" as the '98 brochure puts it. On arriving at Lake Mungo for the 1991 project, a couple of days after the others, I heard about an exercise that the rest of the group had undertaken the previous day, immediately after their arrival. Linked by a piece of cotton thread, index finger to index finger, they had to journey as a group some five kilometres in the direction of a given geographical landmark; in this case 'the Walls of China', the towers of sand which could be 'seen' in the distance across the far side of the lake bed. This was before sunrise in Winter, so it was very cold and the light was very dim. Only the leader was not blindfolded. At set intervals the role of leader changed; the outgoing leader moved to the back and put on a blindfold, while the new leader took off their blindfold and assumed the front position. Progress was excruciatingly slow and 'information flow' was incredibly difficult; there were nine people in the line and talking was forbidden. Communication had to be by means of impulses transmitted along the thread. The group took a 'wrong turn' at one stage and ended up a long way from their target, ninety degrees in the other direction.

There are many things being learned here, and not just a capacity to rely on the group and on senses other than sight. Participants are learning how to place bodily thinking, how to reach group decisions without speech, and how to overcome shared obstacles as a group. Above all there is an invitation to each participant to begin to find out how to weld a group body that can overcome individual problems. That is, each person's anxieties or hesitations (or 'blocks') must simply be

submerged in order for this group exercise to even begin, let alone have a chance of success. Similarly, individual digressions during the exercise must be re-focussed and limitations exceeded. “Our activities are devoted to such works as to examine the body in fundamental terms. But we also involve and transcend individual problems arising from such works” (MT 1980:61).

But it is not just that training is nearly always done, to my knowledge, as a group; rather that active involvement in all group activities is continually stressed. “If one wants to gain something from this place, one must contribute something to it. Such inter-change is called participation ” (MT 1980:61). Participation, though, also means more than daily work. It involves what could be called ‘entering into the spirit of the place’. As Min Tanaka said to me, “what anyone gets from this place is up to the person” (WD Hakushu, 91). Since I was hampered by a back injury, and thus not able to participate fully in several activities, this was of more than passing relevance to me. In fact, because of ongoing struggles with a succession of injuries, a continuing interplay between individual limitations and group work at the level of pain has been a very real part of my relationship with Body Weather practice. If you are not able to do the work, all the work, how can you say you are part of the group? As a further reminder of the persistent relevance of this theme to the Body Weather process, when I was invited by de Quincey to participate in the Alice Springs project, and I mentioned my concern about not being able to complete the programme, she replied, “you need to find your own way of doing the workshop” (WD Mel, 98).

In Japan my strategy was to observe and, as I became more mobile, to carry out the steps of the first part of the training in a limited fashion, along the side of the earth stage. Although this period of watching was not looked on too kindly by Min Tanaka, I felt it was valuable time. Observation and reflection are powerful modes of learning. As I slowly rejoined the group for the first of the three training sessions I was still required to do the second session by myself. As this is a series of massage manipulations normally done in pairs, I felt decidedly odd lying on my back and manipulating my own body; as I wrote then “it was like wrestling with myself” (WD Hakushu, 91). However I did learn a great deal about what it is to participate in this kind of workshop. In essence, it is simply to do as you are asked, which is to throw yourself wholeheartedly, without question, into everything.^{enx} Given the struggle that this unquestioning commitment necessarily entails, in hindsight the wrestling metaphor is perhaps more apt than I thought at the time. The apparent loss of personal identity that comes from ignoring individual problems and risking everything for the group is very threatening to some people. However, it is more than counterbalanced, in my experience, by the capacity of the group to help everyone overcome their

limits, especially to pain.

The interplay between individual and group will emerge constantly in following chapters as the full training programme is dissected and analysed. Suffice to say in the workshop rhetoric, the daily practice, and the theorising of the practitioners, the idea that participants are not individuals and alone but always members of a group body, even in solo performances, is very important. As I have noted, de Quincey holds firmly to this principle; she told me, in 1992, that when she is performing alone she still thinks of it as being a Mai Juku performance.

In the 1980 publication, from which I have already quoted, and which predates the move from Tokyo to the farm, emphasis is also given to an absence of hierarchy. “The program of our activities is not dictated by someone arbitrarily, but is decided upon mutually through the discussion of company members.” What is more, “we have no particular leader” and “there is no room for hierarchy” (MT 1980:59). From my observation and experience, in Japan and in Australia, this situation simply does not obtain. In all the workshops I have participated in there has been a clear workshop leader, specifically either Tanaka in Japan, de Quincey in Australia, or van de Ven in the Netherlands, and this person decides the training and performance programme. If a group member is nominated to lead MB when the leader is not present, this delegation comes from the leader. If and when a performance is to be attempted, this is the leader’s decision. There is never any doubt where authority lies. While Body Weather practice in Japan may claim to be interrogating and re-negotiating hierarchy in a Japanese performance context, one can note the limitations of intercultural transposition – in Australia it is not even claimed to obtain.^{xxx}

However, the communal set-up and atmosphere, of both the Body Weather training workshop in Hakushu and the performing company Mai Juku, is somewhat unusual in a Japanese context, and considering the importance of hierarchy in Japanese society, any move to question it or to break it down is certainly radical. Nevertheless, the arrangement of trying to live and work communally was not unique to Mai Juku. The Butoh theatre performance company, Dai Rakuda Kan, also maintain a similar kind of arrangement. One could speculate that just as to attempt to do away with the notion of hierarchy is to challenge a fundamental notion of Japanese culture so to emphasise the group body, as a social phenomenon, is to reaffirm a particularly Japanese idea, even at the level of performance practice.^{xxxi} In Australia, on the other hand, although we do not appear to have a prevailing cultural concept of the group, there is often, in my experience, a strong sense of communality in performing companies, as much determined by the necessity of

having to work long hours in intimate circumstances in order to produce creative work as by any methodological principle of a group or company ethos. In the Body Weather group at Mungo, however, it was my experience that members were bound not only by a sense of a shared project which was demanding and difficult, but also by a philosophical commitment to a group body.^{cxxii}

The discursive construct of a group body is crucial in Body Weather practice. “We embody The Body that belongs to nobody” (MT 1980:61) provided the impetus for the subtitle of this chapter. This enigmatic sentence can be spelled out partly the way the statement regarding Body Weather being for anybody can be; that if Body Weather practice is for everybody, it does not belong to anybody; and if it is for anybody, it belongs to nobody. But more intriguingly, the use of capitals for the phrase ‘The Body’ introduces the possibility that ‘body’ in this sense is co-terminous with ‘weather’. If weather is indeed a ground for this practice, then it stands to reason that a strategy to embody weather would depend upon thinking about bodies of practitioners being somehow able to instantiate weather, and this in turn would rely on these bodies merging with one another to create a body that is as extensive and as intensive as weather itself. (See more below.)

The concept of group body in Body Weather practice, however, is more than social and discursive. It is also material, as the description of the string exercise should have indicated. That is, the training continually emphasises not only awareness of one’s own body, but also a growing awareness of and sensitivity to the bodies of others. “We do not start from one but two. We are constantly reminded of the fact that ‘two’ is the ultimate minimal unit” (MT 1980:59). In fact, considering the structure and methodology of the training, it may be said that the group is virtually all. The first section of the training, MB, is a whole-group practice and participants are reminded constantly to stay with the group. In Manipulations the pairs are encouraged to stay in time with the rhythm established by the whole group. In the third section, improvisations, “[m]any exercises are conducted in pairs and we are continually admonished to ‘feel the presence of the others body’. Whether it is to ‘imagine the other’s shape’ or ‘to breathe as if you were one’ or ‘to follow the shape of the other’s body’ or even to ‘become the other’s body’ and ‘allow the other to enter you’ this is a critical concept” (WD Hakushu, 91).

In summary, one might say that, in training, individuals work as hard as they can to discover as much as they are able about all the bodies in the group, with the express purpose of creating and maintaining a group body. The group body is then sustained throughout further training and performance. What mediates the relations between individuals and the group is the

prevailing presence of weather, in all its manifestations.

iv. natural/ cultural

In de Quincey's '92 brochure, she states that training can focus observation of bodies "neutrally and impartially". This is repeated in a 1999 brochure, where it is claimed that the work "encourage[s] a neutral and impartial focus" (deQ 1999). This kind of assertion is clearly controversial and it seems difficult, at first, to ascertain quite what is being said, or even implied, here. If it is observation which is asserted to be neutral and impartial, I would say from my position that this is simply impossible. Recent thinking in the humanities and the sciences demands that we acknowledge viewpoints, and alleges that such perspectives are bound up with what is being observed to the extent that observation itself partly constructs the ontological, and therefore phenomenological, object.

Perhaps it is focussing which is claimed to be detached and dispassionate; that is, the particular kinds of observations, or, to be more specific, the ways of looking which develop discursively as the training progresses. But all these observings, or lookings or noticing or watchings, however they are spelled out, are implicated in a position which can never be neutral, in the sense of being devoid of contexts. An historically, socially, discursively, materially positioned subject is always doing the looking, even if the looking is not only observation with the eyes but a recognizing (or intuiting) with the whole body. What I have earlier referred to as 'noticing corporeally' is really an example of intercorporeal awareness.

It could be that one can distinguish 'neutral' and 'impartial' in the following manner. 'Neutral' might refer to the fact that Body Weather, as a training, is not really bound up with anyone's individual psychology, while 'impartial' might denote that there will be no favours, the process will be similar for everybody, and a group perspective will be encouraged. Nevertheless, the point regarding socially and historically positioned subjects undergoing the training remains. I note in a recent brochure the comment that training "is devoid of social context" (dQ 1998). This is a concept held to tenaciously by de Quincey. She continually wishes to emphasise that her practice of Body Weather considers body as material uncontaminated by context. The fact that 'weather' is really another, to my mind powerful, way of spelling out context, seems to be something she will not allow. For her, 'weather' usually refers to the prevailing atmosphere, in an almost meteorological sense.

However, if I consider what could be the rhetorical force of such an assertion, (pace Chapter One), then perhaps what is being alluded to in the above claim is the concept of stripping away body habits. This is central to Hijikata's defining of *butoh* and of equal importance, it seems, to Tanaka's and de Quincey's understanding of *Body Weather* practice. In an interview with de Quincey, recorded as part of a publicity programme for the *Mungo* project, she told me, in response to my question why the *Outback* as a place for the workshop, that it was like a car, you take it somewhere, rev it up repeatedly and you blow the rubbish out of it (dQ 1992e). In a slightly more sophisticated rendering of the same concept, Tanaka declares, invoking Hijikata,

He (Hijikata) was always angry about how our bodies are controlled historically. Behind the social face we have many faces. He tried to take them off. This makes very strange movements, very strange faces. (MT, 1986a:146)

There is a very complex set of issues tied up here. In the first instance I would say that historical and social 'control' is inevitable, in the sense in which 'control' is interpreted as constraint; although there is clearly a continuum between those constraints which are more rigid and enduring (and even all-pervasive) and those which seem more fluid and transient. It is also true that in any hegemonic structure there are counter-hegemonic tendencies; when constraints are loosened it appears that there is less historical 'control'. But bodies are always socially and historically situated and to change their configurations is simply to instantiate other, partially different, sets of constraints, themselves also social and historical. Nevertheless change does occur, and I am not talking about the ubiquitous change that is part of living process and theorised in this thesis as a key to embodiment, but rather the kind of major cultural fracture that can issue in a radically different performing aesthetic. Although even then there are continuities and discontinuities, moments of rupture and moments of replication, old habits in new guises side by side with new proclivities in old clothes.

In the case of Japan, there is always the lengthy historical period of feudal, military dictatorship to consider. This involved an inflexible class structure and a no less intractable set of performance aesthetics, comprising stages, costumes, music, texts, even roles. It is no accident that ossified social systems are often represented in petrified systems of performance, which in turn confirm the status quo, and that societies experiencing sudden and momentous change in the form of economic and social upheaval often give rise to dynamic and vibrant artistic forms, which themselves continue to act as agents of further change. Nevertheless, as implied in the previous paragraph, radical and even revolutionary practices may emerge in times of great repression and

apparent inflexibility (e.g. Capoeira in Brazil, see Lewis 1992). They may even be caused by such rigidity. Likewise, lively liberal societies have their fair share of conservative artistic clap trap. Readers could turn to the texts on *butoh* already cited for more discussion on this theme.

Sometimes, in *Body Weather* contexts, it is claimed that in 'taking off the social layers or faces' one would approach a more 'natural' or more 'primitive' body. Hence the importance of a return to the countryside, of a move away from the distractions and superficialities of urban living (see Kobata 1990). That this countercultural move is at issue in *Body Weather* practice is made clear in a documentary film on *Body Weather* in Japan where images of the farm at Hakushu are juxtaposed with noisy Tokyo cityscapes, while the Japanese critic Nario Goda speaks of a more "natural body" being unearthed after isolation, the way a whale surfaces after a protracted period away from sight (Sandrin 1987). So a performing body might be seen in such discourse to re-emerge after a period of seclusion as more natural and thus more authentic. Although Goda was speaking about *butoh* in that particular example, it seems to me, and to the makers of the video, that the duality of nature and culture (and the opposition between primitive and modern) are as crucial to *Body Weather* as they are to *butoh*.^{cxiii}

'Natural' also seems to equate with 'flesh' for Tanaka. As I noted earlier, he had used the intriguing phrase 'flesh-body' before adopting the more prosaic term 'mind-body'. It appears to me, after talking to de Quincey, that 'flesh' was seen by Tanaka as a site of rawness, a place of maximum intensity for the performing images which trained practitioners are able to embody. Despite abandoning the term 'flesh-body', rawness is still referred to by Tanaka as a quality to be admired in practitioners (dQ 1999). It denotes a capacity to enact performatively image-intensities which are absolutely real and strong and vivid; those which are deeply felt at the level of exposed and quivering body surfaces, rather than those which are made up, superficial, inexact or trivial. It is my contention that this sense of raw flesh, and the permeability of skin, is what mediates the relations between bodies and their surrounding worlds in *Body Weather* practice.

In the case of Australia, relative to the idea of a 'historically and socially controlled body', a vastly different situation obtains; not that there are no such constraints, rather that they are clearly of a different order. Concerning a performance aesthetic that is distinctively Australian, some would say that this is still emerging; as we all appear to be partly rooted in Australia and partly elsewhere, the dualities of nature and culture in performance are very much in flux in this country. Hence one of the cultural significances of the projects in the outback, and in the desert,

appears to be their attempt to situate an intercultural practice in a distinctively Australian locale, places largely ignored by recent non-indigenous Australian performance.

However, it would be as facile to claim that the Mungo project was an attempt to reclaim a primitive body through some sort of approach to aboriginality, as it is to claim 'naturainess' for the bodies of trained Body Weather practitioners. The place was certainly deeply spiritual for many people in the project, in ways that are hard to explicate. Perhaps it is better to leave some things unsaid. For Tanaka, on the other hand, following Hijikata, there is a very real sense in which Body Weather for Japanese (and perhaps other) practitioners might be a recovery of a 'primitive' body. This is part of the rationale behind farming; to regather bodily configurations which were part of an older life (Ortolani 1990).^{cxixiv} The relations between nature and culture are many and varied (see Eagleton 2000), and a full discussion is beyond the bounds of this present analysis. Nevertheless the rhetorical emphasis given to natural body in Body Weather discourse and training invites a consideration of the relations between natural and cultural bodies. For me, the trace of this relation for Body Weather practitioners is a body approaching a state of rawness in a place of training/ performance.

v. *subjective/ objective*

In the 1992 brochure, it is claimed that the structure of the training is repeated every day to "aid the objective process". In a 1999 brochure, it is asserted that "an objective viewpoint is fundamental to the work". So a re-negotiation of the relations between subjective and objective perspectives also appears to be at issue in Body Weather practice. The claim of 'objectivity', like those of neutrality and impartiality, is hard to sustain. But it points to a methodology and a viewpoint that is worth exploring and teasing out a little. In the first place, I would say that individual psychology, as in European derived theatre practice since Stanislavski and as in the expressionist dance of either Wigman or Graham, is not used as a starting point or working methodology in Body Weather practice. People do not typically look for ideas, feelings and so on 'inside' themselves as a basis for action or behaviour. What people do in Body Weather work, including performance, is never caused or justified by means of what might be called internal drives or motivations. Furthermore, practitioners rarely claim that performative images signify internal states or conditions. This is difficult to explain precisely but will become clearer as the training is expounded.

For now, I would like to instance a number of related ways in which I perceive a subjective/objective relation to be problematised in Body Weather practice. A striking example is the frequent injunction (already noted) in training to observe ‘from outside your body’. This request to watch your own and other bodies ‘as if from another perspective’ occurs in all three training sessions, and is discussed extensively in Chapter Four. A related instance is that practitioners are always advised in training by de Quincey to view their body as ‘material’. To look at one’s body ‘dispassionately’ in this way is not just to stop being absorbed in ‘subjective’ states such as psychological experiences. It is to observe with some detachment just what your body is experiencing, and what relations it upholds. In that sense body is object to itself; or to put it more accurately perhaps, in this ‘intermediate state’ between ‘experiencing’ and ‘doing’ in which performers such as Body Weather practitioners typically find themselves, body is both subject and object (Lewis 1995).^{xxxv}

Another way of promoting ‘objectivity’ derives from the fact that the training favours an inter-subjective perspective. Nearly all the training exercises are carried out by the whole group, by small groups, or by pairs, and all the work is invariably either interrupted or followed by discussions. It is this continual discussing between participants about what they have experienced and observed which is claimed to render ‘subjective’ experience ‘objective’. I have noted van de Ven’s remark to me that, “subjective experience is rendered objective by all the discussions in/throughout the work” (vdV 2001). To note experiences somewhat coolly, as if observing them from elsewhere, to articulate them verbally, and then to discuss them, is to render them partially ‘objective’, in the sense that they are on the table, in the air, made public, and shared. By being shared publicly, they in effect exist between members of the group, and in this sense they are inter-corporeal.

Finally, I will give an example of a performative exercise in which an ‘objective’ perspective was discernable. In *Triple Alice 3* I witnessed one of the most extraordinary improvisations I have ever seen. One hot and sultry afternoon De Quincey Co member, Victoria Hunt, asked us to follow her quietly up the river bed and over several rocky formations. We had to remove our shoes and not talk. Upon reaching a certain place we were asked to turn in a certain direction and then to turn back around in two minutes. When we did so we saw Victoria crouched over, bent away from us, with her head in a small rocky hole. She was naked from the waist up and we could see only her haunches and her breathing back. We watched for a moment until suddenly someone saw a brown poisonous snake sleeping right next to her in a similar rocky hole. The

effect was sensational. And we realised the point of walking quietly. Snakes ‘hear’ by means of vibrations through the ground. Victoria was interested in habitation, she told us. She was concerned not so much with her feelings, such as fear, or her ‘internal’ state, but with her place in the environment as an animate being alongside another such creature.^{xxxvi}

“Why have you been so concerned with your body”, says Min Tanaka (MT, 1980:60). Bearing the above examples in mind, I would like to suggest that what mediates the relations between subjective and objective viewpoints in Body Weather training is the perspective that emerges from an implaced group body.

vi. *MB/ Manipulations/ Improvisations*

Lastly, in the summary of the work under consideration here, the “structure of the training” is mentioned. As both the next section and the three ensuing chapters are on training in Body Weather, suffice to reiterate that the training is invariably made up of three daily sessions, always in the following order: MB, Manipulations, Improvisations. Although de Quincey typically summarises the three phases of the training as “strengthening”, “releasing”, and “sensitising”, in that order (see deQ 1992b, 1998), the truth is that the situation is decidedly more complex, as will be seen in subsequent chapters.

Relations between the three sessions exist in time and place. MB typically takes place in a defined open area where the steps can be carried out by the whole group working together. Manipulations is usually practised in a confined area, often covered, where the pairs can work quietly and intimately but still as part of the group. Improvisations typically take place all over the place. Taking the sessions in turn, it is as if bodies are opened to the surrounds and to one another, then concentrated to each other, then re-opened to each other and the world.

The order in which the three sessions takes place is critical. MB is first, when bodies are fresh and able to complete the aerobically demanding programme. Rendered open and raw, they then practice Manipulations. This second session encourages bodies to change and enables them to detail precise intercorporeal influences. Improvisations are third. Bodies are now able to embody specific images from their working environments. It is significant that Manipulations comes between MB and the improvisations, though it is not simply a chronological mediation. The notion of a manipulated body mediates the whole training. A manipulated body is one which is

open to the multiple influences of all its complex surrounds, and able to embody many of these influences concurrently. It is a manipulated body which, to my mind, is sought throughout the training, and which is carried into performance events. (See Chapter Four for an extensive discussion of 'manipulated body'.)

One way to characterise the relations between the three sessions is as follows. MB could be seen as generating a potential, a deep and wide ranging set of embodied capacities. Manipulations would then be seen to work with the resistances of bodies to bring about change. Improvisations would be understood as taking the freshly manipulated bodies and giving them precise corporeal experiences to take to performance modes. Of course, all three sessions generate potential, all work with the resistances of bodies, and all set about to create the possibility of a certain kind of performance. I am simply noting what appears to be foregrounded in each phase. As with the relations between daily life, training and performance, construing the set of relations between MB, Manipulations and Improvisations in this way is to explicate them as almost a perfect Peircean triad (Snow 1997).

5. Training bodies

The contemporary cultural significance of body training in Australia can not be overestimated. Part of the allure of training as physical exercise has already been alluded to; namely, the current predilection for body work to produce desiring and desirable bodies. Allied to this is the elevation of athletes, most of whom maintain a punishing daily routine, to star status. Not to mention the advice of health professionals that regular exercise is beneficial to bodily constitution and thus to longevity. Simply put, training is seen by many people as a worthwhile way to spend one's time. It promises and, for the most part, delivers results to those who are dedicated and persistent. In performance contexts however there are other more pertinent reasons for training, and before I consider the particular aims of Body Weather training, I would like to offer a few remarks on performer training in general in Australia.

i. in Australia

One could ask first of all why a training practice, compared to a rehearsal methodology, is attractive in an Australian context. Offering rigour, discipline and continuity, training is something that can be done regularly and collectively, and a group can quickly feel and see the

benefits. (I have seen this happen through Body Weather training, as well as with performance companies I have trained and worked with such as Kinetic Energy and Public Works, and those I have observed such as Sidetrack and Entr'Acte.) These benefits include: a heightened capacity to concentrate; an increased ability to maintain physical alertness, alacrity and dexterity; a shared performance vocabulary; an awareness of, and a capacity to use, the group's expanding capabilities; a developed feeling of ensemble; and an increased depth, intensity and sophistication in performance. Along with these more tangible benefits, it is also often the case that a collective aesthetic, including an ethic and a politic, develops within an ensemble that trains together.

However, training depends upon the existence of a certain kind of infrastructure in the performing arts. There are few theatre performance companies in Australia that maintain a regular ensemble of performers, due mainly to funding constraints. But it is typically companies that do, or have done, which adopt training routines. For example, Brisbane based company Zen Zen So utilise Suzuki training, as did Sidetrack in Sydney in the late eighties and early nineties, and the Melbourne based company NYID continue to work with a training based both on Suzuki and on Japanese Kyogen. But these companies are the exception rather than the rule. For obvious reasons it is very hard to train alone. Isolation and irregular performance, the lot of most Australian theatre practitioners, are hardly conducive to sustaining a demanding schedule of training.^{cxxvii}

Nevertheless, I note a couple of features among companies which do uphold a training regime. There is often an East-West interchange in these practices. All the above companies use(d) a training which originated in Asia, and this is more common than not in Australia. (Although there are, of course, groups which train, or trained, according to European methodologies, such as Sydney's Entr'Acte which based its training on Etienne Decroux's *Mime Corporelle*, and Kinetic Energy which bases its training on a number of influences including Jean-Pierre Voos' European company 'Kiss', Grotowski's Theatre Lab, and the dance practices of Martha Graham and Merce Cunningham.)^{cxxviii} It is no coincidence either that all these companies concentrate on movement-based work rather than character-based productions utilising playtexts. They often classify themselves as performance or dance-theatre companies rather than theatre companies, though that too is changing. Kinetic Energy, for example, called itself a dance company, then a performing arts company, and now a theatre company.

Daily training is almost always seen as a physically based activity. The contemporary desire for performers with trained bodies parallels the shift in performance aesthetic towards making

performances relying on a high degree of physical skill, and away from an aesthetic which tended to prevail in the experimental scene in Australia in the eighties which favoured untrained performers. In those days performers with training were viewed suspiciously by some performance makers as having too many tricks, or being too biased towards psychological and character-based ways of working. So the training methodologies from Asia, which appeared to be based not on individual psychology and which seemed so demanding they took performers beyond trickery, were welcomed with open arms.

Most Australian dance companies, of course, have a standing company and persevere with regular training, (e.g. ADT, or Chunky Move, or Sydney Dance Co.), and those which do not and employ dancers by project rather than continuously use only dancers who are doing their training elsewhere, either at daily classes in a city studio or with another company. Training in voice work, which for most theatre companies in the UK, France, Germany and Eastern Europe would be considered de rigueur, is almost non-existent in Australia, although the Bell Shakespeare Company provides a notable exception. Voice work is also suspect for many in the experimental performance world, as being too close to both British neutral accent imperialism and to psychologically based character work. Suzuki voice training, which is part of the whole-performer training system originating with Tadashi Suzuki, is almost alone as a voice methodology for experimental performance companies. (It is used by Zen Zen So and NYID for example.)^{xxxix} In Japan, on the contrary, it is the norm rather than the exception for companies in all areas of the performing arts, from traditional practices to contemporary ones such as butoh, to sustain a performing ensemble which trains together regularly. For traditional companies training is one way of handing on their secrets, while for avant-garde companies training is one way of researching and developing a new aesthetic.

ii. *for Body Weather*

I have separated training from the other Body Weather processes of daily work and performance for a short discussion here for two main reasons. Training is simply the sine qua non of Body Weather practice in Australia, as I have already noted. In addition, the methodologies of a training are highly informative about how bodies are positioned and theorised in a performance practice and this is certainly true for Body Weather. Training in Body Weather invariably consists of three sessions a day, as I have indicated. MB, Manipulations and the Improvisation exercises make up a triumvirate of sessions which

inform and contextualise each other, and any one of them without the others would seem incomplete and somehow pointless. Training is a process in which bodies are taken through a daily regime in a certain order. Once bodies are shocked and jolted out of their otherwise complacent 'operations' they are more receptive to manipulation and to change and then more capable of embodying the influences of their surroundings. To work in a different order would be meaningless if not impossible.

In all the Body Weather work I have been part of, training takes place every day. It is as if regularity, consistency and rigour are as important as the order of the work. Only by deliberately working to and beyond limits will bodies overcome self-imposed and commonly accepted limits of endurance, of pain, of sensitivity, of ability to change and to transform, and therefore ultimately of performative capacities. In this sense training is a paradox. It is only by means of working with, on and by bodies in order to discipline them and to control them, that it is possible to increase and then to harness and to liberate their possibilities. (The habits that are being trained and fostered in Body Weather training will become clear with the details of the following three chapters.)

However, training in Body Weather is not every day every week for the whole year, as it might be for say ballet or modern dance. Rather it is in short bursts, or workshops, which in my experience range from a weekend to six weeks. Given the time required each day to complete the training and the strenuousness involved, it would be inconceivable for it to last longer than say two months. Bodies would simply break down. Furthermore, there is always the philosophy that training is for anybody and therefore workshops that fit in with other patterns of living seem the ideal way for transmission of the process.

As I have mentioned earlier, there is some talk, in Body Weather circles, of training producing a 'natural body'. Like the related concept of 'natural voice' in Western Voice training (Linklater 1976), a natural body is one which has stripped away the habits and mores of our commonly prevailing urban, consumer culture. Such a body is then somehow more authentic, more true to itself, and thus less liable to dissimulate or to deceive. In Body Weather practice a body which is 'untrue' would be replaced by a new anonymous, poor, ascetic, trained, disciplined body which would 'never lie'. As I have argued in the discussion of the nature/ culture binary, however, any such replacement can only be partial. In any training, one kind of culturalisation is replaced by another. Perhaps what Body Weather practitioners are seeking in workshops in remote settings is

an almost monastic existence away from temptations of the flesh. Training, as a mortification of the flesh or self-sacrifice, would then be partly a penance to atone for the sins of city living. By expunging bodily pollutants participants would begin to live in harmony, in resonance with their 'internal' and 'external' surroundings. Perhaps not all weathers are acceptable to Body Weather.^{xxxx}

iii. training inter-culturally

In 'Performer Training Interculturally' Richard Schechner lists six functions of training, as follows:

1. Interpretation of a dramatic text or performance text
2. Transmission of a performance text
3. Transmission of performance 'secrets' (as in Noh)
4. Self-expression
5. Mastery of a specific technique
6. Group formation (Schechner 1985:229)

Although this catalogue seems complete, and I have already shown how some of these features could relate to Body Weather practice, (e.g. 3., 5. and 6.), to my mind the analysis of training offered by Schechner, which follows the list, is not particular enough. It does not venture into the details of the micro-processes of performers; clearly what would be required for an account of 3. and possibly 5., and something I have argued in this thesis as critical for any account of performer practice, particularly as pertains to creative authority and embodiment. The article is simply dilettantish in this regard. "[W]hen I studied Noh for a few days" (242) is a phrase which not only betrays a lack of respect for the performance form but is also a clear indication that the investigation could not possibly have come to grips with the training at an embodied level.

To me, the article also fails to go wide enough and include the intercultural significance of training. As I have argued earlier, any performer training has clear and specific relations to its (inter)cultural contexts. Further, the comparisons that are given between different trainings are superficial. We are offered only surface similarities and differences. Only in the case of Stanislavski is there a more concerted attempt to dig deeper into the details. This might be expected; perhaps Schechner has studied this mode of training more extensively and more deeply. But even here there is only a cursory mention of 'physical actions' and none at all of 'imaginings'

as the underpinnings of actions, which are together Stanislavski's greatest and most influential discoveries (Toporkov 1979, Grotowski 1995). Furthermore, there is only a brief mention of circumstances, and even that is incomplete, giving 'circumstances' simply as the life of the play. Whereas, according to Stanislavski, it refers to the whole kit and caboodle of any production – not only the fictional contexts of the play but also all the material and social contexts of the production, including the theatre building, the company, the artistic environment, and so on (Stanislavski 1936, 1961).

Schechner also mentions Joseph Chaikin's distrust or disavowal of any text detailing exercises as recipes without content (1985:240). Schechner disagrees but does not say why. Presumably the answer is to be gleaned from his article. I also disagree, but for me the answer is clear and to be stated and repeated explicitly. To spell out the details of a performance practice, particularly its training, is to begin to make a contribution to an understanding of creative authority and embodiment, and to the cultural transmission and therefore significance of performance. For example, when one asks what is the fundamental particle in *Body Weather*, the answer is that there isn't one. Rather it is bodies and relations within and between bodies that count as the configuration of embodiment in this practice. This is one reason, perhaps the main one, why *Body Weather* is such a promising performing practice, in a contemporary world, to use to think about embodiment. The other is change. Given the propensity for change in the contemporary world, a practice which not only instantiates change as a working methodology but propounds it as a vision of bodies and the world could be a valuable resource for an investigation into a contemporary account of embodiment and creative authority. To accomplish these ends, a necessary strategy is to spell out the details of the training, not simply as a list of exercises, but as an index of the intersection of the macro- and micro-contexts of the practice.^{exxxi}

iv. *micro-processes of training*

At the micro-level, that is at the level of the micro-processes of practitioners, the account of training in this thesis works with intensities, or, to be more exact, with multiple intensities and with relations between intensities. To harness and mobilise these intercorporeal intensities is to generate a great deal of productive power. It is to create an almost unlimited set of performative possibilities. The project *Square of Infinity* was aptly titled even if it was only registering a desire, a possibility for a trajectory of becoming. At the macro-level of the social, this account also works with relations, but this time between daily life, training, and performance, as I have noted.

While with regards to performance, I consider relations between processes such as performing, performance making, and theorising (see below).

I see training, therefore, partly as a methodology of identifying and making ready the capacity to utilise micro-intensities, and partly as a methodology of creating links between intercorporeal relations at all levels of the practice. Pedagogy is critical here, so the following three chapters will not only detail the training exercises, and the 'technical' points and principles which are part of these, but also outline the teaching practices responsible for transmission of these methodologies. Teaching is important; de Quincey told me she is simply not interested in teaching those who do not wish to really push themselves and learn deeply. I am reminded of Grotowski's contempt for 'tourists' and for those who are merely interested in 'technical competence' (Grotowski 1987).

In conclusion to this section, and before the extensive and intensive account of Body Weather training in the next three chapters, I would say that the training process as a whole promotes two ends. One, training resides in breaking boundaries and renegotiating relations; not only those I have discussed in this chapter such as between mind/ body, subject/ object, individual/ group, and training/ performance, and those I will explore in following chapters such as between internal/ external, self/ other, and body/ environment, but also those limits I have mentioned briefly and will elaborate on later, such as limits to pain, to endurance, to change, and so on. Two, training results in increasing capacities. In this sense training enlarges and deepens the pool of possibilities from which practitioners might draw and enhances their abilities to utilise these potentia. It also provides a regular possibility for re-viewing and therefore reviewing practice.

In particular, Body Weather training can be seen to be promoting the capacity to change, to be receptive and to embody the influences of weather. In intensifying and reconfiguring the patterns of daily life, training allows practitioners to image their surroundings in a manipulated body. In this respect, the critical creative capacity engendered in the training at the micro-level is that of 'omni-central imaging'; an ability to place and sustain multiple performative images of weather in precise parts of the body simultaneously (see Chapter Five). In fact, I would say that to increase the capacities I have mentioned depends upon violating the boundaries I have referred to. That is, the second consequence of the training is premised on the first. In Body Weather practice then, bodies are not trained as, and conceived to be, singular, stable, closed and coherent, as in many Western, and indeed Eastern, practices, but rather performed as multiple, changing, open and provisional.

6. Body / Weather

At this stage of the discussion, it is probably appropriate to take the time to give an indication of how bodies are configured in Body Weather practice, and thus to foreshadow developments regarding embodiment and creative authority. But before I do so, it seems apposite to concentrate for a moment on weather. Weather is implied or alluded to rather than talked about explicitly in most Body Weather contexts, so I thought one way to elaborate this complex and intriguing topic would be to suggest several possible readings of the term. I will then look at how weather is pictured in one Body Weather publication, and briefly at how it is instantiated in the training programme. In this way I can elaborate a discursive and material context in which the chapters on training will enrich and flesh out these preparatory considerations of body and of weather.

i. bodies and weather

A common understanding of 'weather' is as climate, the atmospheric conditions determining levels of rainfall and sunshine, temperature, barometric pressure, wind velocity and the tides. With these indices of climate, go the measurements and partial predictions of changing patterns as highs and lows traverse the globe. Alongside them are the charged intensities of tempests, thunder and lightning, and the momentous interruptions such as floods, hurricanes, volcanic eruptions, fires, and so on, which punctuate repeatedly the seasonal ebb and flow of (more moderate) weather patterns throughout the world. However, climate, as one interpretation of 'weather', indicates another resonance, and that is as milieu, the prevailing surroundings, the changing and evolving situations in which we find ourselves. This interpretation points to the possibility of social contexts being a kind of weather, and when atmosphere is also taken into account I am led to include the tone or texture of the prevalent cultural concerns. Yet another reading of 'weather', deriving from surroundings, is that of environment. Here is included not only climate and milieu, but all the elements of the natural or physical world, the earth, the water, the sky, and the mountains, trees, rocks, clouds and so on which make up this order. 'Weather' could also be understood as ecosystem; that is, as all the processes of nature, the fauna and flora and how they interact in complex cycles of exchange in the natural world.

Finally, and most provocatively, 'weather' could be seen as the cosmic world order, in all its magnitude and all its microscopic concentration. In this sense weather is all pervading and omnipresent. It is almost an overarching construct. At one extreme then, on this reading, weather

tends toward the sacred, that which is beyond and yet which concerns us all. At the other it reaches past the molecular, also to the beyond, in this case beyond the microscopically small. At both extremes it inclines to the ineffable. Often in this view, bodies are seen as replicating and instantiating the cosmic world order (see e.g. Vernant 1989 and Tanaka 1981). However, even if one does not buy the move from the known to the unknown, one can at least be sure that weather in this sense includes both what is 'out there' and what is 'in here'. Weather then, is not only what is commonly thought of as external to bodies, but also includes the processes of bodies themselves, the multiple environments that bodies and parts of bodies are made up of, from the 'cellular to the organic', from the anatomical to the biochemical to the physiological. It is not that bodies are seen as organised, as reductive levels of organ-isation; rather that weather is inclusive of all these ways of mapping bodies and of the relations between them.

Different from weather, Body Weather does not exist without our will and awareness.

Body Weather diagram does not have solid lines, but dotted lines with continuous lines in and out. The contour lines of Body Weather diagram are never fixed like those we see in atmosphere pressure diagram (sic). (MT 1981:14)

These multiple interpretations of weather raise the possibility of seeing weather as a given, as an assumed ground which is many valued and always changing. Weather is everywhere but at each place there will be a specificity to be encountered and to be recognised. As a system of processes I am inclined to see weather as complex and as relational; the links between the various processes as important as the processes themselves. I am also drawn to think of weather as a set of influences, as a range of 'forces' or influences coursing through and beyond bodies. It may even be that bodies themselves are weather, constituted by the very processes or influences I have postulated for weather itself.

In the Body Weather publication of 1980, the whole of the first page is given over to a pictorial representation, almost a map, of weather. This imaging of the complex set of processes which is weather for them includes not only interweaving illustrations of dark clouds, lightning, fire, sand dunes, rivers, plants, and so on, in an almost mediaeval panorama of the world. To one side is a representation of a city typical of early Italian Renaissance paintings, alongside which, in French and English, are various inscriptions such as, the urban body, the fantasy body, the language body, the clock body. In fact over the whole drawing are similar groups of phrases: mineral body, plant body, animal body; sacred body, mystical body; light and the body, sound and the body, air

and the body; even behavioural territory and the body, and the body in 24 hours. Down the right hand side are parents body, childrens body; the void body, the body and nature, the body and space; mathematics and the body, the body and nature, the body and climate, etc. On the top left hand side, under the self-growing body, are weapons and the body, the body and segregation, sports and the body, revolution and the body, economy (ics?) and the body, and so on.

Throughout the article are smaller drawings representing the circulation of a body, a night sky, a Miro-like body silhouette, a foot with an early directional compass superimposed, and so on. One larger set of drawings represents what could be the nerves of a body growing up through the head and down through the legs to resemble a root conurbation of a plant. The bodies' contours are open-ended. These pictorial significations of weather and of bodies intertwined are typical of Body Weather projects and publications. In the proposal for the Lake Mungo project to the Australia Arts Council there are several photographic images of landscapes, each carrying the imprint of weather (dQ 1992a). A photograph of cracked mud, with each scale about to lift; a map of the territory of the project with other lines drawn in; a photograph of an expanse of outback with performers bodies silhouetted on the horizon. The image for the poster which announced and accompanied the performance of *Square of Infinity* was developed from an X-ray of a spine and pelvis.^{xxxxi} In all these cases bodies and weather are represented as permeating one another; it is as if they almost become one.

In everyday Body Weather practice, weather is implicated in many ways. Some of these have already been hinted at: the practice of training outside and often in different locations; the importance of daily work, and in the case of Japan, of farming outside; the use of patterns from daily life in training and in performance. As the following chapters unfold, many other ways in which weather is at play will emerge. In the 'omni-central imaging' exercises, for example, described in Chapter Five, participants could be asked to make performative images of a cloud, a bird's feathers, a lake, even a corrugated iron roof in a storm. Likewise, many hours are spent on an exercise called 'wind' in which practitioners image the tendency of wind to strike in any direction, at any place, with varying force, tempo and duration.

In summary, I would say that in Body Weather practice, weather is conceived in a multitude of ways. Mindful of the slants of different practitioners, I choose to interpret weather in this practice as a multivalent system of influences occurring 'inside and outside' bodies and, in fact, throughout the world. It is clear that these influences are precise, multiple, capricious, cyclic and all-

encompassing. Given that bodies too might be seen as weather, bodies and the world as weather would be interweaving and interpenetrable. Both would be capable of manifold and limitless difference and of multiple and endless change.

ii. bodies and bodies

I can now turn my attention to a preliminary outline of body in Body Weather practice. There are many ways to structure such an outline. I have chosen here to focus on the relations that I discern to be emphasised in the practice, largely because it is these processes which should already be apparent from the discussion so far. But also because changing patterns of relations is critical to the development of embodiment and creative authority with which this thesis is concerned. I have chosen to illustrate my present points with selected comments by Min Tanaka. Other details of how bodies are figured in Body Weather practice will emerge in the ensuing chapters, though it is my contention that they may all be theorised as supporting a relational interpretation.

Firstly, there is, in Body Weather practice, a clear relation negotiated between body and world. This much should be abundantly clear from the preceding paragraphs on weather, and from the early discussions of daily life, training and performance. I have noted Min Tanaka's claim already; "[w]e had better regard our body not as an independent entity, but as a medium resonating with the world with a rather complex and multi-level frequency" (MT cited above). Bodies are not isolated and bounded. They are rather permeable and open. Given this, I would propose that the body-world relation in Body Weather practice is mediated by the permeable contours of skin and by the rawness of flesh (see Chapter Five). It is intensities on the skin and in muscles and bones which are pre-eminent in the performative images of Body Weather. For me, the rawness of flesh is constructed as the opposition between natural and cultural body, the trace of which opposition, manifested in training, is body itself.

Secondly, there are relations developed between bodies and other bodies. As a group practice it should already be evident that for Body Weather there is no such thing as a lone, individual body set apart from others. Rather there is always a multiplicity of bodies in complex, changing, interconnecting networks. "We embody the body that belongs to nobody" (MT 1980:60). If body is weather and weather a body, bodies together pervade one another to form a group body as large and as small as the universe. As such it could be that what mediates the relations between interfusing bodies is in fact weather. Thirdly, there are relations engendered between parts of

bodies. This level of detail has not been broached in this dissertation yet. However it will become self-evident during the following three chapters that at the level of the micro-processes, bodies are composed of the many relations between an array of multiple events and therefore that there are a multitude of frequencies in all bodies. It is proposed that what mediates these micro-relations is the capacity of practitioners to instantiate them in performative images.

Fourthly, there is a relation to be traversed between body and mind. "...our mind - it is not separated from our body as it was once thought to be, but is one with the body and generated from amidst the canalization in-and-out between the world and ourselves" (61). That is, according to Tanaka, the relation between mind and body is generated from the first relation to be considered, namely that between body and world. This relation has been discussed quite extensively already. But I could add here, given previous remarks and presaging later discussions, that this is a key relation to be utilised performatively, especially in the process of imaging. Accordingly, I suggest that the trace of the mind-body opposition, in Body Weather practice, is to be seen in performing bodies embodying intercorporeal relations of imagining and enacting.

Fifthly, there are relations to be disclosed between bodies and selves. These relations were discussed specifically earlier in 'Breaking boundaries', but they are implicated throughout Body Weather training. For me, what mediates the relations between bodies and selves, as I have argued, is the notion of an implaced group body. In my opinion, therefore, the notion of body in Body Weather is not of a static, individual and homogenous object. Bodies are not to be seen as independent, singular, sealed off, coherent, stable, unchanging, and ordered; but rather as in process, open, multiple, changing, vulnerable, permeable, maybe dis-ordered, and perhaps even dis-organised. Bodies are vibrating, provisional, able to be manipulated, and subject to constant and ceaseless change. I will now proceed, in the next three chapters, to a detailed analysis of the three daily sessions of Body Weather training.

III

MB:

mind and body or muscles and bones

*Today as you practise MB, think all the while of your skeleton ...
of its deformations, its changing configurations ...
of your muscles and bones, moving through the space...*

*Today, ...
look at your body as if from above ...
at its shape, its moving ...*

(dQ, WD Mel, 98)

... my calves/ legs numb, my chest about to cave in, the sickly feeling of my stomach turning to ice-cream, the panic of not being able to breathe enough air, forced to drop out for a while, very disparaging looks from the others, a quiet whisper from someone that Tess wished me to keep going, she didn't want the energy to sag, rejoined, after what seemed like a day we stopped, 2 hours, a short break, Tess had hardly spoken, ...

(WD Syd, 91)

1. Introducing MB

According to Body Weather practitioners the acronym 'MB' sometimes stands for 'Muscles and Bones' and sometimes for 'Mind and Body' (dQ, WD Mel, 98). Whichever way it is spelled out, this first section of the training is normally referred to, in speech and in writing, simply by the letters MB. In all workshops I have attended, MB starts off the day and is practised by the whole group together. MB is a two hour regime of highly demanding, moving exercises practised as a group. As I have noted in Chapter One, it is my contention that this part of the training is a deliberate strategy to renegotiate, threaten and even undermine boundaries between minds and bodies, between parts of bodies, between bodies and other bodies, and between bodies and their surroundings. As such it is the first step on a process of mediating between individual and group, subject and object, nature and culture, in training and as a performative strategy and aesthetic.

By inviting practitioners to re-negotiate the above mentioned boundaries, they are also invited to consider and to awaken the possibilities of multiple relations obtaining between bodies and their many environments. The term ‘MB’ already signals a relationship between muscles and bones: between muscles as a site of corporeal memory, and bones as a site of articulation; between bones as a supporting skeletal framework, and muscles as a system of moving that frame; between bones as relatively rigid and muscles as soft and pliable; between muscles that tear and bones that break and fracture; between muscles as living, blooded tissue and bones as a relatively inert substance; between muscles as edible and bones as holding marrow; between muscles as a sign of strength and vitality, and bones as a symbol, in many cultural worlds, of remains, of death.

But the expression ‘MB’ also signifies a relationship between mind and body. Between what is commonly called ‘mind’ (as a privileged site of thinking, of memory and of identity) and what is often referred to as ‘body’ (as the rest, the other, the underprivileged somatic). The mnemonic invites practitioners to critically examine and to refigure the complexities of this relation. Where does thinking ‘take place’ in a performance practice? What is it anyway? Throughout MB, for example, people are enjoined to concentrate not just on what is happening to their bodies and to their surrounds. They will also characteristically be asked to look at their bodies as if from above or to sustain an image of their skeleton, and to hold that perspective throughout the whole session. While at specific times they might be asked to imagine they have eyes in their knees, or hooks in their belly, or even that they are carrying the sky in their arms.

In fact, as I will show, virtually every step in MB has an associated imaging that requires a practitioner to imagine and to enact very specific corporeal properties. But to imagine something in this way is not simply to engage in a disembodied ‘mental’ activity. It is already to act corporeally. And to continue to enact is not simply to respond materially, it presupposes a continual re-imagining. In this way the very notion of what is body and what is mind is continually open to question throughout the practice.

i. place / space / steps^{xxxiii}

MB consists in a series of steps or movements carried out by a group as they travel continuously up and down a space. In most city workshops the place is a room with a sprung wooden floor. At Lake Mungo the place changed daily, from an old wool shed to a sand pan to other stretches of open ground. At Hakushu it was an earth stage in the open air. At Hamilton Downs it was an

outside expanse of red dirt that had once been a tennis court. Before training begins the place is prepared. If inside, participants spend several minutes cleaning the floor. Taking rags provided they dip them in buckets of water (there are often several of varying temperatures) and proceed to walk up and down the space, bent over like a hinge, wiping the floor. One is reminded of Grotowski's habit of requiring the floor to be cleaned formally before training could begin (Brook in Grotowski 1969). Yoshi Oida refers to cleaning the space as a key aspect of Japanese performing traditions (Oida 1997). Suzuki training demands likewise (Suzuki 1986). At Hamilton Downs, a rostered group of participants spent half an hour raking the earth surface before MB commenced each morning. In each case the implication is of a place and a space that is special, perhaps even sacred in some sense, and of work that is to be respected.

In whatever place MB takes place, once chosen it becomes a performing space for the session. That is, practitioners are always reminded that training is also a performance. Once on the space and participating, practitioners should maintain their energy and concentration at the highest possible level. There is no time for sitting around and chatting in MB and the systematic cleaning and preparation of the space before starting the steps is clearly a way of introducing this aesthetic.

All the steps in MB require the practitioners to travel up and down the length of the designated space. Most steps involve a precise configuration of the legs, and many also require coordinated movements of other parts of the body as well. Some steps are performed facing front, some backwards and some sideways. Several involve turning. The order in which groups of steps are performed is regular, though the particular steps chosen each day vary at the discretion of the leader. The pattern is never the same two days running. There are always new steps, or variations on old ones, in emerging combinations and re-combinations. Variation is a constant theme. Bodies are never allowed to settle into a habit. As Min Tanaka said to the '91 workshop group in Hakushu, "In traditional work, everyday, same thing, you go deeper. In avant-garde, something new every day" (MT, WD Hakushu, 91). Nevertheless, despite constant variation, there appears to be a clear progression through stretching and exercising all the major muscle groupings of the body.

Music almost always accompanies MB. Generally this is provided by tapes, although in the Hakushu workshop Min Tanaka would also use a tambourine, on which he would beat mercilessly to keep the tempo and the energy of the group up, especially in the demanding early steps. At other times he would clap furiously, along with the music, to the same end. In my

experience music appears to be chosen principally for its beat, but the range of styles I have heard used has been very wide. As MB progresses and the tempo and texture of the steps changes, so the music is changed. In fact de Quincey makes a practice of using different sets of music for MB each day. In Hakushu, on the other hand, the slower movements of the later MB steps were accompanied day after day by the same tape of Beatles ballads! Typically for MB, one parameter is sometimes kept the same, while others vary widely.

MB is almost always performed in straight lines. As the music begins, the group quickly arranges itself into an appropriate configuration, depending on its size, the instructor calls out a phrase or simply begins to move, and off everyone goes. There is no introduction. In Hakushu, due to the large number of practitioners taking part, MB was more formal and participants adhered quite strictly to several straight lines, which meant that nearly everyone was following someone else in a fairly tight formation. Those leading each line were usually members of Mai Juku or performers who had been to several previous workshops. At Lake Mungo on the other hand, where there were less than ten of us, we typically performed MB in a new space every day and everybody worked in their own line while at the same time maintaining a loose group formation.

If MB is performed in the same space on consecutive days, performers are reminded to concentrate on something new for that day; for example, to work in a different position in the space. This was the case at Hamilton Downs. People arranged themselves into lines but the make-up of these lines changed throughout the session. Whatever the place, participants are asked to continually re-evaluate their relations to the space and the group as they work. In Hakushu, the leader typically stood outside the group, watching, cajoling, changing the music and initiating each new step. De Quincey sometimes follows a similar pattern but is usually less exhorting. Often she leads. At Mungo, and at Hamilton Downs, when someone other than de Quincey was leading, that person initiated and led each new step and the others followed.

Generally MB lasts about two hours. It is always extremely demanding, physically and aerobically. Most people find it exhausting. In my first experience, although I thought I was in reasonably good shape, I received a very rude shock.

... my calves/ legs numb, my chest about to cave in, the sickly feeling of my stomach turning to ice-cream, the panic of not being able to breathe enough air, forced to drop out for a while, very disparaging looks from the others, a quiet whisper from someone that Tess wished me to keep going, she didn't want the energy to sag, rejoined, after what

seemed like a day we stopped, 2 hours, a short break, Tess had hardly spoken ...

(WD Syd, 91)

Yet over the subsequent years I have occasionally experienced an eagerness for MB. At times this was simply a yearning for the drug of exercise, sometimes it was a desire to once again test my limits, occasionally it was a longing for the exhilaration that comes when you overcome a particularly trying sequence of steps. Most of all though it was a keenly felt wish to go further and to go deeper. In other words, I wished to become more adept and more fluent, but also to find out what was 'really going on' in my body and in the practice.

In Melbourne in 1998, seven years after my first workshop, I had the experience of saying to myself on the second day, as I began to tire and withdraw into myself, 'why am I doing this?', but then, 'pull your finger out, choose a point of focus, stay outside yourself' (WD Mel, 98). The simple point is that although some experiences of any practice change markedly over time, certain key experiences stay remarkably the same. For me, fatigue, feeling sick in the guts, struggling to stay with the group, being mindful of back injuries, have all been constant companions. On the other hand, I have experienced a gradual 'opening out' over the years, so that I now encounter wonderful moments of quiet during MB even while knowing that I am working as hard as I can.

"The steps of MB are designed to test and to teach agility, balance, co-ordination, articulation and endurance" (WD Mungo, 91); at least this is what I thought for the first couple of years. Later I became aware that these movements were also part of a process; MB prepares bodies for the manipulations, which in turn prepares them for the improvisations. And I realised that this process generates bodies which are not only more flexible and more adept, but also more sensitive and thus more open to outside influences, such as might emanate from other bodies or from the surroundings. Documenting the development of one's thinking seems to be an important part of researching a performance practice. On one hand, one is charting a path by which someone acquires a new practice and recording this growth largely as an insider. As I have argued in Chapter One, such insights are invaluable in researching a performance practice. On the other hand, one is beginning to register patterns that might provide clues to a deeper understanding of the cultural contexts in which the practice is situated, and thereby of the cultural form called a performance practice.

On the surface, the steps of MB appear simple. They involve leaping, jumping, hopping, kicking, stretching, turning, pointing, swivelling, gyrating, tapping, clapping, reaching, sliding, rotating, and so on. One observer has rather unkindly spoken of them (to me) as ‘basketball’, possibly in allusion to Min Tanaka’s early career as a promising professional basketballer. But at a deeper level, MB is much more profound. In the first instance, it challenges bodies to wake up. I noticed this early on. “You should wake to your own body, to the bodies of those around you, and to the worlds in which you are working” (WD Mungo, 92). That is, people awaken to the multiple relations that their bodies sustain: bodies, other bodies, environments. Soon after, though, I realised that MB also makes practitioners aware of the complexity and multiplicity of their bodies. It increases awareness of their bodies’ parts and the relations between these parts. It thus starts them on the process of articulating the heterogeneity of their bodies. It teaches co-ordination, in the literal meaning of the word. Then I became aware that MB acquaints performers with details of their bodily micro-processes, particularly those many fine and detailed sensitivities which ‘come into experience’ when their bodies are under pressure and working to their limits. In this permeable and fluid state bodies are volatile. They are awake, opened up, made raw, and readied for change.

ii. limits

A common experience during MB is an extreme heightening of sensation. Almost, for beginners, to the point of sensory overload.

... the pressure on your face, the sound of breath leaving your body, the sensitivity of your feet to the irregular surface of the earth, turning to numbness, the creaking of your joints under multiple layers of clothing slowly discarded as your limbs and flesh free up, the sharpness of cold air in your nostrils and eyes, your sweat drying immediately in the wind, and not another sound or movement on the horizon, anywhere ..

(WD Mungo, 91)

This was written in 1991 after the Lake Mungo workshop. In some respects my experiences of MB have changed considerably. I now rarely overload to the point where I must either pull out for a short moment to rest, or continue mechanically in order to shut out some of the sensory information. However, as I re-read the above extract, I notice a keen observation of bodily articulation and a heightened awareness of weathers. This early mindfulness of both dimensions of MB, and of their relations, has remained with me and deepened considerably. It seems to me

that without working at, or near, the limits of my capacity to concentrate and endure, these experiences would not have been nurtured. Or should I say “knocked into me”? (WD Alice, 99).

All the movements of MB are difficult and demand great concentration and effort. In this they are probably no different from any exacting physical routine. But the emphasis here is not on a ‘harmonious aesthetic’. It is on shattering habits of bodies. There is no nice way to do them. Some people report the movements to be very ‘beautiful’ to watch; others find them odd, strange and disconcerting. Some find them both.

Shock. To shock the body. Shock it into new sensations: sensations of movement; sensations of placement in space; sensations in response to the elements; sensations of the ‘internal’ organs; sensations of body parts in relation to one another. Above all, to heighten a sense of the internal and external, as an opposition and as a continuum.

(WD Mungo, 91)

That is, when working to a limit and experiencing multiple, new, intense sensations, it is as if a body becomes open and permeable. I have experienced the possibility that the space might infiltrate my body and my body might permeate the space, perhaps even become the space, and the space become my body (WD, Mungo 92). I have experienced a similar permeability with the place (WD, Alice 2000). A body thus shocked is a body destabilised, a body that is no longer comfortable, a body that is raw.

Of equal importance to a continued practice of MB are the bodily memories of these detailed shocks, and the continual intersection of new and emerging shocks with remembered ones. This ongoing relation of new and remembered corporeal intensities is a key experience of intercorporeality for Body Weather practitioners.^{cxixiv} There is always a continuing re-negotiation. The environment, for example, is always changing for MB as I have shown: studio, desert, earth. In Hakushu, we performed outside on an earth stage,

... a packed-earth, rectangular strip of ground in a field, raised, boxed in with wooden planks, surrounded by grass, animal enclosures, a ploughed field, a water pump, ‘primitive’ seating of wooden planks on tree stumps. In the back-ground the mountains, invariably shrouded in mist ...

(WD Hakushu, 91)

It was summer, humid and hot, and there was no shade. At Lake Mungo, on the other hand, it was midwinter and MB was often performed outside in bare feet on or near the lake bed. Sometimes the ground was smooth, soft and sandy, at other times it was rough, stony and uneven. But while running in the cold of MB at Mungo, I was often aware of the humidity of Hakushu.

Throughout Body Weather training, and especially in MB, bodies are never allowed to settle into an accepted or expected relationship with the environment. They are always negotiating new sensations, new limits, and these are not only to do with the performing space. Almost every day for the first week in Japan, one of the participants, a young Japanese woman, would collapse towards the end of MB and lie on the ground grimacing, clutching her abdomen. Others would rush to help her, always to be told by Min Tanaka, "Leave her". As she remained lying doubled over, in obvious distress, others continued to venture over until it was shouted, "Leave her. She is fighting with herself"(MT, WD Hakushu, 91). To negotiate the limits of bodies through a continual encounter with pain is almost always, in my experience, a significant part of the process of MB.

It is not only a reaching towards corporeal limits that is at issue here. More important in practising MB is to go *beyond* your limits. "And once there, when the mind stops thinking and the pain vanishes, a wonderful sense of freedom and flow can emerge" (WD Mungo, 92). Bonnie Sue Stein describes this experience well.

Most Japanese art forms require a sensitivity to the action continued beyond its limits, to the state of the artist as s/he overcomes self-imposed boundaries. Working beyond one's threshold of endurance increases human potential, thereby increasing emotional and physical strength - and reaching satori. ... to practice long after the body has tired. To continue means to really 'learn'. ... The body and the mind are exhausted, self-control is abandoned, and there is nothing to interfere with spontaneous learning. ... I would become so involved in the practice that I did not notice my tired body. The room and time would disappear.

(Stein 1986:116)

It is probably appropriate to point out that in the MB of Body Weather, place and time should never disappear. On the contrary, it is a *sine qua non* of MB to consciously maintain the living experience of working for a particular duration of time, in a precisely observed environment. Stein's comments also appear to endorse an uncritical mind/ body duality. There is, however, an acknowledgement of the powerful interplay of mind and body in performance training and a hint of how the renegotiation of a mind/ body relation might be important both in practice and in writing about practice. And the fact remains that the above passage is a good description of an experience of working beyond the limits of pain and of assumed potential. Later in this chapter I describe a recent experience of quiet, almost of stillness, during MB, even while I knew my body was moving fast and carrying out a punishing and exacting routine.

In the sense that going beyond limits engenders a new set of corporeal experiences, it is possible to interpret the Body Weather process as a kind of a dis-organising of bodies, catapulted into motion by MB. Through shock, participants' bodies begin to lose some of their habitual relations, to each other and to their surroundings. Through multiple and heightened sensations, people's bodies start to break down their capacity to register the world in an orderly fashion. Through pain, practitioners' bodies become aware of what they are and are not capable of, and what might be possible with further practice and effort. Perhaps what emerges through continued practice of MB is a partial re-organising of bodies, encouraging a sense of in-betweenness, of what is between bodies and their worlds. This possibility is explored in detail in subsequent chapters. But in MB the focus appears to be on taking bodies to and beyond their limits; limits of sensation, of endurance, of flexibility, of co-ordination, and of pain.

Great emphasis is placed on personal discovery in MB. Very little is 'taught'; maybe a hand placed on a body here or a short word there. I have had probably only three or four comments directed to me personally in ten years. "You're really flying today," is one which has stayed in my mind, but that was a confirmation of something I was already doing, rather than a direction to do something else or to perform the step differently. I was, I imagine, working at my limit of verticality or speed and it was noticed (WD USQ, 94). Also of lasting memory are the occasions when de Quincey placed her hands on my lower back (as if to say 'release at this limit of pain and stress'), or when Min Tanaka fixed me with a piercing stare ('you're not working hard enough'). These experiences of the living transmission of a performance practice are hard to express in words but remain a key ingredient of learning. I am convinced that to be only an observer of a practice is to miss almost entirely a critical part of what is going on, namely the fine and precise details of the micro-processes that are the key to real understanding. In fact, the experiences of doing alert practitioners to both the macro- and micro-processes of self-transformations, which would otherwise simply go unnoticed.

Although personal precision is important – "everything is up to you" (MT, WD Hakushu, 91) – there is no emphasis on sameness or uniformity. There should always be an individual search within the group training. For each practitioner, precision resides in isolating the impulse of the movement, the body parts being articulated, the directions and texture of the movement, and in concentrating on working to and beyond their own personal limits. A lot of individual variation is encouraged, the setting of personal boundaries, of personal discoveries of how to go further. "Why the bigger people not take bigger step," Min Tanaka said repeatedly (WD Hakushu, 91).

And yet the importance of the group as both a pedagogic means of facilitating people going further together, and an aesthetic principle of creating a moving group body with its own weather, is never lost.

In more recent workshops, I have noticed de Quincey taking more time in MB to show, to demonstrate and to explain the intricacies of a particular step or movement. Technical tips about placement or orientation of the body may be offered, and even images to help see the point of a step. These teaching interludes also function as a time when more experienced performers can reflect a little and even help others to grasp the mechanics or the co-ordination needed to execute a step. Methodologically, although one does not experience the rush and the whirl of working at one's limit of physical endurance in this kind of workshop, there is still the feeling of testing a different kind of boundary. One which requires increasing sensitivity to "the relations of body parts to other body parts, bodies to one another, and bodies to the space" (WD Mel, 98).

Now that I have introduced the practice of MB, I would like to move to a detailed series of descriptions of the steps and movements in which MB consists. Interspersed in these descriptions are pedagogic details on the teaching and transmission of the practice, matters relating to execution of the steps, and comments on the way of thinking about body and performance which is implicit, and sometimes explicit, in this part of the training. After the descriptions, there are two further sections: one dealing with a summary of practical principles, and one on a possible theorising of body emerging from this discussion of MB. Opening with descriptions continues to underline the methodological principle in researching a performance practice of moving from a phenomenology of living experiences to analysis, mindful that descriptions themselves are already partly theoretically informed. It also underlines the belief that to spell out the details of a training, and thus of the micro-processes of practitioners, is to provide significant clues to embodiment and to creative authority as it relates to the performance practice in question.

2. Moving bodies: grouping the steps

This section, 'moving bodies', (another MB?), consists in a series of descriptions of MB steps in the order in which they are typically practised. For ease of description and analysis, I have grouped some steps together. Such a grouping is arbitrary, since I have actually encountered over fifty steps and untold variations. There are several 'borderline' steps – ones that could sit in more than one category – and still others that seem not to fit into any category at all. Nevertheless,

while acknowledging that there is a great deal of variation within steps and within 'groups of steps', something like the following sequence is almost always the order in which the work is undertaken. An indication that groups of steps exist, for the leaders, is that the accompanying music is changed in tempo, mood, and intensity, as the groups of steps change.

There are a number of problems to be encountered in describing a performance practice in any kind of detail, particularly a body practice. In the first instance, there is the difficulty of description without notation. The Laban system for notating steps is hardly satisfactory, for it limits readers to those who have the capacity to understand it, and in any case it hardly does justice, in my opinion, to capturing the complexity of a movement, let alone its flavour or texture. There is also the potential problem, with any set of descriptions, of misinformation in the form of 'diluted' or 'inaccurate' teaching which can result from inexperienced readers using published exercises as a manual. This is particularly true given the current interest, in Australia and elsewhere, in performer training regimes.^{xxxv} The simplest and most time honoured method for transmitting performance practice is by example and demonstration; the secrets are handed down corporeally, and sometimes orally, from performer to performer. It should also be acknowledged that no descriptions are neutral. They are all pre-theorised. The processes of selection and ordering, and even of choosing words to convey the exercise in question, all bespeak a point of view that carries with it tacit and not so tacit knowledges, habits and experiences on the part of the researcher.

Nonetheless, it seems to me that, despite these difficulties, it is still an important task to describe the details of a performance practice, and it is probably appropriate to recapitulate the reasons articulated in Chapter One. Namely, it is hard to over-estimate the cultural significance of a performance practice, and this significance rests largely in the aesthetic of the practice, which, as I have proposed, is, at one level, the relation of the 'vision' of the practice to the culture in which it takes place. Yet the aesthetic is critically underpinned by the detailed working methodologies of the practitioners. And it these detailed micro-processes which provide important clues for describing and theorising embodiment. So if it is true that embodiment is a significant ground of culture, then to begin to describe and analyse how practitioners work, and how they experience their work, is to open up a possible route to cultural understanding (see also Kitazawa 1992).

In relation to *Body Weather*, a key reason for my describing the steps of MB in some detail is that these movements, to my knowledge, have not been recorded and tabulated. This written account,

then, documents a social and historical moment in the development of a performance practice, and thereby links the corporeal details of the practice to a range of specific contexts. In this connection, one might compare the relation of written descriptions and analyses to video and photographic records. These latter forms often capture the texture and feel of a practice, as well as picture the environment vividly (see Sandrin 1987, dQ 1992c). However, it is my contention that a written account is better able to give a comprehensive and detailed record, convey precisely and more adequately the details of the experiences of the practitioners, and thereby provide the basis for a thorough analysis.

Still, it is not an easy task to make precise descriptions of bodily performance movements. I have tried to capture the feel of each step, as well as be exact enough to allow a reader to picture the corporeal features of that step. In describing movement steps like those of Body Weather training I have noticed a tension between using different grammatical modes. Using 'I' seems to carry the weight of personal experience. Writing 'you' appears to act like a performative instruction, even an invitation, as well as a description. While the passive 'it' parades as authoritative and removed. I have felt drawn to using one or another of these modes for each group of exercises I have described. Rather than iron out these heterogeneities I have let them be, in the belief that to capture something as rich and complex as the experiences of performance training one needs all the voices one can muster. I would also argue that to sustain a phenomenology of living experience as a key methodology in researching a performance practice, one must avail oneself of all the possibilities of communicating the manifold of performance. With regard to writing, that is to utilise the full array of linguistic devices at one's disposal.

The grouping of steps I have adopted is as follows. There are a number of fast steps that involve running or jogging. These are quickly succeeded by several turning or spinning steps. The third group comprises jumping or leaping, after which there are a number of steps that involve 'patterns' being stepped out on the ground. The fifth sub-group is usually a series of skipping steps and the sixth is a sequence where the body travels close to the ground. These are followed by steps involving rotations of particular body parts, such as the chest or pelvis, and then by a series of slower steps which consist mainly of stretches. At Hakushu, at Lake Mungo, and in Amsterdam, there was, after the moving steps, a group of exercises done stationary in a circle, involving such things as sit-ups and/ or squats. To end the session, there was usually an improvisation exercise carried out in pairs called 'blind finger'. Recently in Australia, however, for example at Hamilton Downs, the extra fitness exercises have not been attempted, and 'blind

finger' has been shifted to the third, improvisations, session (see Chapter Five).

The two main criteria I have used to facilitate the grouping of the steps are the basic movement pattern of the step and the body parts being articulated and practised in that step. It is probably worth repeating that, MB, in my experience, always proceeds in the order in which I have classified the steps. As already noted, all the steps in MB involve travelling up and down the length of the space, often in lines, especially when there are a lot of people. For the purposes of this discussion I have called travelling one length of the space a 'pass', and termed a journey up and back a 'lap'.^{cxv}

A reader who is not so interested in the details of the steps could skim the rest of this section and resume a close reading in the sections on practical points and overall principles when the theorising of body at issue in MB is explored in some depth. For readers who are particularly interested in movement practices, on the other hand, I have interspersed descriptions of the steps with many points on pedagogy and on 'technique'. I have also included regularly points to do with creative authority and embodiment that are subsequently taken up and developed in the later two sections.

i *running*

We begin the first group of steps running, with the speed of the run varying from a jog to a brisk sprint depending on the step. We almost always travel up the space facing forwards, and return immediately backwards with the same step. That is, we face front as we move up the space and continue to face front as we return. The basic step here is like 'a horse prance'.^{cxvii} It involves a measured run while lifting the knees alternately above the horizontal with the foot flexed.

Landing requires the ball of the foot to touch the ground first, followed by the heel. This precision is important. As a lot of the steps entail leaping or jumping, and thus hitting the ground with some force, a way to help absorb shock and thus to minimise injury is important. Occasionally, in Australia, particularly when a workshop involves beginners, there is a preparatory exercise to carefully demonstrate this landing. Sometimes, for the first lap, we walk up and back utilising the 'ball and heel' technique. On each step forward, the ball of the foot drives quite hard into the ground and the heel follows. As the ball of the foot lands, the knee is pushed forwards so that the foot is flexed to the limit and the calf is stretched. This is then speeded up until after a couple of laps we are performing the prance.

Different leg movements are then incorporated. In one sub-group we kick to the front for one lap, then to the side for another lap, and finally to the back for yet another lap, all while running. The side kick can be away from your trunk or across the front of your body to the opposite side. The kick is like a flick of the lower leg out 'through and beyond' the foot. It can be a small flick, or it can be a much larger kick when the knee is lifted high and the lower leg is flicked out vigorously, much like a martial arts kick. Other running steps involve swinging the straight leg out in front or to the side and keeping the foot flexed. While in another variation, we run leaning slightly forward 'swinging' our legs behind us, and in this case our feet remain relaxed. In all cases, the leg movements operate alternately and are on every step. There is little time for you to think or reflect in MB. It is as demanding on your body's capacity to concentrate as it is on its strength, stamina and dexterity.

Many of these steps are repeated at double speed, forwards and backwards, a singularly important variation in MB, though which steps are chosen for this varies from day to day. Time is played with constantly in MB, as it is throughout the Body Weather training programme. Double speed steps, both forwards and backwards, are an early way of introducing bodies to sudden and pronounced changes in tempo and to the resulting accommodations which bodies have to make to deal with this sort of abrupt change. The capacity to change quickly and effortlessly and to attend to changes in oneself, and the group, is vitally important throughout all Body Weather training.^{cxxxviii}

As steps are repeated, other movements are added in. For example, we run with our shoulders shrugging, together or alternately; then with our neck and head rotating; then with our arms held aloft pointing to the sky; then with our head thrust forward and back; then with our arms held horizontally to the side or front with our wrists rotating; then with our arms held horizontally, our upper arms to the side, forearms to the front, with our elbows jogging up and down. Often there will be two additions together, say head rotating and arms held out with wrists rotating! These additions are particularly common early on with steps such as 'the prance'. Taken together, this group of steps is aerobically exhausting, as well as requiring great concentration and co-ordination. Body temperature is lifted quickly and efficiently, and people get swiftly into the swing of a demanding physical workout. We leave the past quickly behind and the present looms large. There is no time given to pause; one lap finishes and another starts. 'Teaching' is rarely by demonstration. In most cases people learn by doing and by modelling others ahead who look as though they know what they are doing. This pedagogical practice of learning by imitation and by

observation is clearly a continuity with traditional performer trainings in both West and East (see Suzuki 1986, Oida 1997, Zarrilli 2000).

Performers are encouraged to change positions regularly in MB so as not to fall too much into a habit. For example, they might move into a different line, or to a different position in a line, or even go to the front of the group. Naturally, more experienced people usually lead and generally set a cracking pace; they have often returned and started on their second lap before other people have completed their first. Such participants lead in more ways than one. Not only do they set a standard in the speed, precision and vigour with which they work, they also provide a guide for the rest of the performers as to how to carry out the step for, as I have just noted, very little is explained by the person leading the workshop. De Quincey usually does a little half step on the side as the leading performers finish their lap, the initiated immediately understand and off they go on the new step. The following performers have to quickly watch the leaders to pick up the required step. Min Tanaka sometimes describes the step verbally. In the case of a 'double speed' variation, both typically say the words rather than demonstrate. In some workshops, say weekend ones, de Quincey leads many of the steps herself out in front. Min Tanaka never did this. On several days in the longer workshops, in Japan and in the Outback, a group member would be nominated to lead that day's MB and Tanaka or de Quincey simply wouldn't show up. To be asked to lead in such a fashion is obviously an honour and it is not bestowed lightly. It signifies both that you have reached a stage in your work where you are able to lead others, and that you yourself will benefit from the discoveries that come from leading a group.

The practice of changing the leader is another example of the continual emphasis on change in Body Weather. It puts bodies under new pressures and opens them to new experiences. The constant changes result in new negotiations of bodies to other bodies, which require and promote new sets of relations. In a variation on the forwards-backwards pattern, one or two steps in this early running group involve travelling sideways through the space. This has several effects. It introduces different spatial orientations among the performers (e.g. to a new vision of the 'front, back and sides' of the place/ space, and to a new vision of each other through peripheral vision). It also acts as a preparation for the spinning turns to follow, and it introduces the 'low leg' position utilised in many of the later steps of MB (see groups iv. and vi. for example). So in many ways, the 'crab-like' walk involving one leg swinging repeatedly across the other, alternately in front and behind, is a kind of borderline step. These steps mediate other groups of steps by making bodies incorporate movements from differing modes and textures and from divers places

in the body. They keep alive the principle of never allowing bodies to settle into a comfortable and expected routine.

ii. spinning

The next group of steps involves us spinning our whole body repeatedly while travelling in a straight line through the space. As we move up the space, we leap into the air and spin our bodies around in the nominated direction, either to the left or right. The moment we land, we initiate another spin, and so on through the space. Turns are either to the left or right, and usually comprise successive 'passes' with a 1/4, then a 1/2 and then a 3/4 turn. (A 1/2 turn is a turn of 180 degrees.) Often travelling with a full, or 360 degree, turn is attempted. In a later variation, we may be required to alternate turns of a different dimension, say a 1/4 then a 1/2 then a 1/4 turn and so on. These are particularly difficult. The turns are not attempted backwards, so we walk back along the sides of the space when each 'pass' is completed and wait to begin a new step. However, double speed turns are incorporated (as with 'running' they are almost always part of MB).

The turn is initiated by your knee, which lifts and swings in the nominated direction taking your body with it. So for a 1/2 turn to the left, there is a right step and a left step on the spot before your left knee lifts to the horizontal and simultaneously swivels to the left. Your body follows. Your knee should always lift so that your thigh is at least horizontal. Your right leg lands at the 1/2 turn, and your left knee is now pointing to the new direction. There is a left step on the spot, your left knee then lifts and initiates another turn, and all this while travelling at speed through the space. The turns are difficult, but what starts out feeling clumsy, tangled and uncoordinated, can slowly over time become swift, light and free.

In order to travel up the space while spinning, one must leap through the space a considerable distance, particularly in the turn which leads to the front, so the capacity to generate slightly different momentums, depending on which direction the turn is leading to, is quite important. This is clearly one of the lessons being learnt. Each new step in MB appears to be designed to develop different capacities in the performers. All the turns are very demanding and very disorienting. Performers can often manage one or two spins in succession, but only the very experienced can manage to complete a full pass at double speed without stopping. Frequently people stumble or become disoriented and have to begin again or they simply stop half way

through. And yet often the arms are added, to point in various directions while the body is spinning, in extremely complex combinations. Although the turns can easily make the unwary dizzy, and are often disabling to the uninitiated, it appears that it is precisely the capacity to manage different and changing orientations to the space which is being taught, alongside the obvious physical dexterity required to carry out the steps. In some of the more recent Australian workshops that I have participated in, de Quincey has slowed down here and done some 'teaching' by means of explanation and demonstration. In Japan, in my experience, this never occurred. Performers had to find it all out for themselves.

In the '98 Melbourne workshop de Quincey told the participants that for this step "the eyes are in the knees" (WD Mel, 98). As well as being a great help in attempting to negotiate these demanding and complex steps, this was a particularly interesting example of something that recurs throughout Body Weather training, namely the process I have termed 'imaging'. Performers are asked to imagine something to do with their bodies and/ or the space, and to enact a movement or movements while sustaining the required image in their body. This 'imaging' is a clear example of the embodied micro-process of imagining and enacting that is at the heart of Body Weather training and, as I have suggested in Chapter One, other performer trainings as well. Another suggested and related technique is the practice of 'looking at the step from outside'. Clearly the spins involve one's body landing in a new spot after each turn, so the capacity to view one's body as if from the surrounding space is a demanding, though helpful way of becoming more proficient at a very awkward movement.

iii. leaping

This group of steps involves leaping from side to side, while travelling forwards or backwards throughout the space. As with the turns, one leg initiates the leap and the other follows, and here again the initiating part of the leg is the knee. There are a variety of patterns for the following leg. The simplest or 'outside' jump involves your first leg leaping away from your torso towards the front diagonal, with the second leg landing beside the first, so that your feet are adjacent, at which point your second leg initiates a leap forwards to the other diagonal, and so on. For both legs, the landing is the same; ball of the foot, then heel, as taught at the beginning of MB. It is common for inexperienced practitioners to simply land with the ball of the foot, and the extra movement that is required to bring the heel to the ground is emphasised strongly. In fact, great care is taken with the landing in these steps. There should be no little stutters or extra steps. The landing is precise

and controlled and you should initiate the subsequent leap straightaway with the minimum of fuss. If a clean landing is proving difficult, you might be instructed to take a small (or extra) step with the precise objective of showing you what the difference is between taking too many steps and landing cleanly.

For the 'inside jump', your initiating leg leaps forwards across your torso towards the opposite front diagonal. For the body to regain balance on landing, your second leg will land a little away from the first, but 'ball and heel' landing is still emphasised. Your second leg then initiates the next leap. To leap 'through the space' is emphasised more than 'jumping high' here. That is, the leap should be initiated by your leg, in particular the knee, and not by your torso jumping into the air. Further, your upper body should remain relaxed and your arms should not be used to initiate the leap. Done 'properly' bodies will travel a long way sideways/ horizontally across the ground in these leaps, but not vertically up and down much at all. In Japan it was quite inspiring to see experienced members of Mai Juku "leaning forwards, bent almost double, bodies low to the ground, but travelling through the space at incredible speed" (WD Hakushu, 91).

In fact, as I have already noted, Min Tanaka would repeatedly exhort people in the Japan workshop to "take a bigger step" (WD Hakushu, 91). With this kind of comment he was trying to instigate at least two things, it seems to me, both of which, I would argue, are critical to MB and less to do with physical prowess than with attitude, with will. Firstly, I believe he was encouraging each of us to work to his or her own limit, and not to settle into a happy group average. In this way, there would be an individual search within the group training. The more each person worked at their own limit, the more the level of commitment and therefore energy and achievement in the whole group would rise. But secondly, he was also asking us to continually re-set our own limits. That is, not to settle into an accepted and easy routine display of what we could already achieve, no matter how impressive, but to challenge ourselves to continually set new boundaries for our bodies to cross, which would weld the group body even closer and drive it on to further discoveries. "Body Weather does not exist without our will", says Min (MT 1980:14). Performers then must juggle the experience of working hard to develop their individual capacities with working harder to benefit the whole group. For me, this has been a particularly powerful experience of in-betweenness.

Following the basic leaps are combination steps of inside-plus-outside jumps in many variations. For example, one step may involve an outside leap followed by an inside leap, both to the left,

and then an inside leap followed by an outside leap back to the right. These sorts of combinations are difficult to co-ordinate. In the above example, note the change in which leg initiates the jump. It changes with each leap – left, right, left, right. In the basic jumps, the second leg which lands can act as a ‘spring’ to initiate the following leap, but in the combinations this capacity is often disturbed. What is being taught here is not only co-ordination and endurance, but, more importantly, a precision in what is initiating the movement and a capacity to be able to quickly shift the initiating ‘impulse’ (see below).

In a variation on the basic jump, rather than your second leg landing adjacent to the first, it is swung and stretched across your first leg, either in front or behind. When in front, the heel of this following leg may have to touch the ground or it may have to hover just above the ground. When behind, it is the outside edge of the foot that either touches lightly or hovers. Importantly, in both cases, the pelvis needs to be kept facing front. It is easy for it to swing to the side carried by the impetus of the second leg. This idea of strength and ‘centre’ in the pelvis is important in Body Weather training, as it is, of course, in many other physical trainings.^{xxxix} For Body Weather, it is the fulcrum between upper and lower body, below which legs operate strongly and quickly, and above which other body parts (torso, arms, head) move in rich and unexpected patterns.

All these leaping steps are repeated at double speed, front and back, even the combinations. At double speed the length of the jumps shortens dramatically, though you are still enjoined to keep the steps as long as possible. Regarding backwards movement, it is probably worth pointing out how difficult it is to leap backwards utilising the ‘inside’ jump. It is a very awkward and complex manoeuvre. One’s leading leg must leap across the torso and somehow ‘push’ one’s body backwards through the space, before landing somewhere behind and to the side from where one started; at which point one’s second leg must land, and straightaway initiate another backwards leap towards the other diagonal. However, once mastered, to travel in such a fashion is extremely liberating and can be quite exciting. It is as if one has broken or transgressed a limit, somehow released the body from a common, everyday constraint. Not only are we moving backwards quickly “through the air, we are doing so without having to look where we are going” (WD USQ, 95).

Overall, this group of steps is invariably done quickly, with little pause between laps. The leaps are completely exhausting, but it is common here to experience the strength of the group ‘pulling you through the space’ (WD, Mungo 92). In fact, at the Lake Mungo workshops, when MB was

often done outside in very trying conditions – uneven ground, bare feet, cold weather – many of these steps were done in pairs. One partner travels forwards, the other backwards, and then the roles are swapped. Not only did this facilitate closer connections between group members, it aided in shifting focus away from bodily discomfort to the strength and power that the new paired unit could sustain. To sweep up and back through the space maintaining eye contact and rhythmic stepping with a partner, in such close proximity that you can hear and even feel their breathing, is an exhilarating and enlivening experience (WD, Mungo 92). This working in pairs, within the group, prefigures one of the key features of Manipulations and is a pattern running through a great deal of Body Weather practice.

iv. stepping patterns

Here ‘patterns’ are stepped out on the ground while travelling. For example, your feet may repeatedly trace a diamond or a square shape as the bodies move up and back through the space. The ‘square’ is completed by stepping on the diagonals; right foot to front right diagonal, left foot to left back diagonal, right foot to right back, left foot to left front. At which point, your right leg must take a giant step (almost a leap) in the direction of the right front diagonal, in order to begin another square, but further up the space. Of course the ‘square’ can be started to the left and of course both possibilities are often repeated at double speed. Stretch is emphasised here as is staying low. The closer you are to having the legs at 90 degrees, (i.e. the pelvis at the level of the knees), the better. This emphasis on having the pelvis close to the ground, with legs working strongly in a turned out position and upper body relaxed, is characteristic of quite a number of Body Weather steps in MB. Partly this derives from butoh, partly it is a feature of many Asian performance forms.

The ‘square’ step is often carried out in unison, and the strength of the group stamping their way up and down the space is palpable. By now, with MB almost half over, the performers have been working strenuously together for over an hour and a group rhythm is beginning to emerge. Breathing patterns have changed, bodies are experiencing fatigue and sweating, and everyone has to dig deep to keep going at the same high level. So when the chance comes to perform a strongly grounded step in unison, people grab it eagerly, in my experience, and use it to nourish their will to continue. Arms are added in to the square pattern, to point or clap in the directions of the diagonals (as the feet come down), or the head or even the tongue may be used to point. There are many variations and combinations and something new is tried every day. Many capacities are

being developed here in addition to improved co-ordination: the ability to change and to incorporate sudden shifts in speed and direction; the capacity to adjust immediately to any new set of instructions; the potential for the group to rise above individual fatigue and to go further than any individual might on their own. (In Laban terms, this step appears to be heavy, sustained and direct, rather than light, quick and indirect. However it should be apparent that bodies are all operating in more than one plane at any one time, and it could be that different parts of bodies are indeed working to a light, quick regime, depending on which variations are added to the basic step.)

The 'diamond' step (so called because the pattern stepped out on the ground resembles a baseball diamond) is accomplished in the following manner. Your right foot steps out to the front right diagonal, your left foot steps straight ahead (further up the space), your right leg swings across behind the left and out to the left hand side (directly across from the right), your left leg sweeps around behind the right and lands at a point ahead of the starting position. This last part of the step is critical to ensure travelling forward. The starting leg is always varied, and the diamond pattern can be done forwards, backwards, or alternating (forwards and backwards). The diamond can be done at double speed, or it may be attempted by narrowing or expanding the area of the diamond. An extreme of this would consist in virtually dancing on the spot, by doing the diamond at double speed over a tiny area, a manoeuvre that requires considerable dexterity and lightness on the feet. Nevertheless, travelling through the space is still accomplished. Variations in scope or scale are almost as common in Body Weather training as variations in time.

v. *skipping*

Labelling the steps, as I have done here, is obviously as much a methodological issue in writing about a performance practice as grouping the steps. I should point out that all the labels are my names and are used for ease of description and analysis. I have never heard any practitioners call these steps by name. People are too busy just carrying them out. Also to name the groups is to invite us to see them as discrete entities, whereas in fact steps change from one to the other effortlessly; one kind of movement ceases and another begins. There is no warning of the change. "It is simply suddenly upon you" (WD Mungo, 92).

'Skipping' is a running step that involves the hands tapping the feet in various positions and combinations while travelling. It is difficult to describe and difficult to perform. It tests and

teaches agility and co-ordination. Often the 'sequence' is syncopated by leaving out 'odd' or 'even' movements, or by adding in voice on the 'odd' or 'even' beats. The step may be taught in components or it may be attempted all at once as it was when I first, puzzlingly, encountered it. The first component is as follows; running quickly up the space you tap your heels (with your hands) as they are flicked up behind your body near your buttocks. Your foot may be flicked out and away from your trunk towards the 'adjacent' hand in which case the combination would be right hand right foot, left hand left foot, on succeeding steps.

In the second component your foot is flicked slightly across and behind the trunk towards the 'opposite' hand (left hand right foot, right hand left foot). A development is then to alternate these two patterns. Here, your feet would step RLRL while your hands would be used RLLR. Of course the step may be completed with your feet LRLR in which case your hands would be LRRL. The third component involves swinging your foot across in front of the torso towards the 'opposite' hand (right foot, left hand, left foot, right hand). Of course the step may start with either foot. To reach the hand in this pattern the foot must be swung quite high, almost to the level of the pelvis. To sustain this configuration on its own, while running through the space, is arduous and requires considerable strength, agility and determination.

The next stage of the skipping step is to combine the first and third components. That is, I flick my foot behind and out *and* then swing it across in front (or vice versa) on each step. In this case my foot is tapped twice, once by each hand in succession. Clearly this pattern requires my other leg to hop twice while the double tapping is carried out. Nevertheless, it is a little easier to accomplish, perhaps because the swinging leg creates some forward momentum to aid in travelling and there are fewer high jumps required for one 'pass'. Such a combination would run right foot right hand, right foot left hand, (while hopping twice on the left leg), then left foot left hand, left foot right hand, (with two hops on the right leg).

The final level is to put the patterns together. The most common way to do this is simply to alternate the last stages (or 'developments') of the above two components. Although tricky to get a hold of, once mastered this is an exciting step to perform. Quick and light, it lifts the energy in the group. In acting almost like a refresher, it seems to usher in the next phase of MB. This consists in a slower series of steps, all requiring careful and deliberate bodily movements and thus a renewed attention to detail. All the following steps are performed at walking speed, and the tempo and mood of the music is changed accordingly.

Recently in Australia, (e.g. at Hamilton Downs in 1999 and 2000), the skipping step has dropped out. This seems a pity, for participants seemed to 'enjoy' it, despite its difficulty. Perhaps one reason is that there was a relatively stable group of experienced practitioners over the period of the Lake Mungo projects, who could all do the step pretty well. Whereas the composition of the group more recently has been quite changeable, and the step may be just too difficult and/ or time-consuming to continue 'teaching' to new practitioners.

vi. *walking close to the ground; the low position*

For this group of steps, your lower body remains close to the ground in a squat like position; 'ideally' so that your hip and knee joints are both as close as possible to 90 degrees. Although this position is encouraged for some of the earlier steps (see iv. and even iii.), it is in this group that it is particularly stressed. The bodies are by now well warmed up, and it is as though they are now ready to stretch further in all directions. 'Turn-out' is also emphasised in this step; 'ideally' knees are facing sideways away from the trunk. Also important is to keep the coccyx a little turned under, so your bum is not sticking out. This assists the spine to relax, as well as helping your upper body or chest to remain quiet and relaxed rather than held 'up and out', as it is in most Western dance forms.

Walking close to the ground is widely exploited in Body Weather practice. It demands an increased sensitivity to the earth and highly developed strength in the legs. In relation to this, we could note Hijikata's desire to develop movement 'patterns' for the lower body. It is said that he wanted to facilitate 'Asian/ Japanese' forms for 'the Asian body', in contrast to Western forms such as ballet emphasising height and elevation (Kurihara 1996). Butoh dancer Igura also corroborated this claim about Hijikata in a workshop I attended in Melbourne in 1999. These assumptions of typical body configurations for different cultural or racial groups are clearly controversial. Nevertheless, that Hijikata wanted to find and introduce 'low movements' for Butoh performance appears to be an empirical fact, regardless of the arguments he and others have advanced for their introduction.

The first step in this group is often a 'preparatory' one where participants remain in the 'low position' throughout and travel only by generating movement in the pelvis. Although the impulse should be registered in your buttocks your pelvis should not be swung back and forward. A complex set of contractions and relaxations in the abdominal and pelvic regions is required to

achieve this and a rather strange ‘body hop’ results. It is impossibly strenuous maintaining this step for any length of time and often requires the arms to be held out in front, hands clasped, in order to maintain balance and to help ‘bring your body through the space’.

A second step entails moving, again staying in the low position throughout, by generating the movement in your inside heels, so that your turned out feet initiate the movement and slide across the floor together leading the rest of your body. The heels move first followed by the rest of the feet which should never lift off the ground. The effect is a kind of shuffle. Both these steps are extraordinarily demanding on the concentration and the hip joints. The purpose is to establish a ‘low’ method of moving that will remain when movements of the torso and/ or arms are added in. Close attachment to the ground, or empathy with the earth, is very important to Body Weather practice. Such closeness (or connection) is underlined by the practice of doing MB in bare feet wherever possible.

This step is particularly demanding, and requires extraordinary strength and willpower to complete. It was during this step early on in my MB training that I discovered the efficacy of having a point outside myself “pulling me through” (WD Mungo, 91). I have since found this to be a strategy that is common to many forms of performance in Japan (see Oida 1997, Suzuki 1986) and especially to butoh training (Blackwood 1990). Practitioners picture a point on a far wall, or even the horizon, and imagine that it is a source of energy or something else appropriate and that it is pulling on your body to help you move through the space. This process of what we might call ‘centering outside oneself’ is an important and widespread example of what I call ‘imaging’. You imagine a corporeal experience and enact a movement, or set of movements, while sustaining the corporeal imagining.

I should also mention another common experience in MB, namely that of using the group energy to “pull you through” a difficult patch. This relies on a keen sense of the relation of individual to the group, which is itself also an ‘imaging’. We imagine the experience of a group energy at the same time as we experience it acting on our bodies. There is also the experience, which I felt strongly for the first time at Mungo, of having a fellow practitioner “draw you through the space as you complete a difficult step in a pair with them” (WD Mungo, 92). Again, I would suggest, this is an ‘imaging’. I imagine a corporeal relation between myself and another while both of us move as if such a connection actually did occur. These are important instances of the processes of corporeally imaging the in-between that I place at the heart of creative authority for Body

Weather practitioners.

Once these steps have been completed, there are a number of variations that ensue. One important development has arms stretching horizontally and alternately out to the sides as bodies walk up the space in the low position. A preparatory exercise sometimes done here, in pairs, is to have one person stationary in the low position while the other stands to one side facing them. The second person places their foot on the hip joint of their partner and pulls and extends their partner's arm to one side, thus pulling the torso to one side also. Your hips and legs remain still, your torso follows your extended arm, but your head and other arm remain relaxed. The effect is to move the torso sideways on a 'stationary' and stable lower body, thus facilitating the step.

Returning to the step itself, it is often repeated at double speed and provides a great workout and relaxation for the shoulder joints as well as encouraging considerable movement of the trunk. The emphasis here is to imagine and feel your arm *being* stretched from outside rather than to generate the movement from 'within'. Hence the importance of the preparatory exercise described in the previous paragraph. The difference between the two ways of moving is remarkable – it can easily be detected by observers and feels quite different to perform. It is as if there is less tension in the upper torso and more extension through the shoulder joint. This is yet another example of what I have called 'imaging'. In Body Weather training, the process of 'imaging' relations resides in working to create a manipulated body, a body moved and moulded by the prevailing weather, which is in this instance another body (or force) pulling your arm. For this step, the relation is between imagining that your arm is being stretched, and the act of it extending beyond its usual limit. Both are corporeal experiences. It once again highlights the importance in Body Weather of the relation of imagining, in this case of outside forces, to increased and changed bodily capacity.

Another step in this group resembles 'skating'. Starting from the low position, your right leg slides out in front towards the right diagonal, and the other follows until your feet come together, whence your left leg initiates a second slide towards the other diagonal and so on. This pass can be done travelling forwards or backwards, or alternating forwards and backwards on each cycle. The last variation requires a ninety degree turn after each second slide as the feet come together. The subsequent slide is then generated by the same leg that initiated the previous slide. The pattern would be RL LR turn, LR RL turn and so on. This necessitates some fancy footwork and a transferring of weight as the turn is completed. Again (as with the jumping steps) a tendency to

simply allow the second leg to generate the new movement is disturbed. Bodies are never allowed to settle into a habit; or rather, continual change is repeatedly emphasised as a new bodily praxis. Skating can also be done in pairs, one going forwards, the other backwards, with the partners holding forearms to help each other stay low and to emphasise 'the pair'. The pair can also change directions after each cycle, so that they are alternately facing each other and then turning away from each other as they move. Pairs are encouraged to maintain eye contact and even to breathe in unison, prefiguring one of the key procedures in the second section of the Body Weather training, Manipulations, which is explored in detail in the next chapter. Again, in skating, upper bodies should not bob up and down. It is a moot point whether these movements are initiated in the leg or whether performers should imagine the limb being moved as in the previous step. Indeed it could well be that in all of the MB steps, even the fastest and most complex, a higher stage of learning is to be moved throughout by the weather of the prevailing worlds.

As with most training that is sustained over time one continues to make discoveries. In the most recent workshop I attended, in Melbourne in 1998, I discovered a point of rest, of stillness, between the 'phrases' of these slower steps. It could almost be described as a moment of nothingness.

Discovery today in MB: ... there is a space of stillness, of nothingness as it were, between the phases of some of the steps ... eg the jumps ... Could this experience / this space/ be 're-captured' even at double speed ... remember the principle from Noh and martial arts of quietness at great speed and of busy-ness at very slow speeds ...

(WD Mel, 98)

Perhaps I achieved this state because I approached that workshop without the feeling of having to compete or prove myself, common enough experiences in workshops of this kind. Whatever the reason, I am tempted to conclude that this is an example of what Japanese performing arts practitioners call 'ma' – the space between (see Sanders 1988). I am mindful of the danger of simply appropriating experiences from other cultural contexts and 'transplanting' them into my own awareness. Nevertheless, whatever I call my experience, and whether it was or was not what Japanese practitioners call 'ma', there remains the disclosure to me of this special moment of quietness, of a potentia that to me felt infinite in scope. It felt as if it, or I, I am not sure which, could generate effortlessly whatever would be required in the moments to come. Making these sorts of discoveries is not unusual for performers who persist with detailed training. It is

characteristic of experience to be able to accomplish more with less. And whether this new capacity is utilised in public performance or simply incorporated as another experience of maturity, it highlights one of the benefits of continuing to practice a form which provides insights into both living and being.

vii. rotations

These steps involve 'isolation' rotations performed at walking speed while travelling up and down the space, usually while facing forwards. In one step bodies remain in the low position, and participants are enjoined to imagine the knees drawing horizontal circles on the ground as they travel. In Laban terminology, these circles are being described in the table plane. One knee initiates a movement across the body towards the other leg. The movement is continued out in front of the torso and away from the body in a 'circle', and back to a position a little ahead of the start. At this point, the other knee takes over. In a variation, the rotation is reversed; the knee moves out to the side *away* from the trunk and continues the circle around to the front (and across the torso a little) before returning to the beginning position. Sometimes these patterns are alternated, but in all cases bodies continue to move through the space throughout the rotations.^{ext}

Two practical points are stressed. One, to continue the circle all the way around (in whichever direction it is taken), and two, to land with the feet in parallel. The landing is, as usual, ball and heel. The 'imaging' involved in this step is worth dwelling on for a moment. It is different to those already described, in that what is imagined and carried out is a geometric relation to the space; but similar in that, to sustain it, performers must both imagine a particular sensation in a body part and accompany that imagining with a particular movement.

In another step, I swing my pelvis in a horizontal circle through one and a half turns before returning in the other direction (WD, Mungo 92). The beginning position of the pelvis is out in front to the right or left diagonal. My body is carried forwards in very small steps through the space while the rotations are being carried out. Or, I swing my neck similarly in rotations of one and a half turns. In another step my chest initiates a small or large vertical circle in the forwards, or wheel, plane which leads my body through the space (WD, Mungo 92). This circle may start 'up' and return 'down' or vice versa, and the size of the circle can vary widely. Torsos, and indeed 'whole bodies', are very open by now, and the body configurations that result from this movement are startling in their range and dynamic. We are sometimes asked to imagine a magnet

or ball in the chest leading these circles, encouraging precision in the part of the body that is generating and sustaining the movement (WD, Mungo 91). The torso is typically a diffuse area of the body, sensorially, and to awaken its possibilities to sense more finely, and to initiate and carry out complex and varied movements, is an important part of Body Weather training. This capacity is fully utilised in later sections of the training.^{cxli}

In these rotation steps, the rest of our body is free to follow the rotating body part in any way it can, so there is considerable variation across the group. However, we are encouraged to leave the rest of our body relaxed, implicated only in movement when necessary. This allows us to focus precisely on the body part that is foregrounded in the particular movement being carried out (WD, Mungo 91). As practitioners increase their capacity to attend to different parts of their bodies simultaneously, they are able to observe the movement and what other body parts do in response to such a movement. This highly detailed observation of how bodies articulate by means of muscles, bones, ligaments, tendons and so on is always a part of Body Weather training. It is an example of the 'objectivity' of the training discussed in Chapter Two. The capacity to differentiate between body parts, and to utilise only what is necessary, is a vitally important part of all three sessions of Body Weather training. To discover how bodies articulate, co-ordinate, and move, is clearly one of the objectives of Body Weather practice.^{cxlii}

In yet another variation in this group of steps, your whole torso describes a 'circular' movement led by your arms. Bodies walk up the space in the low position, one arm extends out to the side (as in vi.), and then quickly sweeps out and across in front of your torso to the other side, and on around the back over your head taking your torso with it. The lower body remains facing front throughout. Your torso is led by your arm, which is itself led by an imagined outside force. This step is repeated with the initiating arm moving across in front of your torso, and thus leading the rotation in the reverse direction. These steps are hard on the back. The trick is to continually imagine the arm being pulled, another 'imaging'. Not only does this make it easier and lead to a greater extension, it also takes you out of yourself and thus facilitates one of the ends of MB, to have practitioners develop a sense of body as material to be manipulated.^{cxliii} This is yet another instance of 'objectifying' the body in Body Weather training.

'Imaging', as I have demonstrated a number of times, has an imagining and an enacting pole. But it is important to emphasise that, as in the back rotation just described, each intensity augments

the other. To imagine keenly increases a practitioner's physical capacity, while to work to an expanded limit intensifies the imagining of their body's movement.

Sometimes, in shorter workshops, participants break off here and work in pairs. One will lead by taking the other's arm through the circle, both to establish the sensation of being led, for them, and to observe and critique their own and their partner's position. This teaching practice is claimed to aid 'objectivity' by means of promoting learning by observation, both of oneself and of others. The process of experiencing detailed sensations in particular parts of one's body, and at the same time looking on at one-self carrying out the movements, is very characteristic of Body Weather practice and is developed greatly in the second session of the training, Manipulations. It is yet another example of how bodies in this work operate in more than one mode at the same time, and thus could be said to be continually performing in the in-between. In this case, the micro-corporeal relation is between experiencing a sensation in one's body and observing one's body's configuration while it has that sensation. In other words, "you experience being led and stretched, and you experience looking on at your own body as if from the other's position while being led and stretched" (WD Mungo, 92). This micro-experience then leads to a capacity for one's arm to move *as if* it is being led, and thus another micro-relation is invoked, that between the corporeal experiences of having an arm stretched and imagining it being stretched.

viii. stretches

This group includes a diversity of steps and movements all designed to stretch and release various parts of the body, joints and muscle groups. As with all MB steps, they are carried out while travelling. There are 'half-splits'. One leg slides out to the side, heel on the floor, and is thereby fully extended and stretched, foot flexed, while the upper body sinks to its haunches, only to recover and rise as the leg slides back in. At which point the body takes another step forward and the opposite leg commences a stretch to the other side. Arms are often swung out here as the body sinks, to help balance and for extra leverage to aid the recovery. This is an extremely difficult step requiring great flexibility and determination. Practitioners wince as they repeat it, and many cannot complete a length of the space. I managed to complete this step only by having a clear image of the anatomy of my pelvis, and an image of the relation between my legs, pelvis and torso. Juggling these images is yet another instance of the sophisticated corporeal imaging of multiple relations that I am suggesting takes place in Body Weather training.

There is an 'Egyptian walk', where the upper body is rotated sideways on the vertical axis across the leading leg on each step forward, only to swing back and rotate in the opposite direction on the next step. Both arms are held aloft and stationary throughout and move with the torso / trunk. Upper arms extend out horizontally to the sides and forearms are pointed upwards at a right angle to upper arms. Bodies, as usual, are configured in several planes at once. The arm movements in these steps are mostly direct and sustained, befitting a stretch. The overall step is direct and sustained, as bodies continue to travel slowly and carefully up and back through the space.

There is an 'incense walk', where both arms stretch to the sky as a step is taken forward. As your second leg joins the first, one arm travels down your body while touching it lightly, until your hand is placed on the ground, palm down beside your foot, while the other stays pointing to the sky. On the next step forward, your arms swap roles. After which, on the third cycle, both arms lift and come down together, and both palms are placed on the ground simultaneously. Naturally, your upper body must follow the downward movement of the arm(s) to complete the pressing-into-the-ground movements, but your legs should remain upright with as little flex at the knee as possible.

In still another example of the imaging that is part of MB, participants in the 'incense walk' are often told to feel the stretch between 'earth' and 'sky' across the torso as they bend one arm to the floor and hold the other upright and pointing upwards. Furthermore, each arm is to imagine being stretched to the earth or sky as if from outside. This conjunction of imagining and instantiating outside forces together with images of the natural world is an integral part of the physical work, and is entirely typical of all Body Weather training. It is no surprise to find it as a regular and important part of the first of the three training sections, MB.

ix. releases

There are a number of steps done slowly and carefully towards the end of MB, which appear designed to start releasing parts of the body from muscular tightness engendered in the earlier more vigorous steps. Although kicking out the legs is used previously in an earlier attempt to release any over tightness from the early running steps (see i.), this group is a more sustained attempt to free the legs, the torso, and especially, the spine.

The first couple of steps involve loosening the spine. Firstly, your body leaps forward gently and adopts the 'low position'. At which point a sideways shake is initiated, at first in the hips, then in the lower back, travelling up the torso to finish with the head. As the level of the body that is shaken rises, so does the body, until, by the time the impulse reaches your head, your body is standing upright and ready to commence another leap forward to a new 'crouching' position. The impulse thus travels as a wave up your body, a not uncommon exercise in other trainings for release. However, as always in MB, what characterises this training is the incessant travelling up and back throughout. It is as if there is a continuous emphasis on more than one kind of movement to facilitate the Body Weather concentration on multiplicity as opposed to unitary body movement. In this way, one is continually reminded of the importance of the relations between different capacities for movement and between the movements themselves. MB is also designed to make obvious, at a material level, another of the tenets of Body Weather practice, namely that bodies are always in motion and that 'dancing' of many body parts is a ceaseless process of change in all bodies at all times.

The second release is a more conventional 'spine wave'. Bodies forward as before into a low position. Only this time the legs are not spread in a turn out. Rather, they remain quite close together, and a rolling wave is initiated in the lower back, near the coccyx. It is then allowed to travel up the spine, through the neck, and end with the head rolling freely backwards and forwards. A third step, which I have also included as a release, is like a 'jelly walk'. "You walk slowly forward all the time describing circles with your knees, little ones, large ones, in all sorts of directions and planes" (WD Syd, 91). It is both a reprise of an earlier rotation, though this time with considerably more freedom, and an attempt to shake free tension in the legs. One's upper body remains quiet, but will move in response to the distortions in equilibrium created by one's legs moving in such unusual patterns. The fluidity of these movement steps invokes a different set of relations to that engendered in earlier steps. Here, while one aim is clearly to begin to release key body parts from tensions created earlier, another aim is for practitioners to experience movements flowing into one another, and to experience the permeability of these movements and thus the flowing articulation of the body parts being used. In Laban terms, these movements are more indirect, sustained and free, than direct, quick and bound; though of course I am hinting at tendencies here rather than attempting to pronounce definitive distinctions.

Sometimes, there is a step that I have called a 'snake movement'. This step, carried out on the floor, also introduces spine stretching in a wave-like fashion. But it works with a different spatial

orientation to the space, in this case to the ground. By now the floor is invariably sticky, particularly with sweaty clothes. The strength and determination required is considerable, and it is difficult to maintain both a high degree of muscular effort and a skeletal relaxation at the same time. It is probably self-evident that the 'spine waves', 'jelly walks' and 'snake movements' are further examples of corporeal imaging. That is, to accomplish the movements one has to imagine certain properties, given by the leader, and instantiate those features corporeally; "feel the wave travel up your spine from bottom to top" (WD Alice, 99).

x. *image walks*

These are not used in all workshops, perhaps due to time constraints, but are nevertheless quite common. They typically involve a slow walk, with bodies maintaining a configuration brought about by a given imaging. In contrast to earlier steps, these are sometimes given names or descriptive phrases by practitioners. One is sometimes called by de Quincey, "holding the world on your chest" (WD Mungo, 1991), or "carrying the sky in your arms" (WD Alice, 99). It involves walking slowly forward, chest and abdomen sunk in a concave shape, with arms outspread as if balancing and holding the entire world on your chest (WD, Mungo 91)! Another step involves allowing yourself to be 'pulled through the space' by imagined strings connected to fish hooks embedded in various parts of your body, most commonly the belly (WD, Mungo 92). These imaging steps are still part of MB, in that they still involve travelling up and down the length of the space, and still exercise specific body parts and the relations between those parts. The use of particular body images as preconditions of, and necessary accompaniments to, movements becomes highly developed in the third section of the training. In fact, the practice of imaging is an indispensable part of not only Body Weather training, but also of all Body Weather performance as I understand it.

Often the last MB step is a gentle walk. It involves taking one pace forward, say with the right leg, and with the next step, the heel of the following (in this case left) foot is placed alongside and at right-angles to the toes of the first (or right) foot. At which point, the turned out (or left) foot initiates the next forward step, and the right foot becomes the one to be placed in the turned out position. And so on. The tempo of this walk is quite slow, and the feeling among the group as the performers progress quietly and smoothly up and down the space is usually one of alertness and togetherness. The breathing pattern of the whole group is often synchronised here. Bodies are highly sensitised due to the severity of the work-out, and although there is a sense of relief at

being nearly finished, it is as if each person can feel a tangible connection to each of the others in the group. This feeling of bodily interconnectedness has been a common experience of mine, and also of other practitioners with whom I have talked about MB. In fact, the feeling of being bodily related to one another, to the place, and to the space, is both an aim and a methodology of much of Body Weather training. And the progress towards embodiment as intercorporeality is clearly and deliberately set in motion, some might say given a massive kick-start, by means of the organisation and pedagogy of MB.

xi. improvising

In many workshops, at the completion of the steps of MB, before there is a break, members form a circle and complete several 'fitness exercises'. These may include sit-ups, squats, push-ups and so on. As usual in Body Weather training, the exact configuration depends on the leader. The typical pattern consists in numbering off around the circle as the ten or twenty or however many designated cycles of that particular exercise are completed. "These are punishing" (WD Mungo, 91). I have noticed, though, that these exercises have dropped out of MB in Australia in recent times. Van de Ven, however, still typically practises them in his European workshops.

There are also a number of improvisations, some of which are described in detail in Chapter Five. These include 'blind finger', where people work in pairs and take it in turn to lead one another around the space using only contact between the fingers. If you are being led, you are blindfolded and have to give in to being led wherever your partner takes you. The leader introduces the fingertip of their 'blind' partner to a whole range of sensations in and around the performing space. After the sweat and energy of MB, such a delicate and sensitive exercise is often overpowering, as intensities are registered which had previously been simply passed over. Rawness has rendered bodies very susceptible to influence.

'Grabbing the ball' is also done here sometimes, as is 'breaking bodies'. The first requires practitioners to work in pairs. While one person holds an imaginary 'ball' in a sequence of positions in the space, the other person has to grab the ball as quickly and as precisely as they can. 'Breaking bodies' is also performed in pairs. It involves your partner holding their hand at a set position in relation to your body. Wherever their hand goes, your body must follow. All of the exercises rely on one practitioner being completely open to being led by their partner's body.^{cxdiv}

When these improvisations are performed at the end of MB, they are usually short and highly focused. For example, blind finger may be 2 minutes for each person. When practised in the third training session, on the other hand, these exercises may be extended through many variations and repetitions. So 'breaking bodies' may be practised for an hour or more. The place of these improvisations at the end of MB is important though. It extends the propensities of highly focused, open and raw bodies to be sensitised (e.g. through 'blind finger'); to be flexible (e.g. through 'getting the ball'); and to be multiple (e.g. through 'breaking bodies'). This is a key example of the overlap that is typical of Body Weather training sessions. "You might revisit an exercise from an earlier session, but in a new guise. You will then bring that experience to your next experience of the improvisation, in whichever session you encounter it" (WD Mungo, 92).

Training continually spirals in Body Weather. "We are all the time being invited to make connections between various aspects of the training, which in turn invites us to see relations between many of the influences our bodies are experiencing" (WD, Hakushu 91). This practice becomes a source of material for further training, as well as for performing and for living. It is as if life, as well as performance, can be seen as a continual process of intercorporeal improvising and transforming for Body Weather practitioners.^{exlv}

xii. variations

In some workshops I have attended, there is a free session following the leader-initiated steps, and before the 'fitness exercises'. Here, people are encouraged to initiate a step of their own, which they are free to make up, for the others to follow. This is often a time of release of tension and pent up energy, and the steps are frequently accompanied by laughter, particularly when performers parody MB steps or invent particularly crazy or outlandish movements which the rest of the group is helpless to imitate. In contrast, I have occasionally been part of MB when participants have been asked by the leader to roll quite fast down the length of the space. On a wooden floor this is quite a challenging exercise, and appears designed to test the will and the capacity of people to remain oblivious to pain, as much as their ability to retain a sense of orientation as the world spins about them. Taking these kinds of risks emerges as not uncommon in Body Weather training.

At other times, particularly in the longer workshops at Lake Mungo, when we usually did our MB in a different spot each day, we would sometimes do the whole MB travelling forward over the

salt pans in single file. In this pattern a new step would start, initiated by the person at the front whenever s/he felt like changing, and the group would just keep on going forward from where the previous step ended. After every two or three changes in step, a new person would move into the leader's position, again without anyone saying anything. The line simply continued to snake forward guided by the changing nature of the terrain. It was as if the whole expanse of the lake bed and the sky above was the performing space for this session and the audience were the salt bushes and the clouds.

I have already noted, in the introduction to this chapter, a development in de Quincey's practice regarding MB. While it is still 'full on' and arduous, there are interludes for demonstration and precise teaching, unlike my experience of it in the early 90's in Sydney or at Lake Mungo where it was always performed straight through at a mighty gallop, as in Japan.

The benefit is clear; people learn some of the details by close observation, slow work and repetition. But there is also a loss; viz., the idea of a performance with high, sustained energy, part of which teaches people what is required to concentrate with all your being for a high intensity performance. Overall it feels softer. (WD Mel, 98)

These variations over long periods of time are as important in charting a performance practice as those which occur from day-to-day, or from workshop to workshop.

Softer moments, even in MB, might invoke the possibility of these kinds of moments in a performance, as well as reminding participants that these moments are clearly part of the range of bodily movements in everyday life. Relations between minds and bodies and between muscles and bones are as much at play in gentle movements, and at quieter times, as they are in sessions of high intensity effort. One of the lessons of this kind of variation is to relate corporeal experiences of different kinds of bodily work. This, too, is part of the process of incorporating weather into the widest possible range of bodily experience.

In conclusion to this discussion of the movement steps of MB, I would like to note a feature of researching a performance practice which I believe is implicated in the methodologies necessary to complete a detailed report like this. The precision of descriptions required by the performance researcher seems to match the precision of movements required by the performer. Is the former possible without experiencing the latter? I would suggest not. It seems that to come to terms with all the dimensions of a performance practice, one needs to experience it, deeply and rigorously, which obviously requires one to practise it, long and hard. Only then can a researcher make any

sort of sense of the multiple connections between the micro-processes of the practice and its wider social frameworks. And it is only by relating the micro- and macro-dimensions, that issues concerning embodiment and creative authority on the part of practitioners can be explored with any degree of adequacy and insight.

3. Practising MB

In this short section, I would like to summarise several practical points, which I take to be common to all the steps of MB, and use them to show how particular capacities of performers are expanded by means of this practice. Creating the potential for more extensive and intensive movement is clearly a goal of MB, as it is to produce bodies in readiness for other creative possibilities. Moreover, a broader, more extensive range of capacities on the part of performers opens up the possibility of a deeper and wider pool of resources for performance. It is my contention that one way of understanding MB is to see it as generating potentia. In this sense it is an example of the category of experience that Peirce calls 'firstness' (see Peirce in Buchler 1955: 87-91).

Some of these points of 'technique' have been hinted at in the previous section, and some have been referred to in the Introduction to this chapter. The brief summary and analysis which follows here is intended to draw together what I take to be the main practical points in the execution of MB, and thus to provide a bridge to an analysis of the principles of MB which is undertaken in section four, Moving relations. I should make it clear that the following points are my own, and have not been part of the pedagogy of either Tanaka or de Quincey. As I have emphasised repeatedly, their pedagogy is rarely to do with explicit explanation, and in any case, one of the clear principles of Body Weather training, as I understand it, is for practitioners to find out the details for themselves. As Tanaka told me, "It is up to you to take from here what you want." (WD Hakushu, 92) However, I have tried to relate their comments, wherever possible, to the practical points that I have chosen to elucidate. Another reason I am attempting to recapitulate on matters of 'technique' is that many of these points will resound through later chapters, and it is my intention to continually draw readers' attention to the inter-connections between the various modes of Body Weather training and performance.

Before I begin though, I would like to make one further introductory point and that is to note the development in my analysis, concerning 'technique', over the past ten years. Not only has the

way I describe the movements of Body Weather training altered. That much should be clear from the previous section by comparing the work diary quotes and descriptions from different periods. But I have also changed in what I regard as a matter of ‘technique’, so I am no longer sure whether the following points are to do with ‘technique’ or with a theorising of body, or with both. In fact, I am not sure any more precisely what I would call ‘technique’. Is it a capacity to execute set movements cleanly and clearly, without ambiguity? Is it a capacity to articulate these movements in a way that others can see and learn efficiently? Is it a thorough corporeal knowing of the movements, such that they can be performed without hesitation, to the extent that it almost becomes impossible to slow them down and teach them, they have become so thoroughly incorporated? Is it, on the other hand, a capacity that leads to a certain kind of performing ability? Is it a dirty word – does it interfere with free and spontaneous creativity? Or is it a necessary pre-requisite for creative work?

Despite the misgivings of the previous paragraph, one way in which ‘technique’ might be configured in performance practice is as a set of capacities, depending on a methodology of training and pedagogy, which allows practitioners to discover how to work and thus how to create. As I have argued, I am proposing that creative authority be understood as an imaging of in-betweenness. And that in-betweenness is taken to refer to an embodied relation between a corporeal imagining and enacting. For ‘technique’, I suggest that one thinks of practitioners imagining how to execute a movement, in the sense of corporeally ‘projecting’ the movement, and relate that to their repeated attempt to master the movement. It is my contention that the two processes facilitate each other, enhance one another, and that they are, in fact, essential to each other.

i. ‘through and beyond’

All movement is ‘through and beyond’ each body part. This is rather difficult to put into words but it encompasses the idea that bodies are ‘connected to the space’ through the (natural) elements. “Your body is as big as the whole space ... your body is as big as the sky ... ” said Min Tanaka. (MT, WD Hakushu, 91)

In this way Min Tanaka exhorted the ‘91 workshop group at Hakushu to think more openly about their work and not retreat into small, contained movements well within their immediate environment. I suggest that this emphasis on the interconnection of bodies with the surrounds,

which implicates the openness and permeability of bodies to their environments, asks practitioners to recognise the influence of their training contexts. And to realise that these contexts are always changing. Or rather, partly changing and partly staying the same, all the time. Sometimes, for example, environments seem to repeat. Or appear cyclic. Sometimes they feel dramatically different. In being asked to register the patterns of their surrounds, practitioners are being asked to consider and to grapple with weather, both conceptually and practically.

When executing movements, it might be said that ‘through and beyond’ asks practitioners to concentrate on feeling as if the movements are arising partly from ‘outside’, and partly from ‘inside’ their bodies. They should extend their movements as far as possible, whether that be to step out further, stretch up higher, spin faster, or leap longer. For all movements, then, practitioners should experience their body parts extending beyond the reach of the physical body. As if they extend out into the space, and even into features of the place. Conversely, practitioners should also imagine that places and spaces extend into them. Spaces and places are not simply out there and inert. They are living. To move through a space, and in relation to a place, is to be moved by them. There is a continual relation between bodies and ‘their’ spaces and places. They deform and displace each other. It is as if they are permeable to each other to the extent that they might become each other. Places and spaces are therefore both ‘internal’ / ‘external’ and in-between; which is to say they are a kind of pervading weather permeating bodies and their environments. In-betweenness figures early in a consideration of technique.

ii. *isolation/ specificity*

The isolation of body parts becomes more pronounced over time, particularly as the rest of the body relaxes ‘around’ the part of the body mainly responsible for a particular movement.

(WD Mungo, 92)

There are innumerable examples of the importance of isolation throughout MB, as the descriptions in the previous section would have demonstrated. But a special example of this practical point is the isolation of the lower half of the body with respect to the upper half. In many of the steps, practitioners are asked to concentrate on keeping the pelvis stable, at a constant distance above the ground. In this way the body does not bounce up and down but rather travels through the space at a set height, a practice common to many Asian performance and martial arts forms. Below the pelvis, the legs are usually working strongly and independently of the upper

body, which may be quiet or may be executing a range of complex movements. “There is talk of the swan which glides beautifully and serenely across the water, upper body relaxed and often still, lower body working extremely hard, unseen. Images are often placed exactly in these parts of the body” (WD Hakushu, 91).

Isolation leads to precision, to a capacity to localise the foregrounded movements of a step to a particular set of muscles and bones. To utilise only what is necessary increases efficiency. It also augments the possibility of using the rest of the body for something else. That is, it increases potential in at least three ways. Bodies acquire greater specificity, more control, and an expanded capacity to execute multiple movements. Furthermore, the ability to isolate particular parts of the body is critically important to being able to practise omni-central imaging, the key performative practice in Body Weather performance. This is the technique of placing many corporeal images in divers parts of the body simultaneously. Without the capacity to isolate and to specify circumscribed parts of the body, this practice would be impossible.^{cxlvi}

It is true that there is a lack of precision or sensitivity in many areas of the body other than the face and hands, which are themselves normally capable of extremely fine discrimination. But this uneven range in capacity to register and to localise sensation can be improved; hence the importance of chest, back, shoulder, leg, and foot isolations, and so on. In fact, the capacity for isolation and specificity leads one to think of ‘partiality’ in bodies practising MB. That is, there is a sense in which it is not a total body response that is being called for, unlike the embodiment of many other performance aesthetics. Of course it is true that one’s whole body is moving throughout MB. But what is important to note, in respect of partiality, is that bodies are invariably asked to manage many dissimilar movements, and to leave what is not needed alone or quiet. Partiality, in this sense, is both a practice and an ontology of training bodies in Body Weather, and therefore part of the phenomenological realm of Body Weather practice. I also note that there is no implication in the practice or pedagogy of MB for practitioners to locate ‘a fundamental particle within’ (in the sense articulated in Chapter One), in order to drive the bodies to move or perform.

iii. locating an impulse

Once a movement has been isolated to a particular part of the body, to a particular conjunction of muscles and bones articulating, it becomes important to sub-divide the movement into smaller

and smaller portions.^{exlvii}

The ‘impulse’ which ‘determines’ each small movement is important, as is the sequence of impulses in a complex movement. To isolate these impulses and then to be able to concentrate on them and on the relations between them is a technique which emerges as critical for an increased proficiency at MB. (WD Mungo, 92)

One might call an impulse a sensation that registers in a body as a micro-intensity. It is a corporeal moment giving notice that a muscle or muscle group is about to initiate a movement. To label such a micro-moment an impulse is both to imagine it and to register it. In this sense, it too is an ‘imaging’, a duality of hypothesis and enactment, with both as corporeal intensities. However, as I have shown, the force initiating a movement in MB might be imagined as emerging outside a body. What place then the impulse? Is it too displaced out of the body? If so, how to speak of it as a micro-intensity? The answer is to invoke again the principle of ‘imaging’. Although a movement might be imagined as being directed from outside a body, this imagining has a corporeal dimension, a corporeal intensity experienced in the body of the practitioner. Similarly, the enacted impulse is also corporeal and has an imagined component. The impulse can then be seen, even for movements arising as if from ‘outside’ a body, as able to be located as a micro-intensity of sensation in a particular part of a body’s musculo-skeletal structure.^{exlviii}

Min Tanaka speaks of increasing the sensitivity of the small fast twitch fibres in the muscles, implying the importance of locating the sensations of these muscles, to engender finer and finer control of more precise and nuanced movement (MT 1980). Whatever status one accords an anatomical or physiological explanation, the fact remains that even here a relational account is being proffered; and it too is between something imagined and something enacted: namely, that of having or locating in one’s experience a fast twitch muscle, and that of registering its activity to the extent that one can work with it as a practitioner. For creative work, awareness of precise impulses leads to even greater precision and sensitivity, and thus to greater responsivity, which is to say greater capacity to localise, to respond, and to control a movement, even if it is directed from elsewhere. “We have increased our potential to harness, utilise and control the muscles and muscle groups which are being utilised, and we have increased our ability to utilise several of them together” (WD Mungo, 92). Further still, “we have increased our capacity to change from one body part to another quickly and effortlessly, to let the part which has been responding go, and to utilise the new part highly specifically and intensely, without a blurred change-over period. There is less ambiguity. Muscles and bones are working in acuity” (WD Mel, 98).

Also of great significance in this analysis of the micro-processes of a practitioner's technique is what might be called a 'recovery'. One could say that, accompanied by an inward breath, this is what is performed as a preparation for the next effort. It is a process of release of muscular effort, and therefore of musculo-skeletal articulation, in preparation for the next effort. The recovery then is also a micro-intensity, or set of micro-intensities, only this time they are registered as a different part of the movement. However, to the extent that these intensities are also imagined and enacted, and also hypothesised as integral to moving bodies, a recovery too could be inaugurated by an impulse. In simple terms, every movement could be seen as initiated by a micro-intensity called an impulse, which would of course be an infinitesimally small movement, and every movement could be seen as residing in a sequence of micro-intensities as a body completes a complex sequence of musculo-skeletal movements. It could even be that a complex movement has many impulses, and so on.

I am here, as elsewhere, eschewing a physiological explanation, in terms of proprioception for example, though my medical training keeps tugging at me to provide one. Following a phenomenological methodology, as outlined in Chapters One and Two, I am relying throughout on descriptions of what the work feels like to engage in. Even at the level of what I have termed 'micro-intensities', it is my contention and my experience that practitioners register and work with these experiences all the time. If they also have detailed anatomical knowledge, this may help them to image the movements, and can be part of their experiential horizons. Physiological knowledge is sometimes invoked, particularly in writing, but it is rarely rigorous.

At the level of 'technique', one might express this point as follows. Practitioners need to isolate an impulse intensity for it tells them where and how a movement is to be generated. Similarly, they need to be able to specify when a movement has ended, for then a different texture of movement is initiated in preparation for the next extension.^{cxlix} It is true that one must be careful of this talk of impulses and recoveries, for it smacks loudly of Western dance and movement training. There is little room then perhaps for what I have called the space between movements, the moment of quiet, the experience of 'ma' as a moment of stillness. I am mindful of this potential problem, but I would once again utilise the principle of 'imaging' to account for this experience. Practitioners have a powerful sensation, a micro-intensity, of nothingness; and clearly this has imagined and enacted components. They imagine a space in which nothing is happening and they experience this intensity corporeally, as being one where bodies have almost ceased to move.

iv. *co-ordinating relations*

It is sometimes claimed, by Body Weather practitioners, that practising MB facilitates connections between the cerebral hemispheres and therefore a capacity to coordinate complex movements more precisely, resulting in more total body control (Heywood 1992). The implication appears to be that bodies will develop ‘non-conscious’ control, or at least control that is not habitual. Whichever way the principle is spelled out rhetorically, it is certainly true that co-ordination is at issue in practising MB. As I have shown, all the steps of MB involve different body parts engaging simultaneously in divers movements, in a range of three-dimensional patterns, even as the legs appear to propel the bodies onwards in one direction through the space. The capacity to *co-ordinate*, in this sense, is re-figured as a corporeal one.

To co-ordinate all the parts of a complex movement is to sustain relations between the parts, as well as relations between the parts and their various contexts. In the case of the steps of MB, this involves co-ordinating the following relations: those between several simultaneously moving body parts – each working with its own dynamic and tempo, in its own plane and direction – ; those between body parts and the space; those between body parts and other bodies in the group. There is also the requirement to manage relations between body parts carrying out specified movements and those that are not, but simply carrying on moving up and down the space, and thereby giving the appearance, and perhaps retaining the feeling, of a cohesive, unitary body performing a circumscribed task. As I have already argued, however, it is important when considering MB (and all Body Weather training) not to be duped into thinking of a ‘whole body’, in the sense of an undifferentiated unity. Rather, one should think in terms of a fragmented, multiple body, which is capable of carrying out a multitude of possibilities. So, ‘the rest of the body’ is not a unitary, quiet blob, but rather a potentia for further multiple responses, each one of which will be partial, and each one of which will change the concatenation of relations at play in the process.

One way of seeing or understanding this principle of co-ordinating relations, is to reconsider the movement planes of Laban, which were regularly referred to in the descriptions of the steps above. As I showed, most of the movements of MB involve working in two or even three planes at the same time. Clearly the wheel plane is implicated in bodies continually moving up and down the space, as it is in the ‘forward circles’ of the chest, and the movement in which the head is thrust forward and back while running, and so on. The table plane is involved when the knees

describe circles over the ground, as it is with the ‘horizontal’ rotations of hip and neck, the sideways leaping, and the ‘staying low’ steps, and so on. The door plane is involved when the arms stretch the torso sideways, or the bodies spin, and so on. However, as spinning shows, all the planes are invariably worked with all the time in MB, and co-ordinating could be interpreted as a capacity to manage these multiple and changing orientations to the space as the movements are carried out.

Another way to understand the co-ordinating that takes place in MB is to consider directionality. According to Merleau-Ponty, bodies have an inbuilt sense of the three fundamental spatial directions: front and back, up and down, and left and right (Merleau-Ponty 1998:244ff). These are not simply abstracted geometric co-ordinates, but embodied experiences (289). In fact, Casey has discerned that this is pre-figured, somewhat surprisingly, in Kant, and developed in Husserl (Casey 1998:202ff, 1993:88ff). Casey, though, does not note the connection to Laban. Yet it is abundantly clear that it is precisely these three axes of directionality that have been utilised by Laban in his characterisation of the planes of movement. These directions are constantly imaged in MB. For example: in connecting with earth and sky in the ‘incense walk’, we image up-down verticality; in stretching our arms to left and right, as if being pulled, we image the left-right axis; and in describing forward circles, as if tugged by a magnet in the chest, we image the bearing of front and back.

Co-ordination in MB could also be seen as a capacity to recognise the multiplicity of movements at play and to imagine and enact them accordingly. In this sense, co-ordination is another example of the practice of embodied imaging. To enact the movements precisely is also to be able to imagine the movements. It is also to be able to move frequently and effortlessly between the two processes, all the time noting the relations between these two corporeal capacities. In this way, practitioners become able to recognise and to sustain intercorporeal relations at the level of the micro-intensities of their bodies, as well as at the macro-levels of bodies, other bodies and the space. To sustain relations is to monitor and to control them, not in the sense of a master controller overseeing the whole, but in the sense of a multi-faceted capacity to image them in their partiality and their interconnectedness.

In conclusion to this short section on practising MB, one might say that MB teaches practitioners to precisely locate many micro-impulses in highly specific parts of bodies (specifically in muscles and bones). It nurtures a capacity to imagine and enact these intensities, to co-ordinate the

intensities in complex relations, and to image the shifting relations at micro- and macro-levels. MB thus leads to a capacity for bodily multiplicity, for recognising, sustaining and performing multiple corporeal processes. In this way, bodies acquire a greater potential as well as an increased propensity to operate and manage many, shifting networks of intercorporeal relations. As I have argued, to work with these relations is to embody performatively what is in between, which is to image (i.e. imagine and enact) in-betweenness. In this sense, creative authority in MB, for these performers, can be seen to reside in a capacity to image the in-between.

4. Moving relations

In this discussion, I would like to summarise the ‘principles’ of MB, as I now see them, and use these principles to develop the theorising of embodiment and creative authority that has emerged in previous sections of this chapter, particularly the previous section on practising technique. I admit that ‘principle’ is an unsatisfactory term. After all, what is a principle? Certainly not a static law. I could use ‘tendency’ but it does not seem to carry any weight. By ‘principle’ I wish to refer here to a theoretical proclivity that emerges through analysis of data gained by empirical research. By ‘data’ I mean to indicate the corporeal experiences of a living body.

It is not my intention to presume that all Body Weather practitioners would agree with me regarding these points; nor that they have them ‘in mind’ as they practise the training. Some of these principles I ‘discerned’ quite early on in my relationship with Body Weather practice, others have emerged at various times over the past ten years. As a new principle is disclosed, of course, it puts earlier discoveries into new contexts. The relations between these evolving principles should not be ignored.

From previous discussions in this chapter, it is clear that MB introduces participants to the many relations at play in Body Weather practice: those between bodies and selves, between bodies and bodies, between parts of a body, between parts of several bodies, between bodies and group, between bodies and spaces, between bodies and practice, between training and performance. I trust that as I elucidate the various performance postulates that follow, the connection to a continuing manifestation of these relations will be clearly underlined.

The first performative principle or postulate could be summarised as “centre outside self” (WD Mungo, 92). There are many instances of this in MB. As I have noted, you could be told before

the session starts, as we were in Melbourne in 1998, to “look at your body as if from above ... at its shape, its moving ...”, and to continue this process throughout MB (dQ, WD Mel, 98). This seemingly extraordinary request is partly a means of getting practitioners to look at their bodies more ‘objectively’ and to learn about how they move, rather than to be submerged in feelings of effort, pain or fatigue. “You are asked to register what it feels like to perform a step and to connect this with what it might look like” (WD Mel, 98). Partly, also, it is an injunction to see bodies as interconnected with each other, with the space and with the place. Bodies move, the space deforms; the space moves, the bodies deform. Bodies move, the place responds; the place moves, bodies respond. Bodies vibrate, places and spaces vibrate. In all cases, there are reciprocal and mutual relationships.

It is important to note the desire to move attention, or focus, away from a simple internal one. “What it feels like” is widened to include experiences of watching as if from elsewhere. This might be referred to as ‘thinking outside yourself’ or ‘centring outside your body’, though these experiences should also be considered as corporeal. So “what it looks like” in this sense will also be part of “what it feels like”. This practice of observing from outside provides some insight into one reason why MB might be spelled out as Mind *and* Body. Mind is invoked as a process of imagining that one is observing ‘one’s own body’ and those of others from the perspective of another vantage than ‘inside the body’, though this process should always be seen as already corporeal. What is to count as self is then radically shifted. Perhaps it is to include the place, the space, and even other bodies as well.

In my experience of MB, this kind of imaging is an indispensable part of the process. Quite simply, the feeling of body-environment deepens when one can hold onto one of these extra perspectives. It is hard to specify what this deeper experience consists in, other than to reaffirm that it seems to issue in a different notion of body for a practitioner. It is as if one has widened the pool of resources for movement, and also (somewhat remarkably maybe) shifted the responsibility for creating movement to outside the body. If I ask myself what I experienced when I could see my body as if from above, I can only say that it was as if I had multiple perspectives of my body, but not of my whole body, rather of many images of many slices of my body. This rendered me very uncertain as to what ‘my body’ was or could be. It was no longer a definite whole able to be grasped and managed as a separate, contained and stable entity. It was rather always in process. It seems this experience of uncertainty and becoming is as important as that of partiality in a phenomenology (i.e. a methodology and an ontology) of bodies in MB.

The second principle for practitioners could be described as an injunction to be always aware of the changing environments, of weather in all its manifestations. At Mungo, as I have shown, MB was often practised in a different space each day. In other workshops, practitioners are continually enjoined to change positions within the group and work in different lines, and so on. In this way, they are being asked to register the changing weather, where this weather is the physical space, the physical environment, the group, and the corporeal circumstances of their bodies. But not only that, they are also being asked to allow this changing weather to continually mould and shape their practice. Practitioners, therefore, have to embody the shifting networks of environmental relations in their work as part of a process of continual re-negotiation. If bodies are conceived as commensurable with the space, and even the world, as I have postulated, then it is clear how embodiment for this work is a process of intercorporeality, of embodying intercorporeal relations between bodies and the multiple manifestations of weather.

Thirdly, one could say that practitioners in MB are encouraged to always work to and beyond their limits. As I have demonstrated, these limits can be interpreted as the extent to which bodies can move, stretch, concentrate and continue working, and can be determined by corporeal indicators such as pain and exhaustion. But bodies are also limited by the speed and dexterity at which they can operate, and by how well they can co-ordinate complex movement combinations. As practitioners become more experienced, they are also able to register their work in finer and finer corporeal detail; and thus approach a limit of definition at the micro-level of corporeal intensities. In all cases, the process is one of learning to recognise your own limits, and those of the group, and then ensuring that each day's work is a process of negotiating these boundaries. As Min Tanaka says, Body Weather for each person depends on "your own story" (MT, Melbourne Malthouse, 1995). Working to and beyond limits can then also be construed as a process of working with intercorporeal relations, in this case relations between various kinds of bodily experiences.

Fourthly, practitioners in MB are asked to be continually mindful of the group. As I have shown, they might be asked to conceive of all the bodies in the group as a large heterogeneous entity. They may be enjoined to work at a limit that keeps the group working at its limit. They might be told for example not to sit down, for it takes the group energy down. The relations between bodies in the group are always at issue. At an experiential level, it is simply impossible to ignore the sensations emanating from such work. Bodies sweat, smell, breathe audibly, flash by, gaze intensely at you, come into close proximity with you, touch you, grasp you, and so on. You are

always working with an almost inexhaustible set of corporeal sensations to do with the others in the group. In placing these sensations as influences, as an environment, as a continually shifting kaleidoscope of intensities, we sometimes become unaware what is coming from where. It is as if the barriers of unitariness, of coherence, and of individuality, are breaking down. Bodies become raw; they open up and register deeper and more powerful sensations in their own and other bodies. The illusion of independence is threatened along with the comfort of certainty. The intercorporeal relations at play here are extremely potent. To embody them is to be on the way to performing them.

Fifthly, practitioners are reminded that MB, as with all Body Weather training, is a performance. Once you enter the performance space, in order to train, concentration is to be maintained, as a mark of respect for the group, the space, and the practice. The audience then is each and every member of the group, as well as potential spectators who may be imagined as possible interlocutors in a future performance. Practitioners are being asked to register being seen and to imagine being seen. All the time, throughout training, there is this kind of interplay with performance; training both is a performance and will lead to performative outcomes. One might summarise this process as part of a methodology that sets up the maxim, training becomes performance. In this sense ‘becoming’ is a mode of in-betweenness. Between training and performance, therefore, there are many intercorporeal relations, all part of the nexus of shifting relations at the heart of the Body Weather process.

Sixthly, there is the repeated request in MB (as in all Body Weather training), for practitioners to have to imagine certain corporeal circumstances while practising. As I have noted, they may have to imagine looking at their bodies from above throughout MB, or they may have to imagine they have eyes in their knees for a particular step. That is, “even during MB, while exercising hard, you are enjoined to image” (WD Mungo, 92). And ‘to image’ is, as I have argued, to imagine the required movements or steps from a certain perspective while enacting them, where both imagining and enacting are necessary to each other. It is this process of imagining and enacting, at both micro- and macro-levels, which I propose as the key ingredient in creative authority for Body Weather practitioners.

I have already demonstrated some of the processes of corporeal imaging in the descriptions of MB steps, and in the sections that followed. Here, I would like to summarise these examples, to remind readers of the ubiquity of imaging in Body Weather practice. One, for practitioners to

image that training is a performance is to imagine and enact that they are being seen. Two, to be continually aware of the group is to image the group, which is to continually sustain a corporeal representation of the whole group and practise the steps accordingly. Three, to practise the very precise imagining and enacting which is an essential part of the steps is to image those steps. For example, to imagine placing your feet down through the floor or ground (in some of the jumps), to imagine you have eyes in your knees (in the turns), to imagine your arm is being extended rather than that you are pushing it out (in some of the walks), and so on, is to practise imaging at the level of the micro-intensities of a performing body.

Four, to be asked to “think all the while of your skeleton ... of its deformations, its changing configurations ... and of your muscles and bones, moving through the space,” is to be asked to image both the space and the skeleton, as well as the relation of muscles to bones. Imaging then requires practitioners to juggle imagining and enacting both at the macro-levels of the space and the group, and at the micro-levels of the fine details of particular steps and parts of steps. Needless to say, this is a tall order and takes many years to master, but it points to the extent to which imaging, at all levels, is an essential and key part of this performance practice.

The seventh principle of Body Weather training, as I see it, to be introduced in MB, is one of change. As I have shown, to shatter bodily conventions, by stripping away bodily habits and demanding new concatenations of sensations, is always one of the goals of MB. And this inevitably relies on, and results in, profound change in participants’ bodies. Furthermore, the methodology of changing steps, changing spaces, changing group configurations, and so on, is ubiquitous in the training pedagogy. As has been noted, change is a principle underlying the whole of Body Weather practice. However, as there is an extensive discussion of change as it pertains to Body Weather towards the end of Chapter Four, I will leave it for now, other than to remark on the connection between change as a training methodology and the resultant need to co-ordinate the many disparate experiences which arise from such a programme.

So, finally, I return to the principle which was also the culmination of the analysis of ‘technique’ in section three; namely, that of co-ordination. For me, attempting to co-ordinate multiple sets of relations is *the* core experience for practitioners practising MB. It is a principle to be learned, to be reflected on, and to be embodied, as part of the practice. It is therefore a key to the empirical phenomenology (the methodology, the pedagogy, and the ontology) of MB. To work with and for co-ordination as a key factor in the training, is for practitioners to acknowledge the many

intercorporeal relations that transpire between bodies over disparate times in diverse places. It is also to begin to embody, albeit partially, the shifting network of these relations that take place during training, performance, and daily life. In this sense, embodiment, for these practitioners, resides in intercorporeality.

In conclusion to this section on embodiment, one might say that a body practising MB is a shocked body, a body of uncertainty and change, a partial body, of many processes, open and raw, prepared for the subsequent training. It is a body working to its limits, continually changing, (re)negotiating the relations between body and environment, individual and group, mind and body, parts and 'whole', impulse and recovery, movement and rest, between what is imagined and what is enacted. It is, in short, a body in the in-between.

5. Transition ^d

In working on a performance practice over time, one is continually recontextualising previous experiences with emerging ones. It is as if one is engaged in a spiral of becoming, re-visiting, re-engaging, re-learning, and re-opening. And one's corporeal memories of the practice are a good indicator of this experiential development. After my early contact with Body Weather, I wrote in 1993 that my abiding memories of MB were fourfold. I remembered "Min Tanaka beating his tambourine while forty students from fifteen countries, covered in earth and sweat, leapt, jumped and stretched for two hours on an earth stage in the sun to 60's music blaring out from a small portable tape player" (WD Hakushu, 91); "participants in the Sydney workshop 'ritually' cleaning the floor of the space before and after the session, bent over double, walking wet rags up and down the floor, in straight lines, in silence" (WD, Syd, 91); "watching from afar in the outback, and it looking almost comical, short silent figures popping about in syncopated rhythms for no apparent purpose, and nothing between them and the skyline, beside or beyond" (WD Mungo, 92); and "walking outside in Sydney after my first session - I felt as if I were feeling my body for the first time. The space around it was 'alive'. I could feel the contact each point of my flesh was making with the space surrounding it"(WD Syd, 91).

In 1999 these memories remain. But they are contextualised by two more recent discoveries that linger with me, ones that I suspect that will be even more enduring than those above. Why? Because they appear to go deeper, to uncover the possibility of a resonance of bodies with worlds, worlds as small as to be nearly nonexistent, worlds so large they are virtually coextensive with

conceivable space. These were the discoveries in the Melbourne workshop of 1998, of looking from outside at the bodies training, and finding the possibility of stillness within movement. For me, this provided one possible link between 'mind and body' and 'muscles and bones'. To observe from within and without how bodies articulate, via muscles and bones, is to begin to discover how our whole being, our mind-body as it were, interweaves with others and with worlds in a continual and open-ended dance.

IV

Manipulations:

establishing a relationship of infinite influences

*Why have you been so concerned with your own body alone ...
be the other person's body, your own body - compare and learn.*

(MT 1980:61)

*We do not start from one but two. We are constantly reminded
of the fact that 'two' is the ultimate minimal unit.*

(MT 1980:60)

1. Introducing the manipulations

The second session of the Body Weather training programme is called, by all practitioners, 'Manipulations'. These are a set of seven highly sophisticated, intensive, massage manipulations based on Zen Shiatsu. Developed by Min Tanaka and an acupuncturist colleague over twenty years ago, but subject to continual revision, they are premised, according to him, on the notion that "no body is fixed ... all bodies can change" (MT, 1980:61). I would go further and argue that the manipulations are based on the ideas that all bodies exist in relation to one another and all are subject to, and agents of, change. Understood and practised in this way, the manipulations can be seen to render bodies open and receptive to the multiple influences of other bodies, as weather, and thus become capable of embodying an almost infinite number of changing relations.

Performed in pairs, with breathing audible, loud and in unison, the manipulations are precise, rigorous and painful. In fact, bodies encounter considerable resistance throughout this session, but they do change and slowly become permeable to a wide range of influences, especially those emanating from other bodies. "Eventually they become receptive to the 'deepest' of sensations" (WD Mungo, 92). De Quincey has told me that, for her, the manipulations are all about breath and weight. But the overriding approach to this session on the part of practitioners is perhaps best

illustrated by quoting from a publication where the manipulations, as they were in 1980, are described by Min Tanaka.

In this workshop it is important to place oneself in the other person's position - *become the other person's body*. We do not, in our daily life, observe other persons breathing with this seriousness. Nor do we touch their skin with this much attention. Neither do we have an 'other person' who would let us touch his/ her skin in such a manner. To become somebody means to become and identify with what is inside that body ... to slip into the body beyond its surface (skin) ... Question why you have been so much concerned with your own body alone, giving it a special care. Be the other person's body, your own body - compare and learn. ... *establish a relationship of infinite influence*.

(MT 1980: 61 my italics)

Requiring close and intimate relations between a manipulating and a manipulated body, the intercorporeal relationship between partners in manipulations will be seen to be a fundamental part of the Body Weather training programme, for it helps to foster a singularly important feature of the practice. Namely, it promotes the corporeal intensities of a 'manipulated body', one which has learned to be moved by many and varied embodied influences.

In this chapter, I will continue to introduce the manipulations by describing them in general terms and by placing them in their typical contexts. In section 2, I will detail several specific features of giving and receiving pressure, which is the heart of the practice, and follow that, in section 3, with an analysis of key aspects of the technique of performing manipulations, such as those concerning breathing, weight and concentration. In section 4, I will engage in an extended theoretical discussion of the relations between bodies in manipulations, by emphasising betweenness, permeability, change, and objectivity. Throughout this chapter I will propose that the practice of imaging in-betweenness is, as with MB, and indeed all of Body Weather training, what creative authority consists in for these practitioners, and that embodiment can be seen to reside in the multiple intercorporeal relations between participating performers.

i. partners

The manipulations are always carried out straight after MB, the first of the Body Weather training sessions, described in detail in the previous chapter. Workshop members are encouraged to

prepare for this second session with minimal interruption; to simply dry off or change clothes and begin work. Preparation involves laying out mats or towels in the designated space and choosing a partner. As the manipulations are always carried out in pairs people quickly and quietly nominate someone to work with for that session, though in a longer workshop it is often the case that participants organise to work together before the day's training commences. Every day participants work with a new partner. To perform the manipulations one person adopts the role of (what I choose to call) 'giver' and the other 'receiver'; these roles are swapped several times throughout the process. Tanaka (1980) calls the two people X and Y. De Quincey, on the other hand, calls the two roles 'manipulator' and 'lying person', even though the manipulations are not all done with the latter lying down. However, as it is my contention that manipulating is always a two way process, and that no-one is really passive in this session, as well as that the relation is an intimate process of intercorporeal give and take, I prefer the terms 'giver' and receiver', though I sometimes use the other terms as well.^{eli}

Each manipulation starts from a set position and moves through several new positions, or configurations, with up to twenty separate pressure applications in a pre-determined sequence. The order is not varied from day to day – neither within each manipulation nor within the set. However there are some applications within particular manipulations which allow scope for 'free' movement and thus for individual variation. Also, as each pair is different every day, there is always variation deriving from the new relationship, and participants need to be continually alert to the changing relations between new partners and thus to the mutable constitution of the entire group. Moreover, there is always change and development over time in the set as a whole; an editing out of some movements, a re-ordering of others, additions, changes of emphasis.

In the ten years that I have been practising the manipulations there have been considerable changes, some subtle, some profound. For example, between 1991 and 1993 a manipulation of the head was shifted from its place between manipulations 1 and 2 to where it now sits at the end of number 2. In addition, de Quincey now teaches only the first two manipulations in her city workshops, and numbers 1 to 4' at longer workshops, such as at Hamilton Downs. Her company practise 1 to 5. The time available for detailed and careful work varies and the propensity for injury alters in different settings. The interests of a leader change, the expectations of a group differ. Tanaka does not teach the manipulations at all now as part of his workshops. All training/performance practices change over time and researchers need to be attentive to the mutability of process.

In Japan, the manipulations were mostly executed in the shade under trees on open ground near the earth stage. In city workshops they are invariably done on mats on the floor in the space, though when mats have been unavailable I have seen and participated in manipulations being carried out on towels. At Lake Mungo we worked in many different places: often outside on the sand or earth, and then usually without shade; sometimes in the woolshed, especially when it was raining; and occasionally in a room with a carpeted floor which belonged to the Offices of the National Park. At Hamilton Downs we worked on mats outside but in a shaded area provided by a structure with a number of poles and a shade tent for a roof.

The practice of manipulations is usually set down for the morning, after MB and before lunch. The length of the session can vary, but, as already indicated, it typically takes between seventy-five minutes and two hours. When learning, the sequence may take longer. For example, when I first encountered the manipulations, in Sydney in 1991, we learned numbers 1 to 4 on the first day and numbers 5 to 7 on the following day, and each session was over two hours. In the 1988 Melbourne Workshop, by contrast, where many participants were also beginners, it took nearly two hours just to go carefully through manipulations 1 and 2. However, with experienced practitioners, as at Lake Mungo, completing the set of seven reduces to a little over an hour. The whole process is then very economical and efficient, one pressure per breath with no wasted breaths. There is then little reason to talk.

At the beginning of a workshop, the manipulations are all taught by the leader. She speaks the instructions out loud and participants follow as best they can. Often in these circumstances someone who has performed the manipulations before will work in a pair with a beginner. As the group progresses uniformly, participants can check on other pairs to monitor their progress. The tone of voice of the leader is usually quiet and controlled, and instructions for a particular pressure application are delivered clearly and precisely. Nevertheless if a person appears to be not concentrating or to be performing a movement in a way which might cause their partner damage, the leader is quick to intervene and to speak loudly and decisively. Later on, perhaps the next day on a weekend workshop or the next week in a longer one, the leader will demonstrate, usually with a partner who has some facility with the process, and talk during and between applying the pressure applications. This practice of waiting until participants have experienced the work before intervening to teach by demonstration is characteristic of all Body Weather work as I know it.

While learning the sequence, the pressure applications are performed together, slowly, across the

whole group. Some pressures may be repeated. There is considerable precision required just for one pressure and it often takes several attempts to find a way of executing the movement satisfactorily. Participants can also be nervous about approaching another person's body in such close proximity. The giver needs to be sensitive to the limits of this new body and to concentrate in order to find the limit with each and every pressure application. Similarly, to accept each pressure requires the receiver to focus on allowing entry into their body such that they will 'move' to and beyond their own limits. Even when forming a pair with someone who has been worked with before, bodies will have changed, and be in a new state. There are many reasons for this. Recent injuries or tensions may hinder release, while newly found freedoms may promote it; one learns quickly that nothing should ever be taken for granted. Each day is a new relationship.

No matter how many manipulations are completed, partners swap the roles of giver and receiver at set times; after the second, fourth, fifth, sixth and seventh manipulations. The whole group is encouraged to progress in unison, so that even swapping roles occurs simultaneously throughout the group. Although there is sometimes variation across the group as to exactly which pressure application is being performed at any one time within each manipulation, pairs are encouraged to stay together even to the extent of applying and receiving each pressure concurrently. In this way a pulse of movement is built up across the group. This acts to bind the couples and thus sustain the group, helping it to overcome individual problems. Pairs are able to concentrate and to work precisely on the particular body 'issues' of the pair while at the same time maintaining awareness that they are closely related to other pairs performing the same movements and carrying out similar investigations.

Partners breathe together for the duration of the manipulations. It is one of the key features of this training session for participants and observers alike. Breathing out is audible, loud and in unison with the partner, for the whole time even while swapping roles. It consists in a long 'ssss' uttered on the outward breath. The importance of this working together is emphasised repeatedly. "Everything is up to the relationship" (MT, WD Hakushu, 91). At the very beginning of the session, before any pressures are applied, the lying person commences breathing. The giver watches and listens to the pattern of breathing in the lying person's body and picks up the same rhythm so that the pair may progress together. The rhythm of breathing that is built up throughout the group, especially if all the pairs are synchronous, reinforces the pulse of movement described earlier and further underlines the efficacy of the group body.

Considering the complete set, the whole body is stretched, released and ‘manipulated’; it is as if every joint and muscle group is worked on. The process is exacting, painful, and intimate and demands great concentration for all these reasons. As in MB endurance is emphasised, as is going beyond your limits. Here the limit is quite simply how far bodies will go: how far joints will ‘expand’; how far muscles will stretch; how much pain will be endured. The concentration required of practitioners cannot be overly exaggerated. It is concentration, as determination and will-power, which takes participants through pain, beyond previously self-imposed barriers to new discoveries. Concentration, in the form of close attention, is also necessary so that partners take care of one another and are sensitive to the particular variations and idiosyncrasies of each other’s body. Always the relationship between the partners is critical. In the manipulations, then, concentration is a shared or relational facility. It is a capacity to be developed together by members of a working ensemble, and “this process continues to encourage the formation of dynamic and productive relations within a group body”(WD Mungo, 92).

ii. pain and intimacy

My experience when first doing the manipulations was that there were some movements, particularly in the later pressure applications, which caused me great pain and blind panic.

To go down backwards onto my back from a kneeling position so that my lower legs remained folded under my thighs I found very frightening and very painful. My whole body tensed and went rigid. I couldn’t breathe. No amount of urging me to relax and to breathe would work, until Tess quickly and expertly sat behind me, cradling my upper body in hers while my partner gently pressured my hips to the ground. (WD Syd, 91)

Months later, in the Outback, and even more after returning from Japan, “I found I could give in to this sensation and reach the floor, much to my delight. There was a feeling of triumph and liberation. ‘Giving in’ is critical; to pain, to pressure, to the other, to the power of the shared breath” (WD Mungo, 91). One of the pedagogic principles this example points to is the efficacy of spaced learning. Another is the power of deeply emotional experiences to provide vehicles for learning and transmission of a performance practice.

One of the issues to be dealt with in manipulations is coming to terms with feeling helpless. Intermingled with this are feelings of being defenceless and dependent. It is a highly vulnerable and open position, the one described in the previous paragraph, and once there “I was powerless

to get out of it unless aided by my partner” (WD Syd, 91). Furthermore, “the look in someone’s eyes as they beg to be released from a painful and dependent position is unforgettable. Trust in each other is vital” (WD Mungo, 92). In addition to powerlessness, threat comes from feeling open; what is usually covered and protected in daily life is suddenly open to the other person, to the room, and often also to the elements. The permeability of mind and body here is remarkable. In fact, one of the features of pain as a living experience is that it appears to concentrate the whole being. As participants become more experienced they come to know their limits better and are increasingly able to negotiate them ‘finely’ (i.e. carefully and precisely) with their partner. They expect pain, have strategies to deal with it, and accept feelings of dependency as necessary to the process.

I have already referred, in previous chapters, to my experience of being hurt in Japan and to doing the manipulations by myself. Later, when I began to work in a pair my first experience was working with Hisako Horikawa. She was the leading female member of Mai Juku at the time and the longest serving company member. Manipulating her, I was extremely nervous, but she remained calm and focussed and put up with my lack of experience as if it were something she did every day. I remember her being incredibly relaxed and flexible, but the most striking thing about her body was that she seemed able to detach the rest of her body from involvement with the part of the body being manipulated. It was as if it wasn’t there. Manipulating me, she was very solicitous and concerned not to hurt, but nonetheless precise and professional, eager to complete the task efficiently with the minimum of fuss. She was mindful of my pain, but not prepared to let it interfere with the process. In Melbourne, in 1998, I also had the experience of doing the manipulations by myself, on the second day, again due to injury. In recalling the experience in Japan, I was reminded of the centrality of relationship to manipulations and of the importance of learning to be “open to influences from ‘outside’ and from ‘within’ ” (WD Mel, 98).

To watch Min Tanaka handle the body of one of his principal dancers, Hisako Horikawa, in the manipulation demonstration, you would swear she was dead. Her body moved in that effortless, utterly relaxed way of a dead body; the floppiness of the limb being moved and the apparent lifelessness and uninvolvedness of the rest of the body ... It was quite unnerving. As was his apparent detachment. He was handling a body which appeared to have no limits. And yet clearly there is a different kind of ‘oneness’ being engendered here. One which seems to transcend superficial sensations of ‘closeness’ and ‘detachment’. For the receiving body (Horikawa) was anything but lifeless; in its almost

total 'giving in'- its utter dependence, marked by an apparent complete lack of resistance - it acquired a frightening potential for intensity of movement. And the giving body (Tanaka) was anything but detached; in its almost total effortlessness of action it also acquired an awesome potential for power ... This was scary. (WD Hakushu, 91)

Looking back at my Hakushu work diary, I read further on that "the skin of his hand seemed attached to her head ... to have entered and become part of her body ... " (WD Hakushu, 91). Some time later I discovered Min Tanaka's comment to the effect that one should work in the manipulations as though one's skin was attached to the other (1980:62). I also have a vivid recollection of Tanaka moving and manipulating Horikawa's head while looking around and talking to us. Having now done the manipulations for many years, I can attest that the 'head' is the hardest part of our body to relax. Not only are we scared of losing control for fear of being hurt, "it's as if it is there that we feel we 'exist', and we're reluctant to let that go" (WD Hakushu, 91). It was not for nothing, it seemed to me, that Tanaka chose the head as one of the movements to demonstrate. Though I also remember thinking, was it her manipulating him or him manipulating her? (WD Hakushu, 91). I had a similar sensation of observing two bodies becoming one while watching de Quincey and van de Ven manipulate each other at Hamilton Downs in 1999 (WD Alice, 99).

The work in manipulations is very intimate. In one of the movements, for example, the giver uses the front of the pelvis to apply pressure to the lower back of a receiver. "Together with breathing in unison, there is an approaching sensation of the 'oneness' of two bodies" (WD Syd, 91). In another pressure application the giver takes the hip bones of the receiver, who is lying flat on their back, and rotates them towards the head and down through the ground. In my experience, however, one quickly moves beyond intimacy as 'delicacy' to a sensation that one's partner is just a body. It is as if one is 'objectively' finding out about the bodily structure and movement capacities of another body. Yet there is always the sense that one is working with a person, and that this person has deep and powerful sensations and feelings, like yourself. Later comes the awareness that you yourself are also a body and with this goes the capacity to compare the features of other bodies with one's own body. The interweaving of subjectivity and objectivity through the invoking of many 'inner' and 'outer' relations is invariably at play in Body Weather training.

Over time, in a longer workshop, such as at Mungo or Hakushu or Hamilton Downs, one will

work with all the other bodies in the group. In fact, people typically seek out others who they believe will widen their experiences of differing body types; in this way they challenge their capacity to be sensitive to differences – different weights, different shapes, different injuries, different textures. In all the workshops I have attended social differences in gender or ethnicity have not really been an issue for discussion. However many times I have had someone say to me that they wished to work with me to find out about how a relatively larger, older, and more inflexible, male body would respond to the manipulations. People tend to be respectful of difference, but also deeply interested in it. It is another instance of the continual negotiation of intersubjective relations, in a relatively objective manner, which characterises Body Weather training.

In its focus, its quiet concentration and its care for detail, manipulations represent a major shift in energy from the force and power of MB. The work is quiet and careful, there is no accompanying music and the tempo is slower. Rather than moving through the space repeatedly, participants remain as a pair in a chosen place. Orientation to the space is therefore different; it is now mostly down through the ground, so verticality is paramount. (In Laban terms, the ‘table’ or horizontal plane is foregrounded.) Orientation of participants to the group has also changed markedly. No longer are bodies sweeping up and down the space in rapidly shifting arrangements. Here each person is in a close and intimate relationship with one other and is aware that everyone else is similarly engaged. The pattern and dynamic of the movement has altered considerably as well. In the pressure applications of the manipulations, the movements (in Laban terms) are mostly direct, sustained, heavy and bound, though a couple of the ‘free’ swings are light, quick, indirect and free. It is as if MB has readied bodies for an intimate investigation of influences.

Manipulations act partly as a release from the vigour of MB. Tired and tense muscles are given a chance to free up and to mobilise. They also work by teaching the architecture of bodies: how the skeleton of a body is figured; how muscles work across joints; how bodies vary. In addition, they function as a way for people to investigate and find out about how bodies articulate. For example, how much movement is there in a joint, and which ways does it characteristically move? How much release is there in a muscle or muscle group, and how does it contribute to the movement pattern of a limb or joint? How much resistance is there in a ligament or tendon, and how does it stabilise or protect a joint? How does a limb perform when the rest of the body is lying at rest; what is its range and freedom of movement? Manipulations also help participants to discover other properties of bodies: how a body breathes and how it changes its patterns of vibration; how

the skin reacts to being moved; how organs and spaces within the body compress and reorient under pressure; how the head behaves and how 'thinking' alters in such conditions. There is a constant process of careful interrogation throughout this session of the Body Weather training.

By means of such a rigorous inquiry, the manipulations ready bodies for the third training session, the improvisations. They ask bodies to allow themselves to be manipulated by detailed and highly specific outside influences. This prepares them for the imaging work which relies on this capacity and which is at the heart of Body Weather performance. In other words, I see the manipulations as a process which mediates the other two sessions. Manipulations takes the bodies which have been opened up and made raw by MB, and subjects them to a finely detailed sequence of pressures. This encourages them to be susceptible to a wide range of corporeal influences, which in turn prepares them for the precise performative exercises of the improvisations session.

As I have already remarked (in Chapter Three), the manipulations as a whole could be seen to deal partly in resistance, and thus be an instance of what Peirce calls the experiential category of 'secondness' (Peirce in Buchler, 1955:87-91). That is, the material framework of bodies and their 'inner' states are subjected to an intimate process of handling and maneuvering against which they tend to resist. Part of the secret of manipulations is for practitioners to give in and to accept the capacity to be influenced, to such an extent that it is if bodies overcome the resistance to change and become newly formed. "This is an important process for the regeneration of a fresh body" says Min Tanaka (1980: 71). However, in continuing to resist change, participants also become able to define limits and differences.

In the rest of this chapter I will detail a typical pressure application, firstly from the point of view of the giver and then from the position of the receiver. I will then enumerate several principles regarding the execution of the manipulations. After which, I will draw out several theoretical points concerning creative authority and embodiment, and argue that as far the manipulations are concerned, both are seen to reside in a manipulated body which has developed the capacity to work with and become subject to a possibly infinite range of influences. As I have already demonstrated, bodies in a performance training such as Body Weather are always embodying intercorporeal relations. At the level of the micro-processes of the performers, this process of embodiment consists in the capacity to imagine and to instantiate these networks of relations. This is the process I have termed 'imaging the in-between'. As I will continue to demonstrate,

creative authority for Body Weather practitioners is a process of corporeally imaging in-betweenness. Only, in manipulations the focus is on the intercorporeal relations between pairs of permeable and changing bodies

2. Influencing bodies: giving and receiving pressure

Rather than describe the whole set of seven manipulations – they have been published, admittedly in an earlier form, in 1980 – I have chosen to describe the two most common kinds of pressure applications in detail. I will include in these descriptions some pedagogical points that relate to all the pressure applications, though clearly not every point relates to every application. After this account, I will draw out some detailed points to do with the micro-processes of the practice, and then some principles which apply to the manipulations as a whole. For the purposes of this immediate discussion I have chosen to concentrate firstly on points concerning a giver, the person who is applying the pressure, and then to points relating more to a receiver, the person who is accepting the pressure. It should always be borne in mind, however, as I have emphasised already, that the whole process of Manipulations is a relationship in which each person is both giving and receiving, to each other and to the group. The process is shared and intimate, even to the extent of participants being enjoined to become one another's body.

i. transmitting and accepting weight

For a giver, a characteristic pressure application is performed in the following manner. The first phase could be described as a preparation, and in this phase a giver will:

- configure their partner's body to receive the pressure;
- position their own body to apply the pressure;
- locate the precise place on the receiver's body to press;
- organise their whole body to gather weight behind the pressure;
- prepare the precise configuration of their own body (often the hands) to press.

Typically, some or all of these processes are performed almost simultaneously, particularly by an experienced practitioner. One of the developments associated with practice is a capacity to perform complex movement sequences apparently effortlessly without 'thinking' in between. However, in Body Weather manipulations, participants are advised to imagine or visualise their own body and their partner's body as they modulate and change throughout the process.^{clii}

The second phase is applying pressure, and consists in the following processes. A giver will:
apply pressure with their body (often the hands) through and beyond the other's body;
breathe out audibly along with the receiver, while the pressure is applied;
visualise their weight carrying through and beyond their partner's body;
sense the limitations of the other's body;
hold the pressure for the duration of the outward breath;
notice and/ or visualise change in the receiver's body.

Experienced practitioners typically engage in only one pressure application for each body part. As Tanaka said, "once is often enough" (WD Hakushu, 92). Beginners, on the other hand, may perform two or three pressures as 'givers' learn the optimum orientation of their hands, sense the contours of their partner's body, and discover how much weight to apply, and 'receivers' learn to 'give in' and accept the pressure. (These points are all elaborated below).

The third phase is associated with releasing the pressure, and involves:
releasing the pressure, ideally on the joint inward breath;
sustaining a picture of the change in the receiver's body;
moving to a new position or configuration.

A 'receiver', on the other hand, typically performs the following processes. In the first, or preparatory phase, a receiver will: allow their body to be re-configured;
get ready, on an inward breath, to accept their partner's pressure;
visualise their own body, in particular the body part which will receive pressure;
visualise the giver's body, especially the part which will deliver the pressure.
As with a giver, it is quite common for these processes to be performed concurrently. Receivers must concentrate not to move their own bodies and to remain open to the many influences they will experience.

In the second phase, a receiver will:
accept the pressure, sustaining a visualisation of pressure through and beyond that part of their body;
breathe out audibly along with the giver, for the duration of the pressure;
concentrate to relax the rest of the body;
sense and visualise their own body changing - a joint opening, a ligament stretching, a muscle or

muscle group releasing ... ;
register the pressure to the limit of their body.

In the third, or releasing, phase, a receiver will:
breathe in, along with the giver, as their body recovers from the pressure;
picture the change in the part of their body which has been affected;
relax their whole body so that the giver may reposition them for the next pressure.

As an example of the process of imaging a change in the body, let me quote from the 1980 publication which details the manipulations:

Bringing the thigh(s) up to the chest and stretching the sacrum. ... X should ask Y to continue until he can feel them stretching. (ie the lumbar and sacral vertebrae) ...

X: when this is accomplished ... try to visualise your backbone area from the tip of the head to the coccyx .
(MT 1980:64 his emphasis)

Corporeal imaging in the manipulations is discussed in some detail in subsequent sections. I would point out here though that “visualise” should be taken to refer to an embodied process, not a simple picturing in the head. The corporeal dimension – in this case, the embodied relations between imagining and enacting – is always critical in Body Weather practice.

ii. moving freely

The above descriptions apply to most of the movements in the manipulations, namely those in which a giver applies a direct, sustained pressure through and beyond a particular part of a receiver’s body. But there are also a series of movements throughout the seven manipulations which consist in a very different kind of relationship. These consist, typically, in a giver making ‘free’ movements of a particular part of the receiver’s body, specifically the head, the arms, and the legs.

In this kind of movement, a giver should:
move the body part throughout its entire range;
vary the strength, pace and duration of the manipulation, depending on what the receiver can sustain without tensing;
encourage the partner’s body part to remain relaxed;
discover the weight and texture of that part of the body;

sense the limits to the range of movement;
note their own patterns of applying directions for movement;
watch and learn the capacities of another body – the flexibility of a joint, the freedom in a limb,
the three dimensional possibilities for movement.

A receiver, meanwhile, should:

visualise, or image, the movement patterns of the part of the body being manipulated;
endeavour to let that body part remain relaxed and free;
allow the body part to move only to the extent that it is manipulated;
try to allow the rest of their body to remain as uninvolved as possible;
learn, by sensing, via imaging, the capacities of their own body parts for movement;
attempt to image the giver's body movements as they apply directions for movement.

There are, in addition, many other kinds of movements throughout the manipulations, such as:
a pulling stretch on the arms of a receiver lying on their back, which stretches the shoulder joint;
a lifting of the arms above the head of a sitting receiver so that the trunk elongates and releases;
a massage of the soles of the feet or the back in which partners observe the relevant bone structure, while discovering points of tension, encouraging the appropriate muscle groups to relax;
a massage of internal organs, e.g. of those in the abdomen after they have been compressed in a manipulation where a person rolls their legs up and back over their head;
a pressure which lengthens the spine of a person lying on their front by using the heels of the two hands to move the vertebrae away from one another.
a pressure bringing body parts together and apart, e.g. using both hands to compress, lengthen and open the rib cage of a receiver lying on their back;
a holding of the legs, or head, off the ground until that part of the body relaxes such that its weight increases, allowing the partners to recognise the density of bone and muscle in that body part, before a range of 'free movement' is attempted.

There is even a 'wave movement', described as follows by Tanaka.

Giving a shock to the feet which sends a wave to the top of the head. Y holds both of X's ankles and gives a mild impact on both left and right. This should send a wave up the body all the way to the head. When you can observe small waves going up the body as though the inside of the skin were liquid you have obtained the best results. Watch

carefully and think about what is wrong if there is an area where the wave does not pass.

(MT 1980:64 his emphasis)

I note once again the importance in *Body Weather* of imaging the body in a certain way, this time as liquid. Once again, the corporeal imaging is both an imagining and an enacting. Visualising the body in a certain way is necessarily associated with moving in a particular way, and vice versa.^{cliii}

There are also movements which apply pressure while reconfiguring a body for a more sustained application to follow. For example, there are several pressures that involve moving the body to a completely new position, and others which consist in one pressure being sustained on one body part while a different pressure reconfigures another part of the receiver's body. Although all these movements are less common than the two described earlier they are an essential part of a constellation of movement applications in which partners learn to sense, and respond to, directions for movement from sources other than themselves. However, I should point out that in all the movements, the principles of breathing together, of isolating the parts of the bodies which are being used, of visualising the other's body, and the parts of the bodies which are changing, all these principles remain. As does the overall goal of an approaching oneness of two bodies, which has created a multitude of possibilities for moving and being moved.

At the end of the manipulations, there is normally a discussion between the partners in which they talk about the process. Regarding receiving pressure, a participant may raise points of discovery about their own body, which parts 'locked', which parts felt free or freer, which configurations promoted release, which ones were difficult. They may bring up points about their partner's practice; which pressures could have been firmer or more sustained, which were a little heavy, which positions were not precise, and so on. Concerning the giving of pressure, a participant may comment on what they noticed about the other's body; places of block, of development, where there was more or less release since last time, and so on. They may make observations about their own pressure; where they felt they were not exact or a little unsure, where they felt they could have gone further. Above all, both often speak about the relationship, how it felt, the connections or lack of between them, what they learnt about the process, about bodies, about each other.

Y and X discuss immediately what they have felt and enjoy a very frank discussion. ...

We must feel a deep gratitude to our partner for his/ her sympathy thanks to which we could feel the delicate "body" of each other! (MT 1980:72)

iii. teaching and learning

I have already mentioned the tendency to teach Manipulations by verbal instruction, and then later by demonstration. Participants thus learn by listening, by practising and by observing others, and then later by observing and listening to a demonstration. Principles are never discussed beforehand, though in Australia there is typically a short introduction just before the session begins. This consists simply in informing participants what the session is called and that it consists of a series of pressure manipulations which will last for so long, and whose purpose is to release the body and allow it to change. In Japan the session simply began and the uninitiated followed the lead of those who had come with prior experience. In both places, technical points are communicated throughout the session, though precisely which ones depends on what the leader observes to be happening on that particular day.

Later on in a workshop, typically the next day in a weekend workshop or in the second week in Japan, there is an unannounced demonstration, where the ‘master’ will work with a capable pupil and perform selected parts of the manipulations. As I have already noted, in the workshop I attended in Japan Min Tanaka worked with Hisako Horikawa, who herself often lead the manipulations sessions in the Hakushu workshop. De Quincey simply chooses an appropriate student on which to practise, though unlike Tanaka, she will often go right through the manipulations which are being taught. He appears to choose selected movements from all the manipulations. Typically in this demonstration, a more extended commentary is offered on what to do, how to do it and why to do it. Even here though, little is offered in the way of conceptualising the process. This is left up to the participants to work out for themselves, if they so desire. In the Mungo projects there was virtually no input from de Quincey at all, and frequently she would not even appear at the session. We just simply got on with it. Pedagogically then the session functions like an apprentice system, where the craft and its principles are disseminated through repeated practice, self-discovery and a few carefully chosen interventions from the leader. ^{civ}

All of this discussion on pedagogical issues raises the question of what ‘knowing’ consists in for students of performance. The continuum appears to run from knowledge deriving from experiential learning with little direct instruction, right across to that issuing from highly inflected information with tightly guided practical exercises. What does ‘knowing’ spell out as in these cases: an ability to perform in a certain aesthetic, or according to certain principles; being able to

articulate the methodology of instruction or of performance making; or what? What do performers know? Well, most know, at the very least, how to accomplish their work. But is knowing *how*, commensurate with knowing *what*? And further, is knowing how to *do* work, accompanied by a capacity to articulate how or why it is accomplished? Should it be? Given the notorious reticence of performers on these matters, especially those working in a practice derived from Asian contexts, these questions will have to remain open-ended.

It has been my experience that notes on the manipulations were never handed out. Students asking for a written copy of the sequence would be told that such a copy did not exist.

'Experiential learning' is a sine qua non of the Body Weather process. The imaging is with bodies, not with 'external', recorded pictures. In fact students are sometimes advised to memorise the manipulations so that next time they can perform them with little outside guidance. The implication is that if people want a written record they should go away and prepare it for themselves from memory and then continue to refine their own copy through practice. I found stick drawings particularly helpful and my work diary is littered with such drawings. They enabled me to document a complete record of the seven manipulations very accurately and economically. I could easily exaggerate the limb or body part being manipulated in order to show the focus of a particular pressure; I was able to draw simple arrows of force to indicate the direction of pressure; and I was able to capture the many configurations of the pair quickly and efficiently, and thus represent a changing three dimensional picture of the relationship.^{civ}

In the Lake Mungo project, we were asked to 'learn' the manipulations 'off by heart' quickly. I well remember the impatience of some partners if you forgot the next pressure in the sequence. A common strategy in such a situation was to steal a glance at the pair next to you or, more boldly, to look around at others. There was no question of talking, it would have been unthinkable to ask anyone. But someone might notice your hesitation and perform a body movement to show you, or your partner might take your hands and place them on their body in the correct position. In fact there was an irritating tendency of some partners to do this regularly, to continually correct the position of your hands and the extent, direction and duration of your pressure. Sometimes they would even direct a repetition of the pressure because they felt they needed it. The implication was always that you were not sensitive enough to the requirements of their body on that day. It seemed to me that, though this might have been useful to them, it was hardly what was meant by the suggestion to imagine yourself in the other person's position.

In the last workshop I attended at Hamilton Downs, in contrast, de Quincey was careful to give precise and detailed information. In addition, she was working daily in association with two of her company members to write down precisely the verbal instructions they had refined as being efficacious in teaching the manipulations. These would be read out to those practising by whoever was leading the session. As the workshop progressed, the instructions were edited, at the discretion of the leader, to quicken the process and to encourage people to have learnt the sequence. By the end, the reading had reduced to a word or phrase for each application. (WD Alice, 01)

“Once you have learned it by heart do it with your eyes closed this time,” says Min Tanaka (1980:64). This is a characteristic feature of experienced practitioners, givers and receivers alike. Givers become able to image the other’s body so clearly that they know where to place their hands through their touch alone. Similarly they can feel the limit to and range of movement of the other’s body through their hands. Receivers, on the other hand, become able to sense oncoming pressure by imaging the body of the giver, and can thus hold on to a corporeal picture of their partner’s rhythm and dynamic. Of course all the while the audible breathing maintains a ‘tangible’ bond between the partners. But the power of the intercorporeal relation engendered by imaging is extraordinary. It is not only that learning by heart encourages a corporeal learning and memory. It is, rather, that the capacity to image the manipulations in this sense is to imagine them and to instantiate them. Which is to say that a visualising of each part of the manipulations is always and necessarily accompanied by a ‘tiny’, physical embodiment, a minuscule or micro-movement which registers the corporeal sequence.^{clvi}

3. Imaging relations

In this section I would like to make several points concerning the ‘technique’ of manipulations. As these movements need to be performed carefully and precisely, partly to prevent injury and partly to promote maximum efficacy, which is change and release, it should be clear that technique is very important.^{clvii} I suggest that by following these principles of practice, participants come to appreciate the real force and power of manipulations, which is that bodies become able to sustain such close and intimate relationships with one another that they acquire the capacity to work with and from many influences. In 1991/ 92, when I was learning the manipulations, I called some of the following points ‘technical principles’ (WD Syd 91, Mungo 91, Hakushu 91). This was due partly to the fact that I was highly focussed on acquiring ‘a way of

doing' which would enable me to perform a complex series of detailed movements appropriately, which is to say efficiently and effectively. But I was also aware that each of these pieces of advice was somehow related to a deeper conception of bodies and of relationships between bodies, and this is probably why, a little unreflectively perhaps at the time, I chose to call them 'principles'. It is clear to me now that a praxis is precisely both a theory and a practice of action, and that therefore in any performance practice there will be a complex and decisive relation between what is usually called 'technique' and what could be termed a 'conceptualising' of the practice.

I have chosen, however, to separate out points that appear to be more to do with advice how to perform the manipulations, from those which foreground how bodies may be understood in this practice. Accordingly, following the comments on technique in this section is a discussion entitled *A Manipulated Body: imaging a relation of infinite influences* focussing more on how bodies might be conceptualised in manipulations, though I am of course mindful of how the two discussions are necessarily inter-related. Significantly, throughout the manipulations and indeed throughout the whole of Body Weather practice, the importance of how each aspect of the work involves both an imagining and an enacting cannot be overstated. As I have already indicated, it is this process of imaging that is at the heart of Body Weather, and, I would reiterate, most other performance practices as well. Although I have accompanied my listing of 'technical' points with quotes from Min Tanaka's 1980 publication, I should stress that my discoveries of these points were through practice and reflection, and only later backed by reading the descriptions and admonitions in *Drive On* which I read in 1995. I should further point out that this attempt to categorise the advice for performing manipulations is entirely my own.

There is often a 'close reading' involved in researching performance, even when the prime focus of the research is a practice. The account of the Manipulations in *Drive On* is a case in point. So, another task for the performance researcher, this time of 'traditional scholarship'. In my opinion, however, reading should always be closely associated with practice in this kind of performance research. When I could 'really read' the descriptions of the Body Weather manipulations, was when I knew I was already utilising those ideas myself. Similar words were being used, as well as similar ideas, to the ones I had already worked out and developed in my own descriptions, analysis, and practice. For example, the early observations about experiences of 'intimacy', which I have quoted from my 1991 work diaries, found a resonance in Tanaka's comment on the approaching 'oneness' of two bodies (1980:61). Conversely, the moment I became aware that I

was practising the manipulations well, as confirmed by other practitioners, was exactly the moment I realised I had understood the reading.

I would like to now look at some of the features of what I have called 'technique' in manipulations.^{clviii} In this section, I have juxtaposed comments from my work diaries – both my own discoveries as well as workshop remarks by Tanaka and de Quincey – with written pieces of advice from Tanaka (1980), and placed all of these within the context of my current reflections.

i. breathing

Firstly, there are a number of injunctions throughout manipulations regarding breathing.

a) Make the breath audible.

The importance of breathing to manipulations has already been alluded to. One of the reasons is that breathing encourages relaxation. Relaxation promotes stretch in a muscle group and freedom of movement in a joint, which in turn assists release and therefore change. Relaxation is particularly facilitated if the focus of the breath is imagined to be 'through' the part of the body being stretched or manipulated. "Try to feel the breath being transmitted through the wrists that he is holding" (MT 1980:62). Sometimes the limbs are simply held, without applying pressure, and the receiver is asked to breathe out through those limbs and the holder is asked to feel them getting heavier, which they do, noticeably. This particular movement is practised on the legs and the head, and in both cases the feeling of increased heaviness associated with focussed breathing, imagined through the body part, is experienced by both partners.

Straightaway this provides another example of the relation of imagining to enacting in Body Weather practice. In this case imagining a particular kind of breathing is immediately accompanied by the corporeal activity of taking a breath, while sustaining the appropriate visualisation is an essential part of enacting the breathing in the required manner. Audible breathing, in this way, indicates that both partners are committed to a process of active relaxation. It is also a sign, in my experience, that both partners are practising the process of imaging the breathing, as described, in order to facilitate that relaxation. Breathing as a directed process through particular body parts also points to the relative 'permeability' of bodies in manipulations (see below).

Breathing out through parts of the body is a common relaxation technique for performers.^{dux} The point is that relaxation takes away tension and, as Stanislavski so eloquently describes, thereby increases range, power, intensity, and control of movement and voice, as well as aiding a release of the 'inner life' (Stanislavski 1936:90-104). Audible breathing, on the other hand, is much less common in my experience, though I have encountered it practically as a vocal technique for increasing the muscular power of the diaphragm. Participants lie on the ground and utter a sustained 'shhh' while pressing down through the abdomen as though micturating. (In this connection I note the efficacy of audible breathing in childbirth relaxation classes, where enduring and going beyond pain as the body is stretched is very much in evidence.)

The 'audibility' of breathing also underpins and reinforces the two-way nature of the relationship. "It is all up to the relationship," says Min (WD Hakushu, 91). In this sense, breathing is a sign that both partners commit to the shared activity of the manipulation. The sound of the joint breathing marks the duration of the pressure and therefore of the time in which the partners are actively seeking to know the changing relations of the two bodies. In other words, audible breathing signifies that the process, particularly for the receiver, has not become solely 'internal'. "Ask yourself why you have been too concerned with only your own body" (1980:61). That is, receiving is not private and passive, it is active and public, as should be clear from the descriptions in the previous section. It consists in willingly accepting pressure, in actively allowing the body to be re-configured, and so on. Breathing out loud for the receiver then, is a sign of being available, ready and willing rather than introspective. For the givers, too, breathing aloud signifies that they are committed to the living inter-action of the manipulation relationship.

b) Synchronise the breathing.

Participants are enjoined to pay careful attention to the changing patterns of their partners breathing. Givers particularly should observe the breathing of receiving bodies throughout all the manipulations. For example, "The breathing should be quite stable at this point" (1980:62). And later, "At this time you will notice that the amplitude of respiration has increased considerably" (62). And with a movement in another manipulation, "The breathing is carried out in the upper torso"(65). Furthermore, they should follow the breathing of their partners to the point of synchrony. "Y should of course synchronise his breathing with X" (64). (Y refers to the person I have called the giver, X, the receiver). And the reason, "The fastest way to get a feel of the other persons breathing is to synchronise your breathing with his"(62). The purpose of 'getting a feel'

of the other person's breathing is to facilitate what is described as 'putting oneself in the other's position'. In describing a pressure application, Tanaka says "Needless to say this (the pressure) should follow the respiration of X. Y should try more and more to put himself in X's position" (62).

Increasing sensitivity to how it is from the partner's position is one path to 'becoming another body', which enables participants to learn more about the properties and capacities of bodies, particularly as they are influenced from outside. In this case imagining oneself in the other's position teaches what it is like to be influenced by another body. Ironically, for the giver to imagine what it is like to be in the receiving position is for them to experience what it would be like to be influenced by their own pressure. In this way the giver is afforded another perspective on their own work and on the relationship. These issues are discussed further and at some length in the next section.

c) Breathe for the duration of the pressure.

The point of this injunction is to command the maximum resources in which to effect change.^{6x} To commit to the full length of the breath is to allow bodies to exhale as much as possible, thereby facilitating the amount of release that a receiving body can achieve and the amount of weight that a giving body can transmit. In both cases also, breathing for the entire duration of the pressure is a sign that both partners are continuing to concentrate on this precise moment of the relationship for as long as possible. Increasing the time in which the pressure is sustained promotes the possibility that the partners will give in to entering and receiving one another and thus to becoming one body. In this respect shallow breathing, or ceasing to breathe out, is often a sign of stress or pain on the part of the receiver, and therefore an indication that they have pulled out of the relationship and want the pressure to cease. The giver must be sensitive to this, but at the same time encourage the receiver to continue breathing and to stay with the relationship.

In one intriguing piece of advice regarding breathing, Tanaka counsels, "One bone per exhaled breath. ... Remember to inhale deeply after each exhalation to prevent breathlessness" (MT 1980: 64). In my experience however, and this true of Voice work also, inhaling too much air too slowly and then not exhaling enough is precisely, and ironically, what creates breathlessness. In this respect it is important to note how the breath cycle changes when going from rest to activity.

At rest, the inward breath is slow and sustained, and the outward breath is relatively quick; that is, inspiration is due mainly to sustained muscular contractions, and expiration is largely a release. In activity, on the other hand, inspiration needs to be very quick, and the common tendency is for it to become shallow and based in the upper chest and clavicular region. What is required of performers is to maintain the depth of breathing in the abdominal areas in order to sustain their 'centre' or physical grounding. To do this they need to train their breathing muscles to respond quickly and freely when they are in activity. Depth of breathing is not the same as deep breathing. The latter is almost always counter-productive. Performers in activity simply do not have enough time to breathe deep and long, so it is pointless to encourage them to do so in exercises.

ii. weight

Secondly, there are quite a number of principles that I have discerned in connection with applying and receiving pressure.

a) Let your weight go into your partner.

"Weight, not force ..." is an admonition for the giver (MT, WD Hakushu, 91). The point is that givers should not force (with simply the arms or hands) at the point of contact at which pressure is being exerted. "Y places his weight on X's palms, but should not exert force or push" (1980:62). Rather "you should allow the whole weight of your body to be directed through the arm, and therefore the hand, and therefore through the other's body" (WD Hakushu, 91). Obviously weight will promote release while force will promote tension for the giver and the chance of injury for the receiver. Breathing out while applying pressure helps commit weight. The pressure thus transmitted is even, steady and under control. "It is more sensitive to the other's body and the effort in doing so is much less tiring" (WD Hakushu, 91). After all, "the giver needs to be relaxed too" (WD Mel, 98). A direct and sustained pressure, transmitted evenly, is also likely to be focussed in one direction and therefore more likely to result in the precise part of the partner's body receiving the maximum pressure. Visualising weight passing through your partner's body is a clear example of the imaging that is very common in, and essential to, Body Weather practice. In this case the process seems self-evident, but the capacity to do so requires sustained practice.

- b) Keep the pressure as long as the respiration lasts.

This is a corollary of i.c). A giver should maintain pressure until after the end of a receiver's outward breath, or to be more precise, until after the end of the joint outward breath. Even if there is no more breath being expelled, a giver is advised to wait until just as the recovery or inward breath commences to release the pressure and change position for the next pressure application. The point here is to underline once again the connection of movement with breath. It is precisely when a receiver's body has expelled most of its air that its muscles and skeleton are most susceptible to pressure manipulation, particularly in the region of the torso, a focus of many of the manipulations. Furthermore, the longer the pressure is held the more a receiver's body is likely to give in and accept the propensity for change and therefore the greater the effect (WD Mungo, 92). That is, the more the pressure is sustained the more probable it is that a receiver's body is working at or near its limit, and it is in working at its limits that it is more liable to experience release and alteration. "The goal (after all) is to change the body. To increase its possibilities for movement. To go through the conventional safety zones, beyond the accepted and expected limits" (WD Syd, 91).

- c) Apply pressure through and beyond the other's body. (i.e. The more direct the pressure the greater the effect.)

A point often stressed, particularly by Horikawa, in Japan, was to apply pressure through the other's body into the floor or ground, which appears to reinforce the connection between bodies and their environment in Body Weather training (WD Hakushu, 91). Just as significantly though, such a way of imagining pressure, and enacting it, ensures that the pressure is highly directed and therefore much more potent. If a giver commits to a pressure that goes through and beyond a receiver "it feels as if it is going to go on forever". When this happens, givers are "not tense but relaxed, their whole weight is garnered behind their pressure" (WD Hakushu, 91). For a receiver, "feeling a strong, direct pressure gives you the confidence to release and to accept that pressure right into your body" (WD Hakushu, 91). Such a methodology encourages the two bodies to merge into one another and to feel their connections to the surrounds. Once again, the importance of imaging is apparent. In this case the relation is twofold: between a corporeal visualisation of pressure and the delivery or acceptance of that pressure; and between the corporeal sighting of a body part and the sensual experience of a bodily technique on that part of the body.

d) Give an unambiguous message.

A giver needs to be clear in their delivery of pressure so that a receiver remains relaxed in the knowledge and security that their partner knows what they are doing. A receiver 'interprets' pressure, as soon as it is felt. If an application is clear and controlled, in its force and direction, a receiver is likely to allow it to enter their body. As soon as a receiver senses that a giver is inconsistent or hesitant, for example by changing the force or direction of a pressure, they will tense and not allow their body to release. "The shoulder blades will move freely, so Y should take care not to move them loosely or awkwardly, but to maintain a consistent force balanced in both the left and right hands" (MT 1980:63). The heel of the hand (that is the part of the palm nearest the wrist) is emphasised more than the fingers, especially for delivering pressure in the most typical application. It is stronger, steadier and more sensitive. It thus allows transmission of weight more evenly, which promotes the delivery of a more controlled, sustained pressure.

Participants are also reminded, "don't let the hand slide over the body (over the skin)" (MT, WD Hakushu, 91). This kind of pressure gives an ambiguous message to the receiver. The direction and force invariably wavers. The result is that weight is not transmitted through the other's body but dissipated over its surface. "The result is useless" (MT, WD Hakushu, 91) Imagining the pressure through and beyond the other's body is invariably helpful here. The heel of the hand is also recommended for release massage, particularly on the upper leg or thigh. Using the fingers can hurt if applying pressure to 'tight' muscles that have just been working. The heel of the hand is more sensitive and thus allows the masseur to be more attentive to areas of tightness and blockage. It also penetrates more deeply and is thus more efficacious in promoting release from tension (WD, Mel, 98).

e) Don't bounce when giving pressure, and don't bounce off the body when releasing.

In delivering pressure, there is a common tendency for beginners to waver, relax a little, and then re-apply pressure, rather than sustain the application in a controlled fashion. This is usually because they are applying force, rather than weight, and they release a little because they are tensing up and their muscles are tiring. "The giver must stay relaxed too" (MT, WD Hakushu, 91). Needless to say, the effect of such a pressure is hardly conducive to promoting relaxation and release. "As long as the exercise is carried out with steady breathing and with care, and without any rebound movement, the hip joint should stretch gradually" (1980:65, his emphasis). In letting

go of the pressure, there is also a tendency for a giver to 'push off' a receiver's body as an impetus to regaining balance, before moving to the next pressure point. This can be extremely irritating for a receiver and is invariably counter-productive to the process. It amounts to another pressure, which is unexpected and not on the outward breath. It can thus easily result in injury. For a giver, it is an unintended pressure, which amounts to a break in concentration. It indicates a loss of sensitivity to their partner's body and to what their own body is experiencing; "for that moment the relationship has gone" (WD Mungo, 92).

f) Give in to the pressure, accept it and let the weight of your partner enter your body.

This is a corollary to an earlier point, ii. a). It is an act of will for a receiver to accept pressure and there are many factors which inhibit such a willingness to remain open and receptive. One is the fear of pain. Another is a reluctance to let another person, perhaps a stranger, come into such an intimate relationship with our body. A third is that we are unused to maintaining concentration, for any length of time, on what is going on in our bodies. For all these reasons, we are sometimes reluctant to commit to allowing our body to be manipulated freely by another. In fact, this is precisely what manipulations is asking of participants; a commitment to finding out how bodies are constructed and how they can be influenced and changed. The more sensitive a receiver is to their partner's pressure, the more focussed they are on the part of the body being manipulated, the more the breath is directed through that part, and the more the receiver wishes to accept and to change, then the greater the result. Clearly this cannot be forced or hurried. But it can be maximised. "It depends on concentration, on endurance, on relaxation and on acceptance" (WD Hakushu, 91).

g) Do not move your own body when receiving pressure.

There is a very common tendency for receivers, especially when beginning to learn the manipulations, to move their own bodies, either in anticipation of pressure or to further the pressure that is being applied. Naturally such an inclination is discouraged. "X should take care not to do this movement by himself" (MT 1980:62). As has been shown, one of the key features of manipulations is to learn about how your body can be moved by another, and how this differs from moving it yourself. An allied 'mistake' is for receivers to reconfigure, or help reconfigure, their own bodies between pressure applications. This is also discouraged, for similar reasons.

Allowing your body to be moved through the space and sensing its displacement and reorientation is as important in Body Weather training as discovering the properties of parts of bodies as they are moved. In fact, the second is not really possible without the former. In one sense, a receiver gives control of their body to a giver. To give up control is not easy, but it can be learned. It is both an act of will and an active physical process. It is not simply to relax in a passive sense and have something done to you, but to actively give up and accept in order to receive. As would be expected one of the key techniques to accomplish this is via breathing. "At first X will try to exert control over his legs and become tense, but the legs will gradually be freed from this force with exhalation" (1980:62).^{ckl} But an equally important technique is to image control being relinquished.

Relinquishing control over the head: (Y puts his hands under X's head and slowly moves the head in various directions. Both can easily tell if X is trying to move his head himself. When X's resistance disappears, gradually increase the speed (and range?) of movements.) The head is the most difficult part of the body to relax, since most people feel that it is in the head that they themselves reside and are reluctant to give total control of the head to another person. It is easy to retain control over the movements while pretending to let the other person move it. But it is a refreshing experience, in spite of the difficulty, to free the head from one's possession and allow joint ownership to take place. Try this movement with mutual co-operation. (MT 1980:62-3 his emphasis)

Giving up control is therefore an imaging, an embodied imagining and enacting. That is, a receiver has to imagine their body free from control, and this is already to adjust corporeally to being moved; similarly, to sustain the physical state of active relaxation while being moved requires maintaining an embodied visualisation of a body without resistance.

The stronger a person's leg muscles the more he will try to control his leg movements himself while the legs are raised off the floor. The force that is exerted in such cases should be imagined as an arrow pointing towards the torso in the hip area. It is important to consciously eliminate this arrow of force and let the legs become completely loose.

(MT 1980:66)

The capacity to give up control is developed and utilised performatively in the improvisation exercises which form the third session of the Body Weather training programme, detailed in the next chapter.

h) Relax the rest of the body. Switch on and off.

There is also a habit that lasts a lot longer, in my experience, than the reluctance to give over control. Namely, the inability of receivers to leave the rest of their body relaxed around the part of the body receiving pressure. This capacity is critical in Body Weather training, as I have shown with regard to MB. It is equally important for givers, of course, that they also learn to use only what is necessary and leave the rest of their body relaxed. This helps them focus the delivery of pressure. All participants can then learn to recognise which parts of their bodies are working and which parts not. If practitioners are able to discriminate between discrete parts of their bodies in this fashion they open up the possibility of utilising different parts of their bodies concurrently for different performative activities, which is critical to a practice of omni-central imaging.

The ability to relax what is not implicated in the movement application is called by some Body Weather practitioners having the 'switch off' for that part of the body. Conversely, the part of the body that is working is described as having its 'switch on'. "X must be fairly conscious of his lower body to maintain his feet close to his buns (ie buttocks), while relaxing his upper body with the help of Y. So, X's switch should be off for the upper body and on for the lower body" (MT 1980:71). The imaging process in operation here is self-evident. Imagining a switch on or off is indissolubly bound up with being able to activate or relax that part of the body, and vice versa.

With experience, practitioners learn not only to give up, but also to regain control over highly specific parts of the body, as and when it is needed. That is, learning to have switches either on or off for various parts of the body is developed into a capacity to switch these body parts on and off at will. At the beginning of the 4th Manipulation, called the 3rd Editorial (or Variation), Tanaka says,

1. Quickly switching on and off. X lies down face-down. Y pulls X's arms towards himself by the wrists. X lets Y manipulate his arms. Y stretches X's arms as X exhales. Now, Y lets off (ie lets go of) X's arms all of a sudden. The instant Y lets X's arms go, X restores control of his own arms so that they will not drop down to the floor, but stay in the air. In other words it's a game to shift the controller of X's arms in an instant.

(MT 1980:67 his emphasis)

That is, to give up control is to be able to regain it and to know it more deeply, which thereby increases the capacity to utilise such control. In other words one is able to use the switching performatively. Furthermore, speed of change is emphasised. Participants should be able to

change in “an instant” and thus shift the focus of body work effortlessly, further heightening performative control and power (WD Hakushu, 91).^{ckii}

iii. concentration

Participants are encouraged throughout the manipulations to concentrate totally on what is happening and to be observant. In particular they should follow each other's body.

a) Follow the other's body.

We must follow everything about the other's body; shape/ contour, breathing, limit/ pain, 'feeling' and so on and we must concentrate in order to achieve this ... we must sense the other's body and we must image it ... (WD Mel, 98)

Clearly there is considerable variation across a workshop in the shape and flexibility of the participants' bodies, not to mention a wide range in 'openness' and experience. As each new relationship is formed each day, it takes some time for the contours of the new relationship to emerge. Participants need to be especially sensitive to new patterns of breathing, to new rhythms and new dynamics. They need to attend to particular areas of stiffness and of heightened sensitivity, perhaps deriving from injuries or from an exaggerated response to that day's MB. Most important they need to feel the other person's readiness, their texture, their willingness to enter into a momentary relationship of some intimacy, to alternately control and give up control of their body, to influence and to be influenced.

The person applying pressure should always follow the shape of the other's body. “It is all down to the other's body” (MT, WD Hakushu, 91). So when one is, for example, gathering the rib cage together and lengthening it down towards the pelvis before opening it outwards, care should be taken to follow the shape of the rib bones, that is, their curving down and around as one moves from front to back. (In manipulations, as in MB, the directionality of bodies is critical. In this case it is the frontal to distal direction which is foregrounded.) In fact, an example of the importance of following the other's body occurs in the very first movement (pressure) of the first manipulation. The receiving person is lying on their back, and the giver takes the wrists and stretches the arms in parallel away from the head, horizontal to the ground. During the stretch, the wrists are rotated inwards. The elevation from the ground will depend on the other's shoulder joint, and in my

experience the optimum elevation can vary quite widely (WD Syd, 91; Hakushu, 91). So it is not only the shape of a body part, but the flexibility and pattern of articulation in a joint or limb that participants need to attend to.

I have already discussed the importance of following each other's breathing. Remembering that participants should synchronise their breathing before the first pressure is even applied, this is in fact the first process of following the other's body in the manipulations. By continuing to follow the breathing, a giver can follow a receiver's pattern of tension and relaxation. To be sensitive to the other's relaxation is to be able to feel their limit. For example, if you can feel the other's body vibrating quickly and shallowly, if the breathing changes in depth or rhythm, these are clear indicators that a limit has been reached. It is likely that the receiver is feeling pain. Only experience tells you whether to hold the pressure or release here (WD Hakushu, 91)

I have also already discussed the practice of experienced practitioners performing the manipulations with eyes closed. As was indicated, this is not to internalise the process, but rather to heighten the experience of following and sustaining an image of the other's body, as well as your own body, and therefore of both bodies and the relationship. In other words, following the other is not only a process of becoming more sensitive to manipulating the other's body to the limit of their capacity. It is also in order to facilitate the process of understanding the other body so well, that one could in fact put oneself in the other person's position. It is as if one could become the other body. This process of imagining and enacting another body leads us to be aware that the position of 'our body' is always a provisional standpoint. That is, even 'normal' or everyday bodily subjectivity is provisional and not necessary or 'privileged'.

b) Observe and learn the possibilities for movement.

It is emphasised repeatedly that the way to learn about bodies in manipulations is to observe them closely, by means of eyes, hands, touch, and 'imagination'. This applies to givers and receivers alike. Each partner should observe the other's body and learn; observe their own body and learn; and observe the relationship and learn. Through this process of self-education, partners should develop an understanding of the anatomical properties of bodies, especially as they pertain to capacities for movement.

When Y holds X's ankles and draws X's legs towards himself, he will become aware of the characteristics of X's backbone. Y should try as much as possible to carry out assistance based on an understanding of these characteristics (e.g. the lumbar vertebrae are especially unyielding, the thoracic vertebrae will not curve etc.).

(MT 1980:65 his emphasis)

Furthermore, practitioners are encouraged to experience the widest range of movements possible in each of the pressure manipulations and to relate this to their developing knowledge of anatomical structures.

As noted earlier, interspersed through the pressure manipulations are moments when a giver takes a particular body part of a receiver, (e.g. the arm(s), legs or head,) and examines its range of movement. With the receiver remaining relaxed the giver varies the direction, tempo, speed, force, duration, point of impulse, sequence and dynamic of the movements, all to examine and test the possibilities of movement in a joint, a limb, a body part. The sequence of movements involved in this type of manipulation was outlined earlier; the point to be made here is that throughout the sequence both giver and receiver 'attend' and learn. The receiver's body is shocked into new sensations, and learns new rhythms, dynamics and sequences of movement. The giver should observe these and learn from them. At the same time the giver is also carrying out a movement sequence. Their own arms are moving in divers ways in order to impart movement to the receiving body. If they are observant they will learn from the patterns of their own movements and from the configuration of both bodies. Both partners will learn from imbibing all these influences and their effects (WD Mel, 98).

However, it is not only in these 'free movements' that participants should notice the anatomical configurations and movement capacities of both bodies. Rather this should be a constant throughout the manipulations. For example in one stretch and release of the abdomen, "[w]hen exhaling X should be conscious as though he pulls up his internal organs; when exhaling as though he drops them down. In fact, X's organs move quite extensively. Observe this carefully" (MT 1980:65). As well as the injunction to observe the abdominal organs and their displacement by noticing the reconfiguration of the torso, this is another instance of the practice of imagining and enacting in the manipulations. In this case practitioners are asked to attend to something which is 'in fact happening', though out of sight because 'internally', and to use this imagining as part of the process of enacting a movement, this time beneath the skin of the receiving body.

With experience participants should even be able to begin identifying particular muscles and their individual capacities within larger muscle groups.

This exercise stretches several muscles connecting X's pubic bone and femur. It might be hard for X to identify each of his muscles there, but if they are stretched and bent (without X's conscious control -- because Y will help X to do so), it will give a great stimulation to the muscles. (MT 1980:70 his emphasis)

Stimulation, in this sense, is an aid to recognition and to identification as well as to release. Nevertheless, the process of individuating finely detailed parts of bodies is not a simple one. When one considers that manipulating an arm, for example, involves articulating three major joints – a ball and socket joint in the shoulder and several hinge joints in the elbow and wrist – and at least ten, and up to fifteen, mostly hinge or modified hinge joints in the hand and fingers, not to mention countless muscle groups, it will be seen that there is a lot to find out and to hold onto.

Developing anatomical knowledge in performance practice is not simply a process of observation however. It is also, critically, a process of carrying out physical tasks. Finding out about what bodies are like is linked to finding out what they can do. And this is connected to being able to make use of such knowledge in action. That is, there should be an increasing capacity of bodies, which are informed about their structures, to manifest control, in particular performative control. These bodies can utilise and work creatively with what they know. In other words, knowing how to perform is commensurate with knowing what is going on. Both forms of knowing are inalienably wound up in any performance praxis, particularly one such as Body Weather, which explicitly sets itself up as a process of discovery through daily life, training, and performance.

There is also an increasing capacity of bodies, which are informed in this way, to observe themselves.

Editorial 6 is the final stage of the workshop. Try to give your body as much rest as you can -- rest as many parts of the body as possible, and be conscious of as few parts as possible. (Of course we are conscious of the parts at rest, too, but here, by 'be conscious' we mean 'concentrate your attention to'.) (MT 1980:72) ^{clxxiii}

Observation as concentration is a multi-faceted activity. Not only does it refer to a capacity to isolate work by particular parts of the body, it also denotes a capacity to let other parts of the body go; it thus facilitates the performative practice of 'switching'. But further, increased

concentration in this way directly marks a greater capacity to observe the body as composed of multiple processes.

Learning to better observe your own body is also a necessary part of the process of attaining what could be called an 'objective' point of view.

Observe the state of your body very attentively. Detach it from your consciousness for a while. You will find legs, hands, neck and other body-sections belonging to nobody. This is an important process for the regeneration of a fresh body. (MT 1980:71)

To observe in this 'objective' way is to learn and to change, and thus to become almost a reborn body with new habits. Perhaps as a body which could be seen as not yours, which resides in the world along with other bodies in a continual process of re-negotiated intersubjectivity in the form of intercorporeality. Furthermore, this change is as much re-experienced as re-conceptualised. In other words, one's body is continually re-imagined in manipulations; re-imagined as not yours and re-experienced likewise.

c) Work to your limit.

This is an admonition for both partners and should be clear from previous discussions.

Practitioners should always be working to their limits in Body Weather training, whether these be of pain, endurance, concentration, or flexibility. Only then can limits be overcome and capacities be expanded. Even the willingness to give and to receive, to enter and be entered, can be heightened. How far do I go with this pressure, how long do I sustain it, how much am I prepared to give at this moment? Conversely, how much pressure can I accept, and how willing am I to give in and let my body be influenced to the extent that my body may be reconfigured? These are questions continually in play in the manipulations. The capacity for bodies to change is directly linked to the will to change. As I noted earlier, one of my most powerful experiences in the manipulations was overcoming an inability to perform a particular movement that had caused me a great deal of pain. Some years later, the capacity to utilise not only the experience, but also the exact same movement pattern, represented a significant development in my own performative potential.^{elxiv}

iv. *taking care*

There are repeated reminders throughout the Manipulations to be mindful of your partner.

a) Work slowly and gently.

Although implicit in earlier points, this is a principle I discovered explicitly only in the Melbourne workshop in 1998. As Min Tanaka says,

Slowly and silently (gently) are terms that appear frequently in these exercises, and apply to the whole workshop. This is because it is important to perceive in all the subtle experiences occurring in our bodies through fine shifts of the muscles (movements of the body), rather than skipping over these experiences. Also it is important to return the muscles gradually to their original state after stretching them to their limits. These careful, gradual movements of the body will help one come face to face with our inner selves, both physical and spiritual. (MT 1980:64-5)

There is a lot in this passage, and one does not have to accept the inner/ outer dichotomy claimed in the extract in order to get the point about the importance of working carefully. Firstly, people are encouraged to be sensitive to all the myriad influences their bodies are experiencing. This prepares them for much of the improvisation work in the afternoon session. Secondly, people are asked to be mindful of not injuring their partners through lack of concentration or by excessive haste. In one movement application the (lying) receiver's knees are to be pressed down into the ground. "The palms should be placed gently and the pressure exerted softly and slowly. Do not press straight down toward the floor, as this would damage the kneecaps"(63). In this respect Manipulations is a very different session from MB which, as the previous Chapter emphasises, requires participants to throw themselves wholeheartedly into a punishing routine with little time to reflect or relax. There is a different kind of energy being utilised here, and a different rhythm of work.

In part, this new rhythm results from a need for participants to work slowly enough to register all the influences that both bodies are experiencing, and gently enough to sense these influences corporeally. Communication is of course largely corporeal in the manipulations, via touch and imaging, as we have already indicated. It should have developed over the session to the point that participants do not need to talk to be aware of what is happening to each other's body, even if there is the possibility of pain.

These 4 serial movements would be very dangerous if Y does not take enough care.

There should be enough communication between X and Y by now, but please be sure to be as considerate as possible towards each others body. (MT 1980: 71)

b) Yet give in to and learn from pain.

“There are two kinds of pain ... if the ‘deep’ kind say “please stop” or tap the hand on the ground” (dQ, WD, Mel, 98). With this briefest of comments in her introduction to the manipulations in the Melbourne workshop, de Quincey alerted participants to the possibility of pain. Certainly in my experience pain is ubiquitous in this part of the training. It is a different kind of pain to that commonly experienced in MB, however, where practitioners typically report injury from wrenching or falling, muscle pain (usually the following day) as one of the after-effects of prolonged exercise, and perhaps even the deep ache that comes from exertion to the point of exhaustion. In manipulations, on the other hand, participants usually feel the pain of muscles, tendons, ligaments and joints as they are stretched up to and beyond the limits that they normally experience.

Pain can be thought of as a limit; as a bodily capacity that functions as a protective mechanism for a body under stress. This way of viewing pain is clearly appropriate for Body Weather training; such experiences are regular to the point of appearing a given. Pain can also be understood in a different way, however, as ‘dys-appearance’ (Leder 1990:83ff). Here, pain is seen as a bodily experience deriving from sensations of organs or bones, which are not normally experienced in everyday life. That is, they are ‘experienced’ only when they mal-function, which registers in conscious experience as pain. What normally dis-appears, reappears as dys-appearance. This is equally applicable to Body Weather training, and a common occurrence in the manipulations, when “parts of our bodies we never thought we had” suddenly come to the fore (WD Syd, 91). Though of course it is rare that these bodily experiences are associated with mal-function or illness. They are rather due to atypical or prolonged activity. In this sense, pain is a reinvigorating, a quickening, of organs which are rarely experienced (and then only due to disease) as well as parts of bodies which are under-utilised in our everyday habits.^{sbv}

Tanaka also refers to a distinction between ‘deep’ and other, presumably superficial, pain. He advises, “[i]f there is pain (true pain and not the immediate pain that is psychological) X should indicate clearly that he is in pain. (Physical tension is less if some gesture is used, such as moving the fingers to indicate pain, rather than saying “Ouch!”) ” (MT 1980:63). Despite the ‘naïve’ distinction between ‘psychological’ and ‘physical’ in this extract, (the purely or simply ‘psychological’ is very much distrusted in Body Weather practice), the point remains that one often anticipates pain, due to bodily habits, when faced with what looks to be a threatening

physical experience. Furthermore, one often 'imagines' one is experiencing pain while carrying out such an exercise. Most Body Weather participants are able to ignore and quickly go beyond this mode of experiencing pain as simply incidental to the training process. Experienced practitioners then wait to feel 'deep pain' as something genuinely threatening before thinking about whether to discontinue the exercise.

In a later extract, referring to an especially difficult and contorted configuration, the pedagogical dimension of the experience of pain is emphasised.

Many people find this position difficult and cry out "Ouch!!". It certainly must be painful, but we try to say, if necessary, like this: "O---U---C---H!!!" in order to entirely appreciate the pain. It is quite common that we often feel pain psychologically (in imagination or because of experience) [rather] than physically. But by taking time to acknowledge the pain, we can learn what that 'pain' really is. (MT 1980: 69)

In other words, finding out about why a particular pressure or position causes pain enables practitioners to learn about bodily limitations. Practitioners thus assemble a wider range of intensities as part of the influences a body might experience, and thereby discover possibilities for expanding performative capacities. "Here you might feel more pain than at other stages. But that makes the theme of this particular stage more meaningful" (72). To concentrate is to go beyond pain but at the same time to learn what it can teach you.

Somewhat ironically, the use of 'imagining' in the above extract is another confirmation of one of the central tenets of this thesis, namely that imagining always has a corporeal dimension in performance practice. In this case, to imagine pain is claimed as a component of experiencing it superficially. Nevertheless, despite the disparaging remarks on practitioners who merely imagine pain, the important dimension here is that there is always a process of embodied visualising that takes place as part of corporeal experience. The capacity to understand, and go beyond, pain, is increased precisely through concentrating on pain, which in this respect means allowing yourself to experience it with your whole being, through always being attentive to the relationship and to what is taking place between the partners.

4. A manipulated body: imaging a relation of infinite influences

In this section, I would like to discuss several theoretical issues which arise from a consideration of the practice of Manipulations. Some of these points are a reprise of similar points concerning

MB; some are new. Most have been hinted at in previous sections in this chapter. All are part of the complex way in which bodies might be conceptualised in Body Weather. It is of course obvious that to divide material into technical and theoretical points involves a somewhat arbitrary division of information, which is ‘all in together’ when one is observing and learning the practice, and interwoven when one is reflecting on it. It could be that each ‘principle’ described in this section has ‘technical’ corollaries from the previous section and vice versa. For example, there is a clear relation between points about breathing in *Imaging relations* and ideas about permeability in the discussion below. For the most part I will leave readers to judge these interconnections for themselves.

i. betweenness

In relation to the anatomical structures of the body, the manipulations work mainly on the muscles, joints and nerves, and to a lesser extent, on the bones and organs. Because muscles and joints are such a large focus of the work, ligaments and tendons, as they arise from, and insert into, bones respectively, are also manipulated. But it is muscles which receive most attention, partly due to the necessity of releasing them from the tension engendered by MB, but also because of their flexibility and capacity to alter and because of their role in shaping and controlling the skeleton and movement. Muscles often work across joints, either to stabilise them or to facilitate movement. They do this by allowing the parts of the body that are connected by the joints to move in relation to one other. In this sense, then, manipulations work on the capacity of bodies to articulate. In other words, they focus on the corporeal relations between parts of bodies.

In this respect, it is intriguing to note that the strings of marionette puppets also typically work across the joints. According to de Quincey, it is quite common in Body Weather performance to conceive of and to practise the body as if it were a puppet, imagining that it is moved from outside or elsewhere by means of very long strings (WD Mungo, 92). Quite apart from the obvious connection to manipulations, here is another clear example of the tendency to use an imagined state of affairs as an essential component of corporeal activity. Bodies are imaged as skeletons, with strings taking the place of muscles and generating movement by articulating the bones in relation to one another. Somewhat remarkably then, practitioners are imaging (imagining and enacting) some properties which correspond to their imaging of anatomical structures, namely shape and contour of the skeleton, and some properties which have no apparent

correspondence, namely the presence of strings.

But this example also shows the importance of the relations *between* the strings or influences. In other words, the more sensitive a body is, then the more it can discriminate between its parts and the more it can register influences on those parts. And if it is influences which are to be utilised in generating movement, then the more influences that bodies can utilise performatively at the same time, the more complexity and sophistication those bodies have as movement capacities, and the more control they have over those capacities. In the practice of manipulations, bodies are invariably 'judging' and handling multiple relations between myriad sets of influences. Whether these relations are at a very fine level – between muscles and joints, joints and other joints, muscles and other muscles (large and fine muscles groups and so on); or whether they are at a grosser level – between limbs and limbs, torso and limbs, spine and ribcage, skull and spine, spine and pelvis; reflecting on the manipulations has helped me to conceive of bodies as networks of embodied relations, both imagined and enacted.

As well as creating relations between parts of bodies, the manipulations also work via relations between the participants. Directions for movement and repositioning are given and received in a detailed set of manoeuvres requiring mutual exchange of body weight and pressure. That is, the manipulations instantiate intercorporeal relations between the bodies of practitioners, largely by means of touch and skin but also by means of breath. "During this movement the palms (of Y) should not be separated from X's skin but should move together with the skin" (MT 1980: 62). The process therefore depends upon partners learning to sense, largely through their hands, how the other body is feeling: whether the muscles are releasing, what the limits are to a particular movement or pressure, how the breathing is changing, and so on. Furthermore, repeated practice with a range of partners increases the sensitivity of these relations. "By changing partners every time, we can learn what would be the better position for our hands, the better pressure to apply to the partner, better timing, better breathing, etc. We are mutually influencing each other and the partnership will become even better" (70).

Intercorporeality, therefore, does not simply refer to 'physical' relations. The communion between bodies in the manipulations is also understood as 'personal'. That is, the partners create, and are in, a "partnership". They learn to be aware of "how it is for the other person": to provide support, take care, apply weight (not force), observe closely, discuss freely, even imagine the experience from the other person's point of view. The mutuality of this relationship – "mutual

cooperation” (63) – is not simply due to a shared activity. It is rather that each body is able to profoundly influence the other, and not just by reshaping the configuration of the muscles. Each body imparts a range of influences to the other, all of which are capable of inducing the other body to move and to change. These influences extend to all the effects that may pass between bodies in such a close and intimate relationship, and one of the marks of a manipulated body is that it has learned to utilise these intercorporeal influences performatively.

ii. permeability

As I have shown repeatedly, one of the key indicators of relationship in manipulations is breathing. Keeping the breath audible and in unison is significant for it sustains publicly the relationship between the partners; it is a sign that both can interpret. Such breathing is also an important agent of release, which is hastened change over time. But most importantly, breathing is intended to facilitate the progress of partners towards becoming ‘one body’. Breathing, in this practice, is an embodied relation between the partners facilitating the dissolving of boundaries between one and other. In this sense it is a prime example of in-betweenness or intercorporeality. Breathing charts the process of becoming one and in so doing it marks the possibility of the permeability of one body to another.

But breathing in *Body Weather* is not only a relation between bodies. Breath also moves between the ‘inner’ and ‘outside’ worlds of the bodies of each participant. The polarity between ‘inner’ and ‘outer’ is continually problematised and renegotiated in *Body Weather* training, as I have demonstrated. Breathing therefore marks an interface between body, place, and space, designating the relative permeability of all bodies to the passage and influence of air. One could say that breathing is a ‘continuum’ between our bodies and ‘the space’; that is, through breath we are contiguous and continuous with the air around us and within us (WD, Mungo, 92).

But we are also in process with the air leaving us and entering us. In this sense, it is not that we inhabit space, rather that we are permeable to it and one with it. “Your body as big as the sky” (MT, WD Hakushu, 91) In this way we are imagined to be open; bodies are commensurate with the world and the world with them. Which opens the possibility to conceive of bodies as always in motion, thereby continually moving the world and being moved by it as well. In this sense, one might say that it is breath as a weather of air, along with touch, and will, that mediate the relations between bodies in this section of *Body Weather* practice.

However, it is also true that the skin breathes, and this, I believe, is the basis for breathing 'through' body parts, which is an essential part of Manipulations. That is, the skin also marks a site of permeability for the bodies in manipulations. It is through the skin that bodies imagine and enact the exchange of pressure. It is through the skin that weight is delivered and received. And it is through the skin, in particular parts of the body, that participants imagine they are breathing in order to facilitate this giving and taking of weight. Breath is entering under the skin as it were, and with it bodies are slipping into one another. Breathing, which in common sense terms is situated in the torso, shifts to 'a breathing through' other parts of the body. It is as if these parts are all separate or independent from one another, quickened by means of multiple places of exchange. In yet another imaging deriving from Body Weather training, bodies have been re-conceived as animated by the possibility of infinite sites of passage.

It is possible to discern an intimate dimension to all the rhetoric of entering into, taking special care of, and becoming one with, another body. As I have shown, intimacy is constantly at play in the manipulations. So here arises the possibility that partners might transcend their individual status and approach becoming one entity. But it is not just that we may become one entity; in the end we might belong to either and to no one (see below). This process of an approaching oneness is in fact more than an embodied duality. It is a kind of corporeal multiplicity, and it is emphasised by means of technical advice, encouragements to imagine it happening, and theoretical assertions, all of which promote an embodying of this new intercorporeal domain.

As I noted earlier, breathing can be seen as a pulse which marks the rhythm of the manipulations process within each pair and throughout the group. It can also be seen as a duration, marking the time in which each pressure is being given and received. On the other hand, breathing can be thought of as a cycle in which breathing in and out form a continuous process of interchange between bodies and the world of which they are a part. But breathing can also be understood as a changing dynamic. For example, after prolonged exercise, such as MB, it is often rapid and shallow and centred in the upper torso, whereas in the manipulations it is often sustained, deep and relatively slow. But within the manipulations too, because of sensitivity to changes in position and because of pain and bodily limits, the breathing will also often change in its amplitude, its vibration and its focus. In this way, changes in breathing signify not only the changing configuration of the bodies, they also signify the changing nature of the relationship. Change is an important theme in Body Weather. One might say it is ubiquitous.

iii. *change*

Betweeness not only implies relationship, it also implies plurality. That is, if there is a relation that holds for how one state or process stands in connection with another, then obviously there are at least two states or processes under consideration. In Body Weather practice in general, one such connection is due to the capacity of bodies to change ceaselessly over time. "Our body does not cease its movement at any moment, and is ever regenerating itself" (MT 1980:72). That is, at any one time bodies always stand in relation to how they were or how they might be. In Manipulations, this particular relation is between the state of bodies before participation in the practice and that which obtains afterwards. Of course any such state is only momentary and provisional, ready to be altered ineluctably by everyday process or hastened by further performance of the Manipulations. The process of change, that is, can be directed. For example, when a back manipulation from early on is repeated as part of a later manipulation, "The vibration of X's body is quite different from the state at the starting point -- it has a much larger oscillation" (67). Quite simply, the body is moving more; change has been brought about, or intensified, during the manipulations.

According to the OED, the verb 'manipulate' refers to the following three interrelated activities: handle, treat especially with skill (material, thing, question); manage (person, property etc) by dextrous use ... of influence etc; (Surg.) manually examine and treat part of body. The relation of these definitions to the process of Body Weather manipulations is self-evident. But it appears to me that there is another important sense in which the term 'manipulate' is used in Body Weather training. Namely that to manipulate something is to work on it, to move it, in order to bring about change, and thereby to *be* changed. In this sense one could say that manipulations is a process whereby practitioners recognise and "change the parameters of their bodies" (WD Mungo, 92). Although, as I have already proposed in Chapters One and Two, change is an omnipresent feature of the world and experience, the practice of Manipulations intensifies change as an active process. That is, change is something participants can concentrate, augment, modulate, and control, by means of practice.

Change consists in an increasing capacity to be receptive, to discriminate influences, to utilise these influences, and so on. It also involves an expansion of limits to movement in the skeleton. It might even consist in an alteration in daily habits, such as a change in susceptibility to pain. As Tanaka observes,

[s]ome people feel pain and cannot sit this way. (ie sitting with buttocks on the floor and lower legs folded back alongside the thighs.) Such people must try this by sitting down on the floor with one leg bent and the other stretched to the front. ... Our body, however, inherently has a structure that allows this way of sitting. It is only because your muscles are shocked, due to lack of habitude, that you might feel pain. When this shock is eased, every thing will be alright (sic). (MT 1980:67)

That is, “[i]t is not just a matter of pelvis-leg joints but of daily habits too” (72). With practice, habits change and so too do bodily capabilities. When I returned from Mungo and Japan I received repeated comments from colleagues that the shape of my skeleton had changed. According to them, the slope of my shoulders was noticeably different.

According to de Quincey’s 1991 brochure, the whole point of Manipulations is to “release” (dQ 1991). In the first instance this release is from the muscular tension of MB. As I have shown, the release is accomplished by precise pressure applications to particular parts of body in order to unleash bodies from the contortions engendered by prolonged exercise. But the release is also from bodily configurations deriving from previous habits. (I noted earlier Tanaka’s injunction for us to shed old habits and generate a fresh body.) In other words, practitioners are invited to experience the possibilities of moving in new ways in the manipulations. For example, in the manipulation involving ‘free movement of the arms’, de Quincey instructs people to give their partner “stimulations not normally experienced in everyday life” (WD Alice, 99). The implications are that they will learn more about what kinds of movements they can make and how, as well as learn to go beyond the everyday resistances of ordinary existence. Both of these intensities will therefore aid them performatively.

In de Quincey’s introduction to the 1998 Melbourne workshop, on the other hand, change and control were emphasised (WD Mel, 98). There is a sense in which these two processes are related. If change is ceaseless and inevitable, then the manipulations act partly to accelerate this change in bodies away from the habits of cultural sanctions, and towards the acquisition of new habits. But the manipulations also act by enabling practitioners to observe the changing parameters of their bodies so closely, that they can control their movements in finer and finer detail. Change also involves a developing capacity of a body to be able to ‘objectify itself’, that is to observe itself, in particular to observe itself as if from the other’s position. Clearly this feat of imaging depends upon another related image, namely being able to place oneself in the other’s position, to become as it were, the other body. To become another body is, in a sense, to no

longer be your own body, and this depends upon being able to give up control. On the one hand you acquire control, on the other you give up control. Body Weather practitioners are typically asked to increase their performative capacities in many directions.

iv. objectivity

As well as being in relationship in the manipulations and observing and learning from the relations that obtain between the partners, practitioners are also enjoined to study their own bodies.

Maintain your breath constantly. Never get absorbed in this exercise too much as to forget breathing. We are in the process of studying and examining our own body in a very objective way. (MT 1980:68 his underline)

In other words, participants should look at their bodies ‘dispassionately’ and not become absorbed in ‘subjective states’. They should not let themselves dwell on their ‘psychological experiences’ to the extent of forgetting the relationship. At the same time, you have to know what is happening to your body and to express that to your partner. As de Quincey mentioned to me when she observed that I was experiencing pain and that my partner was not picking it up, “let her know where you’re body is at”(WD Alice, 01). And the key way to do that is through your breathing. That is, if you experience pain with a certain pressure, your breathing will typically alter – e.g. stop suddenly, or increase in amplitude, or explode quickly. And you should be sufficiently attentive to your own body and its relation to breathing that you let that change happen, both for your own sake and for that of your partner. As I have demonstrated, breathing audibly is the critical means of ensuring that the relationship is sustained openly and publicly. In this way, one’s body is experienced both subjectively and objectively at the same time.

One means of achieving ‘objectivity’ is by continual, careful observation. Tanaka says,

X does nothing but breathe. It is actually very difficult to ‘do nothing’. Of course IT is your body, but is it really your body that is not doing anything but just being manipulated? Don’t think about and get confused by such thoughts. Just observe your body being made to come up. It is the most important thing here.

(MT 1980:69 his underline)

It is clear here that the receiver’s observation should be directed towards being “made to come up”. That is, on being influenced to move. In this sense the observation remains objective because it is focused only on what is happening to the body as a result of what is being done to it. It does

not slip into 'how it feels in itself', but is directed rather towards the movement patterns of the body as it is moved and the influence that is effecting the movement. No attention should be placed on finding out how to move by oneself, which might necessitate concentrating on reasons for moving in the sense of inner motivation. This practice is abjured in Manipulations and throughout Body Weather practice.

Observation in detail is emphasised repeatedly in the manipulations. "The important thing is to take time and examine in detail" (69 his emphasis); both your body and the bodies of your partners. It is as if accumulating a vast inventory of details pertaining to the movement capacities of bodies will promote a more objective understanding of how bodies articulate, as well as increase the capacity to utilise this understanding performatively. Observation in detail of a range of other bodies allows one to note the wide variation that exists in the properties of bodies. As Tanaka comments, "[t]he state of leg muscles varies a lot from one person to another. Especially the ones involved in this exercise have a lot of individual differences due to the person's habits and usual movement patterns rather than their (muscle's) strength or elasticity" (72). Again, one sees the importance of scrutinising our partners' bodies, precisely in order to aid in re-examining our own bodies, as well as to help us expand our knowledge of movement patterns and potentials.

Another way to conceptualise 'objectivity' is by referring to the repeated requests in the manipulations to practise what I have called 'imaging'. Consider this request for example. "X ... must try to feel as though the line from his coccyx through spinal column extended through the head and further out" (68). You are invited to imagine that your spine is extended beyond its 'normal' length and to instantiate that experience corporeally. In fact, it is clear that both partners are to experience this process, one by actively imaging it happen to their body, the other by noticing the change and feeling it through their hands. In another instance of this two way process, the lying person is asked to breathe out through their legs and the manipulator is asked to experience the change in the weight of the legs. (The manipulator has lifted the legs of the lying person and is cradling them by the heels in their open palms.) In my experience the change is palpable and incredible. The legs relax and increase their weight markedly. The intercorporeal process is typically one that both partners experience.

Another example of imaging is the following injunction. "X must try to feel as though there were an extention (sic) of Y's arms within his body held between Y's hands" (69). You are to feel as if your body extends *into* your partner's body. Intercorporeality as embodiment here is not simply

observing and experiencing the relations between two bodies, but experiencing the possibility of their becoming one. So, what is termed an 'objective' process is still laden with requests to imagine various bodily dimensions and attributes, and to enact movement manipulations with these corporeal imaginings. What might purport to be a process of 'neutral' observation is in fact a complex embodied process of imaging inter- and intra-corporeal intensities.

v. *becoming another body*

The most profound example of 'objectifying' one's body in Manipulations is the request to observe it as if from the other person's position. "Y should try more and more to put himself in the other person's position"(62). As I discussed in relation to MB, the requirement to view bodies moving as if from 'outside' is characteristic of Body Weather practice. In fact, the request to put yourself in the other person's position, and in so doing to become the other person's body, is a remarkable example of the ubiquitous process of corporeal imaging in Body Weather training.

As I have shown, following the other body's contours and breathing and so on is precisely in order to facilitate putting yourself in their position. Detailed observation of the physical properties of the other's body allows you to empathise corporeally with their experiences. Furthermore, as you may well have had actual bodily experiences in the position of the other in previous manipulations, perhaps over many years, you will also be able to draw on corporeal memories to instantiate this activity. The practice of imaging yourself into another's position is thus multi-dimensional, existing in space and over time.

In an important example of imaging, repeated regularly in the manipulations, we are asked to give and receive pressure as if the weight of the pressure is going through and beyond the body, into the floor or ground. This imagining is intensely physical. But it's not simply that such an imagining is accompanied by physical sensations, which would be to recapitulate a dualism, rather it's that the imagining itself is inconceivable, in this context, without a corporeal dimension. And the corporeal dimension is not just to imagine that you are the other, but to actually sustain the experience of being the other person.

Conversely, the enacting, the doing (as giver and as receiver) is incomplete without an imagined component. For example, in a spinal stretching exercise, I note "X tries to be aware of his vertebrae one by one ... and stretch them in a straight line. X may imagine the extention (sic) of

the spinal column beyond the tip of his head, and try (in his imagination) to bring his head to the far-end of the extended column” (72 his emphases). But it’s not only X who is imaging, who is imagining in order to aid a physical stretch. Y has to be constantly aware of X’s process, to the extent that s/he also experiences the slow expansion of X’s vertebrae. Imaging, of oneself, and of the other, is all.

Imaging is, in fact, closely related to becoming. As we learn to be not too concerned with only our body, we engage corporeally a new perspective, or rather, the possibility of many new perspectives. In looking on (from outside of oneself), do we notice only our body, or can we shift to a perspective from ‘inside’ the other’s body and look ‘from there’ at their body? Perhaps we can situate ourselves in such a way as to look on (and experience) a new double body. And when you become the other, or a new ‘both together’, you will be able to experience a multitude of new influences. As I have already noted, in manipulations you are encouraged to experience what it is like to give up control of your body and allow yourself to be moved by your partner, and thus discover a range of possibilities of being influenced from ‘outside’. In other words, bodies learn to be moved by influences deriving from positions other than themselves. But in this process of becoming another body, we are able to re-examine what it is like for our body to be influenced, and for the new body that we have become to influence, and be influenced, in turn.

I have come some way from the request to ‘compare and learn’. Comparison invites consideration of relations, of what is taking place between bodies, of in-betweenness as a mode of embodiment. To become another’s body invites us to consider something more, the possibility that bodies can become so permeable to one another that they no longer know which perspective they inhabit. As we heighten our corporeal awareness of a body’s image – of its dimensions, its parts, its space, its volume, its tempo, its density, its change over time, its relations, its permeability – we heighten the imaging of our own body, our partner’s body, the two bodies together, and perhaps even an imaging of all bodies.

vi. becoming one body

As bodies become permeable to one another in the manipulations, it is as if they become one body. In other words, one way of conceiving the relationship between the partners is to see it as a process whereby two bodies become one body, which then, as it were, belongs to nobody. As I have indicated, this is in fact advocated as part of the practice.

Y lets X's back lie flat on the floor and moves the arms in various directions at various speeds (changing the height as well). X is letting Y do as he likes with his arms. Soon, both X and Y will feel as (though) they no longer knew whose arms are being moved so vigorously. The arms seem to belong to either of them, and to belong to no-one. When this is accomplished we can say that the arms are totally relaxed. (66)

Strictly speaking of course, as Wittgenstein so succinctly remarked, a relation of identity is impossible because if the partners are indistinguishable there is no longer any relation (Wittgenstein 1978:84).

Still, whether what becomes of the two bodies counts as a relation or not, an important capacity of the new 'unit' is to experience influences which are, by definition, shared. "Y's chest and X's back become one entity after several breaths. X releases tension accordingly and shares even pains with Y" (MT 1980:72 his emphasis). Not only have the bodies merged, even the experience of pain is to be mutual. And the new body is influenced to move by neither body alone, but by influences both are experiencing. Even ownership is shared. Or perhaps there is no ownership. Each body is permeable to the other to the extent that it is as if both bodies are one and owned by no-one. I am now reminded of the comment by Tanaka that subtitled this chapter; "[w]e do not start from one but two. We are constantly reminded of the fact that 'two' is the ultimate minimal unit" (60).^{ckvi}

As I have shown earlier, a stage on the way to becoming one body is for the receiver to give up control of their own body.

Disowning the arms. Y holds X by the hands (or grasps X by the fingers whichever is more comfortable), and pulls them towards himself ... X's wrists, elbows and shoulders are extended, and the cervical vertebrae will be lifted off the floor. If the neck is relaxed the head will move so freely that it seems to be falling off the shoulders. Y should shake X's arms in various ways while pulling his wrists. X should let Y shake his arms freely and not exert force or tension in any area." (MT 1980: 66 his emphasis)

One could ask, in response to this extract, to whom should the head seem to be falling off? At first sight it seems that it should be the manipulator, or Y, who notices that the receiver, or X, has a head so relaxed that it is almost detaching from its shoulders. But given the title of the passage, "disowning the arms", it seems that the receiver should also experience this extreme release of the head. That is, by means of letting go control of their arms so much that they no longer experience them as their own, they also experience their head as no longer their own. Not only that, they

observe it falling off as well!

I also note that the movement described in the above passage occurs at the end of one of the seven manipulations. In fact, several of the manipulations end with a free movement release such as this one. In other words, the shape or contour of each Manipulation is important. They typically begin with release from muscle tensions and lead towards an experience of a shared body. In other words, there is a double shift of perspective, from that of one body to that of another body, and eventually to that of both bodies. The two practitioners observe and experience each other's point of view to the extent that each of them can image themselves, and their partner, from that new position; and both ultimately can observe the new unit and experience it likewise. As I mentioned in the previous section, it could even be that both practitioners in this new state are able to image the new 'unit' from several new perspectives. Influences abound. Considering the propensity for changing partners in the manipulations and the range of movements possible between bodies, these influences could be well nigh infinite.

It is probably apposite here to recollect that the manipulations are situated after MB and before the improvisation (or sensitivity) exercises that follow. Mediating the practices of MB and improvisations this session generates the possibility of a 'manipulated body'. A manipulated body is one that has experienced the resistances of receiving and giving pressure, and learnt to detail these intercorporeal intensities. By precisely transferring weight between each other, facilitated by shared breath, bodies have experienced the permeability that could foster the experience of becoming a new body. A newly manipulated body is one that has been and can be moved by a multitude of possibilities. Having undergone the practice of Manipulations bodies should be able to utilise the manifold experiences of intercorporeal influences to facilitate a new way of conceiving and enacting movement. A process that can be taken directly into the more explicitly performative modes that form the next session of the Body Weather training programme.

5. Transition

After the Body Weather workshop at Hakushu in 1991, I wrote the following entries in my workbook. Looking at them again now, they still seem to capture how I feel, experientially, about the manipulations.

Your pressure is up to your concentration; once is often enough. Try to feel your partner' (MT). By 'feel your partner' is meant ... see it from their point of view, become their

body and so on ... There are two points here, related. Firstly the emphasis on the partner. This is underlined through all the Body Weather work. It is picked up and carried on in nearly all the creative exercises / improvisations. To feel your partner's body through, beside, behind your body. To sense it even if you are not touching it, its extension, its shape, its density, volume, contours, the space it occupies. ... its movement. To be aware of its sensations, of its limits, of its peculiarities and its variations. This applies in the manipulations to giver and receiver alike. A relationship is always at least two-way.

Secondly, concentration. Not only to maintain concentration but to effortlessly 'switch on' to the task at hand with the minimum of fuss and bother. This was emphasised again and again.^{elxvii} 'In Europe how long you take to get ready? Half an hour. In Japan, one minute' (MT). It is one of the features mentioned repeatedly in relation to buto and to the Japanese performing arts in general: the extraordinarily high level of concentration and therefore of intensity of the performers. Nothing should intervene. We should soar beyond the everyday. (Though perhaps not lose it?) And only our own limitations prevent us from going there.

(WD, Hakushu 91)

But as I consider the re-writing of the manipulations that has gone on in this chapter I am more deeply aware of the implications of what I jotted down all that time ago. In particular I realise that the manipulations are also a performance. And by focussing this performing down to the micro-details, to the intensities that can be shared by two bodies in a highly intimate, yet openly public, relationship, the manipulations remind us that we are always in relation. Always in exchange. With ourselves, with each other and with the worlds in which we live. We are always manipulating and being manipulated. Moving and being moved. Aware of the details of this complex communion of criss-crossing intercorporeality, the manipulations press home to us the fragilities and the strengths of our bodies as they embody and perform the infinite relations that we are.

V

Omni-central imaging: **re-configuring bodies for performance**

... walk slowly forward, licking the stars with your tongue ...

(WD Mungo, 92)

*... your hair is on fire,
your arms are feathers,
your legs are those of a chicken,
your chest is a cloud moving across the sky ...*

(WD Mungo, 92)

1. Introduction

Shortly after arriving at Lake Mungo, in the far west of New South Wales in Outback Australia, for the Body Weather project, *Square of Infinity*, in 1992, we all participated in the following group journey.

Shortly after midnight, we were told to gather outside on the edge of the lake bed ... dried up now and covered in salt bushes. No-one knew what we would be doing or for how long. Word was simply passed around that we were starting something. It was very cold and very still. We were all 'rugged up' ... most had coats and boots, some, hats and scarves. It was bright, there was a clear moon, and visibility was perhaps twenty feet. We all stood abreast of one another, arms length apart, in a long line, facing across the lake bed towards the Walls of China, the sand dunes, some 10 kms away on the other side of the lake bed. There were about 25 of us ... 15 for the preparatory workshop, 10 for the performance project. A long piece of cotton thread was unwound and passed down the line. Each person had to place the thread in their mouth and grip it between their teeth. There was little talk. The whole group set off, together, across the lake bed. If you came to a salt bush you had to go over it, or around it. To go over, you had to step high and

hard, crash through, and grip tight on the cotton with your teeth. To go around, you had to lean way over to the side with your legs so the cotton wouldn't slip, or you could let the cotton slide between your teeth to increase the distance between you and your partner, go around opposite sides of the bush, and let the cotton slide back when you were past the obstacle. This was a recurring problem. Salt bushes are everywhere, some a metre high, others a metre across. If you came to a muddy or wet sandy area you either went through or jumped over, though jumping placed great demands on the cotton and on the mouths of those beside you. We progressed in this way for over three hours across the lake. Occasionally we stopped because the line had snaked or snagged, doubled up or gone out of skew. There was still no talking. People simply stopped when it became apparent they had to. In some respects it was a nightmare. I felt as if I had two brains. On one side I was 'in love', we had a great relationship, we co-operated, we slid the cotton back and forth in our mouths when the terrain demanded, we sensed when it was going to be difficult for each other and adapted. On the other side it was pure hate, I wanted to kill. He pulled the thread and jerked my mouth. He never gave in, was never flexible. I was two people. Those on either side of me - I didn't know them, and I couldn't see them. In fact I don't even remember what they looked like, but I have a vivid sensory memory of our bodily relations. We reached the other edge of the lake bed just before sun-rise. Some raced to the top of the Walls of China to see the sun come up. Others fell down exhausted and snatched a few minutes rest. I was too numb to do anything and simply lay down where I had finished (WD Mungo, 92).

The third part of the Body Weather training is very varied. It ranges from group journeys (like the one just described), to perception exercises, to slow motion movements, to corporeal transformations, to moving manipulations, to the highly provocative 'omni-central imaging'. Some of these take hours to complete, and others take minutes. Some are repeated incessantly while others are practised once or twice. Some have a clear training focus, others are more closely related to performance paradigms. "But all of them focus on one principle: the permeability of bodies to other forces or influences, particularly those emanating from nature (such as wind) and from other bodies" (WD Mungo, 92). That is, as I have noted previously, they require practitioners to engage in a multi-modal corporeal exchange with the atmospheres of their surrounds; with the weather of their own bodies, the weather of other bodies, and the weather of the micro- and macro- intensities of their working environments.^{clxviii} As I will show, in all cases the sine qua non for practitioners is a capacity to image, embody, and thus perform, their

multiple, shifting relations with the changing patterns of these influences.

In a workshop consisting of full days, such as at Mungo or Hakushu, this third session takes place mainly in the afternoons, after MB and Manipulations, which invariably occupy the mornings. In a half-day workshop, the work is reduced in scope but still takes place after the other two sessions, which are also reduced. However, as should already be apparent, work can take place literally at any time; at dawn, in the middle of the night, whenever. At Hamilton Downs, for example, due to the heat of the Central Desert, MB ran from 7.30 to 9.00, Manipulations from 9.30 'til 11.00, and this work from 11.15 until lunch at 1.00, and then again from 2.00 'til 6.00. But there was still a 12 hour walk beginning at midnight in 2000, and a full day's hike over the ranges in 2001. In one sense, it is misleading to even suggest that this work comprises a 'session'.

As with time, the work of this session typically takes place all over the place, that is, all over the locale of the training. In a city workshop it usually takes place inside, though not always. At Hakushu, in 1991, most of the work took place outside, on or around the earth stage, though when it was wet the local gymnasium was used, as was the farmhouse. At Hamilton Downs, the work was always outside, mainly concentrated on the river bed, occasionally on the terrain on either side. At Lake Mungo we worked everywhere. Sometimes this was inside, for example in the woolshed. But mostly we were outside: near the old livestock pens, out on the salt pans, on the sand dunes, on the red earth away from the lake bed, on a nearby farm, and even on the bank of the River Murray, where we camped when we ventured further afield.

In its texture and emphasis, some of the work in this session reaches back to the precise training focus of earlier sessions, some reaches forward to encompass more open-ended and performative outcomes. Some of the work is carried out in pairs, some in small groups. Sometimes half the group watches the other half practise. Sometimes people work by themselves. At other times the whole group works together. Invariably though, whatever the group's configuration, people are encouraged to perform at a concentrated and high energy, both for their own sake and for the benefit of the group. The work is exhaustive, often exhausting, usually difficult, sometimes tedious, always rigorous, and invariably rewarding.

My first inclination in encountering this part of the training was to characterise the work as 'improvisations' (WD Mungo, 91). To me this conveyed, and still does, that the work is open-ended, endlessly creative, multi-modal, and with a clear relation to public performative outcomes.

For these reasons I like the term. There is however a key problem, and that is in relating the improvising of Body Weather work to improvisation in other modes of performance practice, particularly theatre. De Quincey, especially, is mindful of this confusion. Let alone that which arises when one considers the prevalence of the term in describing certain kinds of vocal and musical performance practice. One response would be to utilise the term 'body improvisations'. This still begs the question, however, what is improvising?

This is a big question and a huge field and I do not propose, in the interests of space, to interrogate improvisation in the wider sense.^{cixix} Suffice to say here, that improvisation in relation to performance usually conveys the idea that practitioners will make up what precisely they will do at any given moment, within more or less strictly defined parameters. "Body Weather is the kind of relationship in which each moment is fruition", says Tanaka (1981:16). In Body Weather practice, the parameters include time, place, speed, distance, shape, partners, as well as precisely and evocatively rendered corporeal images, as I will demonstrate in some detail throughout the rest of this chapter.

To my mind, improvising in performance resides in the capacity to 'attend to' what is going on. We attend carefully to what is happening to and in ourselves, our partner(s), and the place(s) in which we are working. In this sense we are mindful, in a corporeal sense, of all the micro- and macro-intensities in our working environments, and of the relations between them. Sensitised to this collocation of intensities we are able to concentrate them, offer them, receive them, play with them. Just as quickly as a moment is born, we move on and it dies, but its resonances remain. These resonances continue to provide a bed, or reservoir, which situates and informs the work as it develops and unfolds. It is as if one is following a line of flight, in the Deleuzian sense, or rather, being carried along by it.^{cxxx} In this process of becoming we go wherever it will. By attending carefully to the networks of corporeal moments we traverse a journey that has its own trajectory. Quite often this is a spiral, looping back on itself to re-visit and re-incorporate past moments in new guises, only to move on ahead in a new direction.^{cxxxi} In this sense improvising is both a territorialising and a deterritorialising gesture (Minchinton 1996). Ground is being made and unmade all the time.

For de Quincey, improvising is "optimising the moment in space and time" (WD Alice, 01). I interpret this as intensifying the corporeal moments, which itself relies on knowing and working with, and within, the given parameters in finer and finer detail. Of course whether improvising is

attending, or optimising, or both, it all requires practice. One has to find out how and what to attend to, and one has to learn how to use what is noticed. A training methodology appears critical.

At the time of the Lake Mungo projects de Quincey called this section of the work 'sensitivity' exercises. As I noted in Chapter Two, she typically claims that MB "strengthens", Manipulations "release", and this part of the Body Weather programme "sensitises" the training bodies (dQ 1991). Practitioners become sensitised to (i.e. become corporeally aware of) all the myriad influences occurring in their environs, to the extent that their capacity to respond becomes so finely tuned that they are able to embody several of these detailed influences precisely and simultaneously. One might say that after MB has opened bodies up, and Manipulations has made them malleable, this session works with manipulated bodies, those which have been rendered raw and permeable and are therefore ready and able to work with many and varied environmental influences.

However, more recently, at least since the beginning of the *Triple Alice* project in 1999, de Quincey has used the term 'groundwork' to describe the activities of this session. For her this signifies a connection to earth, "to ground" the work "into earth", she told me. There are two salient resonances here. First, that the work is concrete, in the sense of being largely about the matter of bodies and the physical world. Second, that practitioners themselves need to be grounded, and aware of their connection to what is under the ground: remains, dust, bones, water, ancestors. To me, the metaphor of 'ground' also links to the tangible, to that which can be grasped corporeally. As it happens, I prefer 'sensitivity'; to me this term emphasises relations and influences, but I must admit 'groundwork' has a marvellous ring, and practitioners seem to take to it readily. As I argued in Chapter One, the rhetorical force of descriptions of performance work should not be underestimated. To those in *Triple Alice*, I think, calling the work 'groundwork' both signalled and legitimated that their work was to be intensely physical and demanding, and would render them close to the elements. Certainly at Hamilton Downs, it was clearly apparent that bodies became weathered over the period of the workshop, became porous to the dust, the heat, the wind, the variations in temperature, the hardness of the water, and so on.

It is possible, of course, to call the various activities 'exercises'. The problem with this term is that, although it captures the fact that exercises are what most people understand to be what happens in a performance workshop, it appears to reduce the work to 'little practices'. Body

Weather people are keen to elevate their work above this level, and to emphasise that they are not just ‘trying something out’ here. Nor are they trotting out a bag of tricks which might be able to be added to someone’s performing armoury. And of course they are not doing it simply for fun or for relief from daily life. More problematically though, many Body Weather practitioners are likely to distance themselves from the idea that they are practising or developing a certain aesthetic with this work. To them ‘exercises’ carries precisely this resonance. As I have already argued, however, it is clear to me that Body Weather practice enshrines a very clearly defined aesthetic.^{clxxxii}

Nevertheless, I respect the rights of practitioners to label their work however they choose. Whatever name the work is given, there will invariably be a discussion over its merits and demerits. Min Tanaka, according to van de Ven, did not have a special term for this session but referred to it simply as ‘workshop’. That’s certainly a neat solution, which signifies, whether intentionally or not, that the session is work and that it involves making. There is an added resonance though, it seems to me, in the term ‘workshop’, of finding out how to make, which re-introduces the notion of aesthetic. In the event, I have adopted the policy of calling on all the above terms whenever I see fit. In the rest of this chapter, then, I use ‘exercises’, ‘work’, ‘activities’, ‘improvisations’, ‘groundwork’, and ‘sensitivity exercises’ interchangeably, mindful of their different emphases, and of the predilection of different practitioners for one or other of the ascriptions. However, I reserve ‘improvising bodies’ as my preferred term to capture the gist of the exercises. To me, it conveys the processual dimension to the work; not only that bodies are constantly making and remaking themselves, being configured and reconfigured, but that what typically runs this process is not individual bodies, rather the influences on these bodies which arise from elsewhere.

I have called this chapter ‘omni-central imaging’ to signify the importance of this particular practice to the whole Body Weather aesthetic. It is the final activity; ‘final’ in a logical as well as a chronological sense. It is the one to which all the others lead, and the one that depends on the capacities developed in all the others. To me, the phrase invokes the capacity to sustain multiple corporeal images in different parts of the body, critical to Body Weather as a training practice and as a performative mode. It signals that practitioners work with many bodily foci in a multiple and changing body, rather than with one overriding preoccupation in a singular, fixed and unified entity. Although the practice of omni-central imaging is not investigated in detail until the end of this chapter, the capacity to perform it is built up throughout all the work of this session, as I will

show in the discussions of the other improvisations.

There is a sense in which all the exercises in this chapter are developments from the Manipulations. They are all based on working with a 'manipulated' body, one which is open to many and varied influences. Only what is doing the manipulating differs in these sensitivity exercises, as does the accompanying imagery. Some involve the body being moved by a partner, and typically involve a progression from experiencing this through to imagining the impulses or forces, and thereby to doing the moving 'by yourself' as if still being moved. Others involve being moved by the group, by a string, by the environment, or by imagined corporeal intensities.

The range of these improvising exercises is enormous. But there appear to be several commonalities. For example, they all appear to involve a reconfiguring of one or more of the parameters of time, space, self, group, shape, texture, or the natural environment. The parameters of these dimensions are deliberately played with; practitioners change the scale and the scope of distance, speed, size, volume, extension, orientation, and tempo. They shift their speed, their density, their temperature, the properties of their skin, their relations to trees, to rocks, to the wind, and so on. All the exercises interrogate and problematise the relations between parts of bodies, and between individual bodies and the group body. And all the while, performers are looking to reconfigure their own bodies, within the group, in search of fresh modes of moving with the new bodies they are engendering.

The most striking similarity between all the improvisations is their close relation to performance. They all provide performative 'material', corporeal images which can be used directly as a way of moving in performance. They all also provide performative strategies to the same end, to help performers negotiate the changing circumstances of performance, whether of place or time or make-up of the group. And they provide practitioners with repeated experience of the performance mode which arises from Body Weather training. Namely, that of improvising a range of detailed and highly localised movements within closely controlled corporeal parameters.

All of the improvisations are relatively simple in design. They are quite easy to introduce and take only a little time to set up. Even omni-central imaging, though it appears complex, is quite simple. At base it consists in embodying a precise image in a defined part of the body. However, the simplicity in design is in direct contrast to the difficulty in 'mastering' the exercises, and all of them are repeated over and over again. Many are done in pairs, or small groups. Some are

practised as a group, some are attempted individually, but always with reference to the group, which monitors the developing progress.

Many of the improvisations involve elements, or skills, from other exercises. These factors are reconfigured and (re)combined in different modulations. Many involve manipulating the senses, particularly sight and touch, but also hearing, smell and even taste. As I noted recently, “tasting the sand in the river bed while blind. It was curiously warm and smooth and thick” (WD Alice, 01). Many of the exercises involve making use of images from the natural world. In longer workshops, such as at Mungo and Hamilton Downs, all of this work is typically done outside. People really attempt to come to grips with the weather of the place.

There are of course many variations and developments of these improvisations. As soon as an exercise is described, you can be sure that in practice it has changed. It may have been developed further, transformed completely or even discarded. New exercises or variations are constantly being dreamt up and introduced, while old ones are regularly discarded, only to be resuscitated later, perhaps in a new guise. Training in Body Weather, as in many performance practices, is continually shedding and gestating. As a dynamic process it is as if training, like performance, is living and dying all the time. Finally, I would emphasise that all the improvisation exercises are intercorporeal, and involve imaging the relations between bodies, between parts of bodies, and between bodies and their multiple surrounds.

2. Improvising bodies

In this section, which is the main body of this chapter, I will outline the practice of the improvisation exercises I have chosen to discuss. Naturally space precludes me from covering all the exercises that I have encountered, let alone all those that have been attempted, even if that were possible. Rather I have identified the ones that seem to me to illustrate key tendencies in this session of the work and to group them accordingly. Unless otherwise specified, this is the work as I have encountered it in the various Australian settings that de Quincey has used over the past ten years.

The order in which I have chosen to describe and discuss these improvisations is not the order in which they were, or are, practised, on any one day, or over any particular workshop. Not all of the exercises are selected for a particular training session or workshop. However, I have noticed

certain patterns: there is almost always a group journey in a longer workshop, and there is invariably slow motion work. Some kind of 'blind' work is usually attempted, as is some kind of 'wind' or manipulation exercise. There is always imaging work. Hence the main categories that I have chosen, though of course there is overlap between them.

The boundaries of this part of the training are particularly porous. The activities change frequently and inexorably in content, style, tone and dynamic. They also vary widely between different teachers, though of course there are staples, and these have endured, albeit in a changing way, in the work of leading practitioners, such as Tanaka, de Quincey and van de Ven. The aims of this part of the work also appear to be diverse. They range from intensifying practitioners' capacities to embody highly specific corporeal abilities, to 'allowing' them to develop the strategies and gather the performative material that they will be able to draw on in more clearly defined performative situations.

In this section, as well as describing selected exercises, I will include remarks about 'technical' matters and comment on pedagogical issues, and I will indicate the possibilities that each of the exercises opens up for performative transcription. I will also point to the conceptualising of body and performance that the exercises draw on and imply. That is, I will continue to develop the idea that embodiment in Body Weather practice is best understood as residing in intercorporeal exchange, and that creative authority for these practitioners consists in what I have called imaging of the in-between. As usual I follow the methodology of an empirical phenomenology outlined in Chapter One. I begin with descriptions of living experiences of the work, and then proceed to analysis.

i. group journeys

Undertaking group journeys is an almost indispensable part of the Body Weather programme, especially in the longer workshops. What kind of journey, and when it is placed, is at the discretion of the leader, but in my experience they are invariably long affairs and usually come early in the process. They all continue the endeavour, which runs throughout Body Weather practice, of forming a group body. A description of one such group journey opened this chapter but there are many other examples.

When I reached Lake Mungo for the 1991 Body Weather workshop, I heard about an exercise the

group had undertaken before I arrived. Linked by a piece of cotton thread, index finger to index finger, they had to journey, as a group of eight, some five kilometres in the direction of a given geographical landmark, in this case 'the Walls of China'. These are towers of sand which were known to be in the distance across the far side of the dried-up lake bed. This was well before sunrise, in Winter, so it was very cold and dark. Only the leader was not blindfolded. At set intervals the role of leader changed. The new person took off their blindfold and assumed the leading position, while the outgoing leader moved to the back and put their blindfold back on. Progress was excruciatingly slow and I was told that "information flow" was extremely difficult (WD Mungo, 91). The group took a 'wrong turn' at one stage and ended up miles from their target, ninety degrees in the wrong direction.

In a video documentary on the Body Weather workshop in Japan, one can see the group going down a steep river bank and over a rocky stream (Sandrin 1987). They are blindfolded and holding hands. The line is not always even. At times some people move ahead, at times others are delayed. On first viewing I was impressed with their fortitude in attempting such a passage. It looks extremely difficult and the group moves very slowly and gingerly. But there is an overwhelming impression of a group that is reliant on one another, that is taking care about the progress of the whole group. Slowly it becomes impossible to imagine one of the participants attempting the journey alone. The group is not only going beyond the everyday. They are experiencing, perhaps for the first time, the power of the group to overcome whatever fears and difficulties any one of them might be experiencing.

By contrast with these 'blind' journeys, consider the 12 hour walk undertaken as part of *Triple Alice 2* at Hamilton Downs in 2000. Designed to operate in four stages, starting at midnight, it followed the pattern of a four leafed flower; four oval 'leaves' spreading out in different directions from a central point, in this case the camp. The group thus left and returned to the camp four times over the 12 hours. Partly this was to ensure safety in such an inhospitable environment – we had to carry many litres of water. But it was also to maximise experiences of the very different terrains that surrounded the camp. In one direction we walked out and back along dried up river beds. In another we climbed high up a rocky escarpment and returned by descending another steep rocky slope. In the third we walked out and back over undulating ground among very rich and diverse vegetation. While the last stage involved traversing the continual ups and downs of rocks and boulders along and around the river bed. Each of these walks thus heightened a different orientation to the camp. Given that they took place at very different times of the night

and day, they also heightened our relations to the changing parameters of heat and cold, as well as to our own body temperatures as we heated up over the twelve hours. When we started it was a cold night: by the time we finished it was a blazing hot desert day and we were flushed and exhausted (WD Alice, 2000).

One might ask what is being learned in this kind of journey? Firstly, I would say, reliance on the group, and on senses other than sight, especially in the 'blinded' journeys. But more importantly, practitioners are learning how to reach group decisions, how to overcome shared obstacles, and how to place their group 'bodily thinking'. Above all, such an exercise is an invitation to begin to weld a group body that can actually transcend individual issues. "Our activities are devoted to such works as to examine the body in fundamental terms. But we also involve and transcend individual problems arising from such works" (MT 1980:58). It is no accident that most of these group journeys are conducted early in a workshop. The exercise described at the start of this chapter took place on the first evening of the workshop proper in the 1992 Mungo project. As such, the experiences of these group journeys frame all the later workshop activity, whether paired exercises, individual projects or group trainings.

The term 'journey' then is highly apposite. Practitioners are in a continual process of becoming in these workshops, specifically in this case to generate a group that can work above and beyond the level of that of individual members. To become a group is to embody it, and vice versa; and an essential process of embodiment, as I have argued, is the process of imaging. To image a group body would be to look at the group from 'outside'. If one asks where from, this initially appears a mystery. However, when the importance of changing places during the journey is noted, one sees the practice of experiencing many perspectives on the group as precisely the process of acquiring the capacity to view the group body from outside the individual position. To image a group body is also to be aware of its many 'internal' relations. I had the experience in the Hamilton Downs walk of being acutely aware of the spatial relations between group members – the spaces deforming and reconfiguring as people negotiated their way over the variable terrain.

It should also be remembered that in Body Weather the group is not just those who are present, but all those who have gone before and maybe even those who will come after.^{cbxiii} One of the performers in the Lake Mungo project, Philip Mills, told me that on the journey described above he had imagined seeing his ancestors behind the bushes. While we were both prepared to be sceptical about such things, his comment alludes to Hijikata's claim that, "we shake hands with

the souls of the dead who have gone before us, and they give us their strength. This is the unlimited power of Butoh” (Hijikata 1984, cited in Stein 1986:125). As a performance researcher it is difficult to know what to do with these kinds of comments.^{clxxiv} However, it is certainly true that, as a practitioner, being able to imagine, enact and articulate these kinds of experiences is a crucial part of coming to terms with a new performance aesthetic, in the sense of really taking it on, which is to embody it wholly and perform it ‘with your whole being’. One could say that to image a process is a necessary part of becoming it. Whatever credence is given to these kinds of claims, it is certainly apparent that they operate on practitioners as one of the constraints of working in any (established or emergent) performance aesthetic. Practitioners expect to have certain kinds of living experiences as part of their training and performing, and they are prepared and ready to entertain them. It should come as no surprise, therefore, when they interpret their experiences of the work partly according to these expectations. In that sense, the multiple perspectives of the group body are shared by all those who are participating in the exercise and by all those who have done so previously and are likely to do so in the future.^{clxxv}

In contrast to group journeys there are usually ‘individual journeys’ given as tasks in a Body Weather workshop in Australia. The opening to Chapter One described one such process in the 1992 Lake Mungo project. Practitioners were sent off on their own for a day to collect material, which was then shown to the group. As I noted, this material was used the next evening in an impromptu public performance. In the *Triple Alice* workshops, de Quincey had each Body Weather participant embark on collating what she called a ‘dictionary of atmospheres’: detailed corporeal responses to the micro-features of the physical surrounds (WD Alice, 2000). In 2001, participants were paired in order to show this dictionary material-in-progress as a duo in relation. Individual journeys are usually to do with collecting performative material and generally result in showings to the rest of the group. The material is then drawn upon and utilised for group ‘performances’, which typically end a longer workshop. Participants have choreographed images to carry out but also draw on their own material in improvised sections. The whole workshop is both an individual and a group journey, even down to the final group performance.

There are many other group exercises I have taken part in as part of Body Weather training. They are not explicitly journeys in the sense that they do not involve the group travelling from ‘a to b’ together, but I mention them here since they share some of the properties of what I have called ‘group journeys’. In particular they require members to work to their own limits at a defined task, but to be mindful of other members working alongside at a similar task. The link to public

performance is clear and deliberate. One of my first experiences of working with the group on a shared activity like this, was being blindfolded in the woolshed at Mungo in 1991. We were simply told, “explore” (WD Mungo, 91). I remember climbing up to the roof, swinging on the rafters, running my hands over the old tractor engine which was running!, even cradling the baby of the manager who was watching, and so on, and all the while blind. All of these experiences were discoveries and deeply surprising. Not only that, but the risks in some of the choices were palpable, which I learnt later was part of the point. We were also learning to be ‘in place’, together (WD Mungo, 91).

Some of the group work at Mungo, in 1992, as well as furthering the group training, had an explicit link to publicity material for the ‘Square of Infinity’ project. For example, we had to roll naked as fast as possible down the sand dunes, leap naked to lie still on the virgin sand in order to be photographed to look as though we had arrived there mysteriously, and work in underpants to create ‘ancient images’ near the sand formations.^{clxxvi} Interestingly, Lynne Santos has since told me that she was not aware of nakedness or of gender then ... only of the work and the group (WD Alice, 99). This was also my experience. “It wasn’t a big deal. Just another set of difficult and challenging bodily improvisations” (WD Alice, 99). The link to performance, though, was striking. Not only were we being captured ‘as if in performance’. But we were also setting in train the capacity to work, as a group, to image the locale, in a way that would lead us to work in similar ways in more explicit performative situations. The group is clearly a major influence, to be respected, understood and embodied.

ii. *‘being led’*

In this group of improvisations, which I have called ‘being led’, there are a series of exercises that, in Australia, used to be performed straight after MB, but are now typically practised in the third session proper, after Manipulations. They are short, maybe a minute in duration, and demand maximum concentration and effort. They are almost always performed in pairs. Typically the roles are swapped halfway through and a short discussion is held between the partners after the exercise is completed. There appears to be a reservoir of exercises from which several are selected for any one training session. The following three are typical and, in my experience, used frequently. They all involve one partner ‘leading’ the body of the other into unexpected and startling body configurations and into unusual and unexpected places. This results in the leaders’ bodies also being led into unusual patterns as they go about reconfiguring the bodies of their

partners. I should emphasise that these three improvisations can be practised for longer in an afternoon session, as they were repeatedly at Mungo. In this case the number of variations, and the number of times the exercise is repeated with a new partner, is increased dramatically.

a) 'grabbing the ball'

In 'grabbing the ball', which is my name for this exercise, one person in each pair imagines that they have a ball in one of their hands. They hold the 'ball' at arm's length, away from their body, in a stationary position. The second person has to grab the 'ball' from their partner's hand as quickly as they can. The first person then chooses a different position in which to hold the 'ball', the second person tries to grab the 'ball', and so on. The whole exercise should be done very fast, with clear, quick changes, and great intensity. But there should be no blurring or ambiguity. For example, once the position of the first person's arm is established, there should be no moving of that arm until the 'ball' is snatched away. Further, as well as being quick and clear, the changes should be extreme. All possibilities for placing the ball should be explored, under the legs, over the head, on the ground, 'miles away', with the positions being demanding for both partners. The 'ultimate' is for the exercise to run incredibly quickly with a maximum number of difficult and demanding changes.

It is important to note the imaging at work in this exercise. Obviously, initiators need to imagine there is a ball in one of their hands and to enact that possibility accordingly. This imagining is impossible without the corporeal dimension of 'holding the ball', and the enacting is inconceivable without the continuous process of imagining that there is a ball at play. Similarly, their partners need to always imagine there is a ball to be sought and to continually enact grabbing it from each of its new positions. Once again, the activities of imagining and enacting are essential to each other. It might appear difficult to separate out bodily processes that seem intertwined. But in my experience, a practitioner is always aware of dealing with both these embodied capacities concurrently; to the extent that when one of the processes has been dropped, it will be quickly noticed by both a performer and an experienced watcher.

Variations increase in difficulty. The grabber may have to snatch the imaginary ball with a leg or a head, which is very difficult, or even with their buttocks, which is mind-bogglingly hard if the hand holding the 'ball' is up near the shoulders. I should add that people holding the 'ball' are allowed and indeed encouraged to move anywhere in the space they choose. In fact they should

maintain high intensity and make it hard for themselves as well, by choosing unusual and demanding configurations when placing the 'ball'. It could be that to use the word 'choose' to describe this exercise is misleading. Neither partner has time to reflect, in the sense of dwelling for a moment, on what they have done or before deciding what to do. It is as if a 'corporeal thinking' takes over. With practice, performers are able to make a greater range of choices, all of them apparently effortless, while at the same time sustaining maximum intensity. In other words, such practitioners are able to accomplish more. They can keep going for longer without tiring, and achieve a wider scope of three dimensional body configurations for themselves and their partners.

An important development often negotiated in this exercise is the 'repeat'. Here, the person grabbing the 'ball' repeats their movements alone. They imagine the placing of the other's arm, hand and 'ball', and 'grab a position in the space' accordingly. The positions imagined and enacted may be based on what has just happened, or they may be 'freely' created. In either case what is critical is that performers *are* following an exactly imagined placing of the other's hand in space, and not simply moving any old way, any old where. It is fairly easy to spot the difference. If someone is 'merely moving' it looks too easy; there is no strain, no effort, the 'ball' is in places which are easy to reach, the body remains balanced and there are few extremes of change and dynamic. Whereas to follow an imaginary ball, being held by an imagined other, puts great demands on balance and co-ordination, let alone on imagining and concentrating. "Put simply, it looks difficult" (WD Hakushu, 91). Such performers characteristically work with great intensity and create an array of unusual and contorted body shapes, all of them demanding strength, balance and dexterity. Furthermore, practitioners who are able to move as if their bodies are being led achieve a different texture of moving. It is as if their bodies are at the mercy of the spaces surrounding them, and the spaces throughout them.

The repeat is often only 10 to 15 seconds, while the paired exercise may be as long as a minute. Instructions to start and stop are given centrally by a leader who, typically, consults a watch to calibrate the time exactly. Occasionally practitioners may be told at the start of the exercise that it will be the last 15 seconds of the paired exercise that needs to be repeated. In such cases the 15 seconds are demarcated by the leader calling out "15 seconds now" and then "stop"; while the repeat is marked by, for example, "begin the repeat now", or "15 seconds begins now", and then at the end, "stop".

I point these details out partly to show how precisely some of the dimensions in these exercises are set up, especially in this case regarding time. As I have shown in the earlier Body Weather sessions, some aspects of the training are tightly constrained while others are considerably freer. This is no less true of the improvisations. All the exercises are carried out within clearly circumscribed boundaries; what varies is which parameters are set tightly and which are allowed to remain more fluid. In 'grabbing the ball', time is patrolled rigidly, while the kinds of movements that can be made are almost limitless.

I also point out the details of the 'repeat' to underline the importance of imaging other bodies, and of imaging relations between bodies, both of which are critical here. To follow an imagined hand and/ or arm is to create an imaging of that body which has precise relations to your own body. Admittedly it is 'open' as to what exactly is being imaged in relation to the other in a repeat pattern. Is it the hand, the ball, or both, or even some other combination? Different practitioners report following different processes. However, in all cases at least two processes of imaging are taking place and both are relational. Firstly, each practitioner has to imagine and enact responses to the other's body as if they are being led 'at that moment'. This is a kind of imaging of 'present'. Secondly, each practitioner has to imagine and enact responses to the 'memory' of being led by the other. This is a kind of imaging of 'past'. Typically practitioners carry out both these processes concurrently in a 'repeat' exercise. There are clear echoes here of "the minimal unit as two" principle from the manipulations. In fact, pair work is repeated throughout this session as if to underline and develop this point.

On first reflection it appears that the second process, the imaging of a past, is strictly necessary only when practitioners have been asked to reprise exactly what has just happened. However, even when they are allowed to re-create more freely being led, they are still partly doing just that. That is, repeating what it was like to be led, even if not exactly recapitulating the movements. And to repeat 'what it was like', in the sense of creating an impression of what it was like, is to image a past activity. So, whether followers attempt to repeat exactly what happened, or create a pattern capturing an impression of what happened, two bodies are being imaged in two dimensions. The bodies of the follower and the leader, in both the present and past, are imaged, as well as the relations between all of these changing configurations.^{elxxvii}

One of the capacities being learned here, as elsewhere in Body Weather training, is that of moving 'from outside' the body. Performers are acquiring a capacity to respond to an influence –

a force or modulating factor – that does not come from ‘within’. That is, rather than an impulse to move being thought of as generated from within a body, it is as if the movement emerges from, and with, an imagined other body. For a performer to be able to do this when there is no visible, external factor can create, for an onlooker, extraordinarily unusual shapes and dynamics of movement, as well as a focused intensity which radiates through the space (WD Mungo, 91).

b) ‘breaking bodies’

‘Breaking bodies’, again my name, is also usually carried out in pairs. One person holds their hand at a set distance from a specific part of their partner’s body. For example, the right hand might be held 25 centimetres from the other’s chest. As the hand moves the chosen part of their partner’s body must also move but the distance between them has to remain the same. Both participants are to imagine that this distance is fixed; wherever the hand goes the chest must also go. If the hand stays relatively still but changes shape – expands, contracts, waves, and so on – the chest must do likewise. If the hand moves through the space – up, down, around, zigzag, high in the air, close to the ground – so must the chest. The point is not for a leader to ‘deceive’ or trick a follower but to make it difficult for them and, in so doing, to also make it challenging for themselves. The partners thus together explore multiple changes in three dimensional body patterns; changes in tempo, dynamic, direction, texture, bodily configuration and so on.

It is not just the distance, but also the spatial relation between the hand and chest that has to remain constant. This is particularly difficult if the hand suddenly changes orientation. For example, if the hand inverts, the chest must also invert, which means that the partner’s body has to suddenly re-arrange itself to an upside down configuration. Notwithstanding these difficulties the rest of the body for both partners should move only when it needs to.

As in ‘grabbing the ball’ roles are swapped and the exercise repeated. In fact, at Mungo we re-did this exercise many times, changing partners each time. Changing partners is a refrain throughout Body Weather work, for the reasons outlined in the previous chapter on the Manipulations. In brief, these are that practitioners develop the capacity to adapt quickly to new circumstances, and thus to modulate their work in response to the flows and textures of others bodies and work patterns. It therefore instills in practitioners an awareness of the divers patterns of others bodies and the continuously changing nature of relations between bodies.

There is also invariably a solo ‘repeat’ as part of the exercise, where a follower, alone, imagines the pattern of the ‘leading’ limb and enacts their own response accordingly. As in ‘grabbing the ball’, the repeat is often 10 or 15 seconds, whereas the original partner exercise can be from 1 to 2 minutes.^{cbxxviii} Again it is quickly noticeable whether followers are indeed imaging being led, or simply ‘moving by themselves’. Often, throughout this session, half the class will watch while the other half re-perform the exercise. Practitioners are thus able to learn by observation as well as by participation. This pedagogical strategy is one means of keeping alive the performative dimension of Body Weather training. Bodies are continually under the gaze of others, itself an influence on the evolving practice.

‘Breaking bodies’ has several variations. The ones I have encountered are: finger to nose; hands to knees; hands to shoulders. When the hands are leading the knees, they are characteristically held with the fingers pointing downwards; while for the shoulders, they are usually held with fingers pointing up. In both cases the two hands are typically held in a relaxed configuration and they need not work together. For example, one hand may direct a knee to move slowly toward the floor, while the other hand may direct the second knee to describe small, quick circles in the space. In such a case, direction and tempo would be different for each knee, as would the dynamic and texture of the movement. These developments re-introduce participants to the practice of using different parts of their bodies concurrently for different kinds of movement. In this improvisation, though, all of the movements are created as if emerging from elsewhere. The imaging required in repeats of these patterns is of course more complex than that for a single part of the body. Practitioners have to sustain the pattern of being led by two hands, independently, but must also maintain the relations between the hands. Inexorably, the possibilities for complexity are built up, and slowly but surely the capacities for dealing with multiple, independent movements are being fostered.

As indicated, the distance chosen in any of these patterns can vary widely, from one centimetre to several metres. Long distances apart, however, present a number of problems. Firstly, there is the difficulty in simply sticking to a long distance throughout the exercise; for followers this problem is intensified when they have to image the distance in a ‘repeat’. Secondly, small changes in a leading hand will result in large changes in a follower’s body. Leaders must therefore be careful not to demand impossible configurations from their partners at longer distances. They must work very finely and precisely. Followers, on the other hand, need to accurately translate instructions from afar, and must also therefore maintain a heightened sensitivity to the precise dimensions of

the influence.

A development of ‘breaking bodies’ occurs when a pair starts with one ‘attachment’ only to change that attachment at random, at the will of the initiator. The leader of each pair simply calls out which new body part of the follower is to be used, as the leading hand adopts its new set distance from the following body part. The time spent on each attachment varies widely and is at the discretion of the initiator. Bodies tire very quickly in this pattern and it requires considerable strength and determination to follow assiduously. Particularly if one moment “you are being led along the floor on your knees as fast as you can, only to have to suddenly contort your chest forwards and backwards as if on a giant spring, and then jump to your feet so each of your shoulders can leap to the sky in rapid succession” (WD Mungo, 92). The aim of initiators is to lead the following bodies into configurations they would not normally venture into, and, in this way, break expected and accepted bodily patterns and habits. (Hence my name for this exercise.) Followers aim to allow their bodies to be led wherever they are directed, without obstruction from lack of will or fear of injury. The development from Manipulations, and indeed from MB, should be clear; bodies are attempting to working in newer and freer patterns, to chart new trajectories, and to map unknown and emerging terrains.

There is a ‘repeat’ of this variation in which a follower, alone, imagines a leader’s hand to be moving in a certain pattern and to be directing their chest, or nose or knees or shoulders, to do likewise. Later, the attachment is imagined to be changed at random. Concentration demand is very high in these ‘solos’, especially at the moment of change. “You suddenly catch yourself moving your body yourself ... the imagined component is essential ... it moves the focus away from *how* you are moving and from *how* you are generating the movements ... to *what* is moving and *why* ...” (WD Mel, 98). That is, practitioners may be able to sustain ‘being led’ in one imagined pattern but lose the connection when the attachment is shifted. They then commonly revert to ‘moving by themselves’, and it takes considerable effort to resume the practice of being moved *only* by precisely imagined outside influences.

Apart from learning to be influenced, or some might say ‘controlled’, from ‘outside’, this exercise provides invaluable training for isolation and thus for control of the various body parts. It is certainly true that exercises such as ‘breaking bodies’ are designed to encourage people to work with highly discrete parts of their bodies. Min Tanaka reminds participants, “[c]oncentrate on that part (of the body). At that time you can forget about other parts ... Never think in terms of the

'whole body'" (MT 1980:60 his emphasis). A contradiction appears to emerge here. Move the locus of influence to 'outside' practitioners bodies, and one result is greater control by practitioners of specific parts of their own bodies. However, the contradiction is resolved when the term 'control' is eschewed in favour of a more appropriate formulation, such as 'a capacity to work with' and Tanaka's advocacy of partiality is heeded. Parts of bodies are acquiring the ability to move independently of one another while other parts are acquiring the capacity to be at rest.

We call this process 'installing many switches on the whole body'. At any given moment, some parts - maybe certain muscles - of the body are at work, while others are not - but at rest. And if there are more parts at rest, the scope of freedom - possible movements - of the body in the next moment is greater than the other way round. That is, if there are more parts at work, then the freedom in the next moment will be less. Further, if we can use the body switches very quickly - on and off and vice versa - even the parts at work can have greater freedom. (MT 1980:61-2)

To move more freely, in the sense of acquiring a wider and deeper pool of possibilities, beyond accepted restraints, is clearly one aim of Body Weather improvisations.

I should emphasise that no real attempt is made, in this or in any of the improvisation exercises, to create 'beauty' and 'harmony'. "This work is difficult for dancers," says Min (WD Hakushu, 1991). It is a little difficult to explicate this idea but one aim of many of these exercises appears to be change; unusual, unexpected, perhaps even gratuitous. Movement is purposeful only in the sense of following at the moment. This is a crucially important key to improvisation as it is practised in this work. There is no pre-planning, no pre-determined sequences of movement, at least not when the pair is working.

Significantly, though, improvising here is not simply doing as one wishes. On the contrary, for followers it is doing precisely whatever is 'instructed'. To improvise is simply to give in totally to the sequence of demands made on the body, even if these demands are imagined. For initiators, on the other hand, improvising consists in leading the other bodies wherever it seems appropriate. Some initiators may feel that their followers should work slowly to develop their powers of concentration and sensitivity to 'instruction'. Others may feel the followers need to be led rapidly to raise their tempo and prevent them thinking their way through the exercise. Still others may lead their followers into extreme changes to shake them out of rigid, habitual, body configurations. Sensitivity to the relationship is critical.

However, the sensitivity of initiators to what is happening to their own bodies is also at play. Improvising for them is partly constrained by the trajectories their own bodies are travelling. Furthermore, as initiators are leading a pair of bodies, their corporeal decisions on where or how to move will also be influenced by what is happening between the pair of bodies as they move together. Improvisation in 'breaking bodies' is therefore multiply relational. It is also both contained and open-ended. The more tightly fixed constraints are the set distance, the attachment, and the time. The freer parameters are speed, direction, tempo and texture of movement, constrained by dexterity, strength, stamina and will. With this balance between what is set and what is variable, improvising in Body Weather 'sensitivity exercises' could be seen as partly constrained and partly free, highly detailed and infinitely open.

At the conclusion of each exercise there is a short discussion between the partners, as usual. Ironically, these discussions could also be seen as a kind of improvisation, as a time for finding out how to articulate and share what has been experienced and what has been discovered between the partners. "Quite often it is only by being asked to articulate to someone else what has taken place that we actually become aware of what did take place" (WD Mel, 98). Furthermore, "in listening to feedback we become more sensitive to what we have done" (WD Mel, 98). In this sense, talking and listening also become a set of influences, and discussion is itself a sensitivity exercise. Perhaps these spoken improvisations could be called 'moving discussions'. They are relational, requiring participants to see body relationships from many points of view.

With little attention to whether the moving bodies conform to a pre-existing ideal of harmony, many observers note the grotesqueness that emerges from these exercises. Bodies move in highly contorted ways, they often lose balance and struggle to re-orient themselves, being "simply thrown all over the place with absolutely no regard for niceties or even for safety"; others report, though, that the movements are strangely beautiful to watch (WD Mungo, 92). This exercise is highly efficacious for generating performative images or at least possibilities for performance. When invited to put on an impromptu performance at Mungo one evening, to the guests who had arrived to stay at the house, de Quincey asked us simply to utilise our work in 'breaking bodies'; choose a position and begin. We all began improvising as if we were being led according to the various parameters of this exercise. We each changed imagined points of contact and distances when it suited us. By all accounts the onlookers were stunned, and wanted to know how we generated such a surprising array of movements (WD Mungo, 92).

c) 'blind finger'

In 'blind finger', a commonly used name for this exercise, people also work in pairs. Roles are chosen by the participants and swapped halfway through the exercise. Those nominated as followers begin by shutting their eyes or, preferably, putting on a blindfold. Leaders then take the index finger of their partner lightly in their hand, and lead the finger, and thus the body, of the follower anywhere they will, all the time 'encouraging' the fingertip into new and unexpected sensations. Importantly, the only point of contact between the partners is through the fingers. No other communication is permitted, either verbal or tactile.

'Blind finger' is usually practised quietly, carefully and slowly, with both partners taking the time to discover and register the details of as many 'new' experiences as possible. Some sensations are of course very common. That is, they are of simple, common things, but "we do not normally take the time to experience them ... the sharp, tiny cracks between the floorboards ... the cool waft of air as the finger-tip is swept through the space ... the fine and delicate hairs on the skin of someone's forearm ..." (WD Syd, 91). One aim of 'blind finger' then is for practitioners to experience what is in their environment, and to do so carefully and with all their senses. Rather than simply rely on a hasty catalogue of sighted objects, which tends to result in a blurring of all the sensations of a space or room, in 'blind finger' practitioners take the time to experience sensorially everything that is in their environment. In this way they chart or profile a weather. They build up a richer map of all the possible influences in their environment and of a network of relations to these influences.

Followers should leave their body relaxed, especially the arm, and go wherever the finger leads. This is not always easy. Sometimes a few moments are needed just to encourage a follower to relax and to release muscular tension from their arm and hand. Obviously if a follower is tense, particularly in these areas, it will be impossible to convey directions for movement to them through the point of contact, and both partners will be unable to experience the range of influences that might pass between them. In other words, each leader must gain the trust of their 'blind follower' in order to be able to convey precise instructions to them, using only the contact between their hand and their partner's finger. No talking is allowed. Neither is using a hand to guide the 'blind' person at any moment. "This is a tricky process. How do you get someone to sit down or go backwards or stop suddenly by using only alterations in pressure and direction through the fingers" (WD Syd, 91). Intercorporeal relations are critical.

There is thus greater sensitivity learned to the demands, or influences, of the other; so that with practice one is able to respond easily and effortlessly without tension to the slightest impulse from the hand of the leader. “We are learning to respond to changes in the environment and to the body of the other” (WD Mungo, 91). To which we could add, to the richness and complexity of the environment, to its heterogeneity and to its propensity to influence us to move in particular rhythms and in particular ways. In fact it could be that through this exercise practitioners are heightening their sense of permeability to one another and to their environments – and thus building on the rawness and permeability engendered in MB and Manipulations. “We become permeable to one another. The two fingers become as one. We become open to the environment. It invades us and takes us over. It becomes us and we become it” (WD Mungo, 92).

The length of this exercise can vary enormously; from a relatively short 2 to 3 minutes straight after MB, to a long 15 to 30 minute afternoon improvisation. For most people, encountering ‘blind finger’ for the first time can be a very disorienting experience, particularly if it continues for a long time.

This exercise sounds easy and trivial. Believe me it need not be. My first experience, in Sydney in 1991, was quite traumatic. I was led out of the workshop room which was part of the Wharf Complex and out onto the pier. Standing close to the edge I was made to kneel and stretch my arms over the side. I could hear cars driving up the pier beside me, kids on bikes, people fishing ... I lost all sense of place, I was terrified of falling over the side, and when my hand was plunged in water from a tap under the pier (there was a large hole in the surface) I had to ask to have the blindfold removed. What had taken 15 minutes had felt like 24 hours. (WD Syd, 91)

Fifteen minutes is a long time to be ‘blind’ in a strange place, especially if you are being led all the while into unfamiliar territory and experiences. As usual, Body Weather practice consists in pushing bodies further into the unknown, as well as reminding them of the partly forgotten, and awakening in them intimations of the emergent. Despite the propensity for fear, ‘blind’ work encourages a more detailed sensitivity to the place and to one another, as practitioners encounter through touch what had previously been only seen or heard, or in some cases not even noticed.

One of the features of the exercise is that practitioners learn to be ‘in time’ and to better judge time. In fact, a performer’s sense of the modalities of time is meant to increase through Body Weather training, as is the capacity to calibrate it precisely. Characteristically, practitioners in this

'blinded' state develop the ability to experience time in ways other than by the clock. They become more aware of bodily rhythms, such as those of their heart-beat and their breathing, and even the breathing of their partners. They also become more aware of movement tempos, and of other temporal vibrations they can sense of their partners, such as might be induced by the changing emotional (or affective) states of practitioners during the exercise.

Roles are always swapped half-way through 'blind finger', and at the conclusion of the exercise there is a discussion between the partners. Among other things, people are told by their partners what their body configuration looked like, what was coming across to them. Sometimes there is a group discussion, as took place in Sydney after the longer exercise described above. This pedagogical aspect of the work is very important. "Not only is trust being negotiated, we are also learning that how we imagine our body to be responding and moving is often not the case" (WD Syd, 91).^{elxxix} In this way a practitioner's imaging is encouraged to become more precise: both a sense of 'what it feels like' and a sense of 'what it looks like'. Practitioners should become increasingly able to connect these two dimensions of a performer's experience.

Practitioners are also learning about what is 'there' and what is emerging. They are working in finer corporeal and imagined dimensions. They therefore increase their capacity to embody *and* express the image that they want to. As the imaging becomes more 'accurate', or rather more detailed, the performative potential and capacity is heightened. They can enact more precise and more finely nuanced movements, from a wider reservoir of experienced and imagined possibilities. The relation of blind finger to improvised performance is threefold. Practitioners gain heightened sensitivity to the 'now', as it pertains to the working or performing space, to their own bodies in this place, and to their relations with their partners. Most of all they experience what it is like to attend to, and to be induced to move by, outside influences.

In blind finger, and in most other improvisations, practitioners are encouraged to see themselves from outside. (As they are in MB and in Manipulations.) Clearly there is an imaging of the other's body and of the space when one's eyes are closed, just as there is of one's own body. But the injunction to look at it all as if from elsewhere is particularly fascinating. It encourages people to see the relations as if they are taking place 'over there', and this allows them to design the relations and to modulate them, as well as to experience them. This is another mode of intercorporeality, one which is peculiar, in my experience, to Body Weather practice, and one which goes a long way towards teasing out what creative authority consists in for these

practitioners.

iii. working blind

Exercises in which one or more or even all the participants are blindfolded are very common in Body Weather training. For example, I have just discussed 'blind finger'. In what follows I shall deal with several other such improvisations. Of course, to demarcate and categorise exercises under headings is fraught with difficulty. There are always many points of overlap. I have already described a journey in which participants were blindfolded in the sub-section on group journeys. However, mindful of these difficulties, I propose to discuss two groups of exercises in this sub-section which both depend on working 'blind', and a third which counterpoints blindness by insisting on an exaggerated sense of visual perception. To interfere with the sensory capacities of practitioners is a common pedagogic strategy in Body Weather training and points to a characteristic performance aesthetic.

a) 'leading the blind'

'Leading the blind', which is my name for this exercise, can be introduced by quoting a description of it written shortly after I first encountered it at Hakushu in 1991.

One end of a long thin piece of cotton is tied around the blind-folded follower's finger-tip. The other end is held by the leader who by moving the thread moves his/her partner around the space. We performed this outside, on and around the earth stage. The cotton should never sag. "Imagine the other's body," Min Tanaka instructed both parties. So that simply through the impulses transmitted along a cotton thread we can imagine the shape of the other's body, how it is moving, and how it is negotiating the space, perhaps quite differently to the way we do. (WD Hakushu, 91)

That "[t]he cotton should never sag" is an important methodological point for the obvious reason that in that state impulses cannot pass along the thread. In fact, a key feature of this exercise turned out to be that participants were easily able to detect whether their partner's bodies were tense: followers noticed because impulses were not clear, and leaders could tell because followers did not respond. In both cases the cotton thread drooped. The performative relations between the partners had effectively ceased. That is, what was 'embodied' was in effect 'no relation'. And such a position has little performative potential.

With respect to Tanaka's instruction to "imagine the other's body", it should be pointed out that even the seeing person has to perform this. As already indicated, this is not simply an injunction to have a mental picture of the other's body to go alongside the image derived from looking at them. It is rather a request to place yourself in the other's position, in order to see the world from that point of view. Which includes looking back at your own body from that new perspective. And thus looking at both, and indeed all, bodies as if from elsewhere. To embody all of this is to register these several perspectives in your own body. It is in that sense that I have termed this process 'imaging'; it consists in a complex process of imagining and enacting, here described as 'picturing' and 'registering'. As in previous chapters I am being careful not to recapitulate a mind/ body dualism here, which would result from a simple equating of imagining, or picturing, with mental; and registering, or enacting, with physical body. Rather, as I have taken pains to point out in this example relating to the seeing person, both processes are corporeal.

To continue the description from the Hakushu Work Diary ...

There is a development of this exercise where two people lead one blind person, who thus has two threads to respond to and two other bodies to imagine. Clearly co-operation between the two leaders is critical, but what is amazing is (to see and to experience) the disorientation of the blind person. It is very easy to find yourself responding effortlessly to the sensations of one finger while totally denying even the existence of the other thread. Multiple sensitivities are what is being called for; separation of the body parts; the antithesis of the notion of one whole body. (WD Hakushu, 91)

This pattern proved extremely difficult for most people. Largely because each practitioner had to image two other bodies as well as their own, in addition to the group body of three and the changing network of relations between all the bodies. This is true not only for the leaders. Each 'blinded' follower also has two other bodies to image; the body of their leader, obviously enough, but also the body of the other 'blind' follower, even though they can only sense them "via or through the leader" (WD Hakushu, 91). This was very demanding. However, with extended practice, by learning to be acutely sensitive to alterations in pressure and direction emanating from a leader, a blinded follower can detect when the leader is directing the other follower in a certain configuration. Practitioners always change partners when repeating these exercises, as with all improvisations. By means of such practice, sensitivities to influences from many bodies, seen and unseen, can be used to develop delicate and subtle performative possibilities and capacities. Bodies performing these intensities characteristically work in very subtle and acute

dimensions, in contrast to the bolder material emanating from such exercises as 'breaking bodies'.

b) 'blind obstacle course'

A telling example of what I have termed a 'blind obstacle course' took place one afternoon in Hakushu. Half the group were blindfolded and given a route, by means of verbal instructions, to follow. The other half watched and waited their turn. The route was largely around the fields in which the daily work took place. It included ...

going inside the donkey's stable, touching the water pump, going inside the chicken house (obviously the door needed to be opened and closed), locating an environmental sculpture and so on ... At the end people had to locate the centre of the earth stage. It was very difficult. Obstacles abounded - trees, tents, bicycles, wooden seating - and the work took place alongside a road where occasional cars travelled quite quickly. Moreover, underfoot (everyone always works barefoot) it was quite unforgiving - earth, stones, thorns, pieces of timber and so on. There was a time limit and needless to say only a couple of people in each group succeeded in finishing. The route was changed for the second group's journey, so that they didn't acquire an unfair advantage by watching the first group. The exercise was really a test of courage and of willpower as much as it was a learning to respond to the environment. (WD Hakushu, 91)

Partly this kind of exercise tests "how much you remember of the place where you've been working, how observant you have been. Many people, for example, had never noticed the sculpture so they were clearly not going to find it blindfolded. It asks how much of the place is in your body. Just what is your sense of this place and space" (WD Mungo, 91). In this respect it is interesting to note that instructions involved not only where to go but also to "feel the environment, where the chickens live ..." (WD Mungo, 91). One might say that this sense of implacement involves a multitude of corporeal intensities. And in this case they are all related to daily life.

Orientation in space is also being taught. How does one's sense of direction cope without sight? How much of the place and of directionality in relation to the place has been taken into one's body? These questions remind me of an idea of Hijikata that there is encoded in each body a primitive body map which if tapped into can lead us on any journey (Tanaka 1986c). In other

words, mapped into bodies is a history of earth (Tanaka 1981:9).^{elxxx} Obstacle courses, like this one, also test will, determination and stamina. The exercise described above was very much a test of toughness. I am reminded of the story in Ruth Benedict's *The Chrysanthemum and the Sword* (1967), where a Japanese officer had been driving his men on a march for days without sleep. When asked whether he thought the men needed sleep he replied to the effect that they already knew how to sleep; what they needed now was to learn how to stay awake.

One of my early reflections on this and similar exercises was that the element of 'toughness', of being able to go beyond pain, is very much part of Body Weather training. As it is of other aspects of Japanese culture. Rooted in the Samurai ethic of ignoring bodily discomfort, and also in the Buddhist doctrine of giving in to, or ignoring, suffering so that one may transcend earthly desires. De Quincey often talks of Tanaka's toughness, of his extraordinary ability to be seemingly oblivious to pain (see Tanaka 1981). She loves recounting the story of seeing him outside on a freezing day, showering his naked body with water from a hose, and looking in at the others as if to say, why aren't you out here too (WD Mungo, 91). She too is notoriously tough, as were many of the performers in the Mungo project. "Sleep deprived, carrying injuries, working alternately in very cold and hot conditions, regularly up-rooted, driving themselves hard up to sixteen hours a day, participants in Body Weather workshops are always outside the comfort zone" (WD Mungo, 92). It is clear that an exercise like this has many similarities to a group journey.

More recently, though, I have been inclined to see this kind of exercise as one of a kind with the many other Body Weather improvisations that play with a body's perceptions. In altering them, practitioners are compelled to re-evaluate the configuring of their own and their partners' bodies, and thus to develop a corporeal sensibility in which they can hold an awareness of these multiple configurations throughout an improvisation.

c) 'mirroring'

There are many Body Weather improvisations which play with what I have called 'mirroring'. Practitioners mirror each other, they distort their perceptions of themselves and their environments by working with real mirrors, they even 'mirror' aspects of the natural world. Admittedly these exercises are not practised blind, and it might seem strange that I have grouped them here. However, to the extent that this work deliberately foregrounds how we perceive our

partners bodies to be configured and ask us to remember that in order to recapitulate it ourselves, it seems to me that mirroring work is closely related to work in which sighted perception is denied. It was my experience that mirroring was a large focus of the work at Hakushu, more so than at any Body Weather workshop in Australia that I have attended.

Work begins in pairs, with partners mirroring each other's movements, usually starting with the hands. The exercise can be done facing one another, or with one behind and a little to the side, overlapping the other. Later other parts of the body are introduced. Ideally there is no leader. Multiple directions, tempos and dynamics are explored. To watch two very experienced performers accomplish this exercise is very inspiring – “the speed and dexterity of each, the apparent lack of effort, the ‘quietness’ of the rest of the body, the alertness and the grace” (WD Hakushu, 91).

In its simplest variation, this is an exercise that is common to Western theatre teaching, where mirroring is usually practised in order to establish trust, observation, concentration, flexibility, and the capacity to work together. People are typically asked not to go so fast as to lose one another. However in the Body Weather work, as might be expected, the variations and levels of complexity are suitably multiplied. Practitioners practise with both hands, with hands and feet, with whole bodies. They stand in front of, to the side, and behind one another, in fact anywhere that reconfigures the corporeal relation. Two people mirror one, and one person mirrors two, a particularly challenging development. Sometimes people are asked to practise a delay, and to work one or two seconds behind their partner.

As people improve with mirroring they are encouraged to work quickly, multiply and very precisely. I have practised high speed mirroring with Frank van de Ven, both in workshop demonstrations, and in performance, where our aim is for there to be no delay between action and its reflection. Our work even extends to mirroring each other's speech, which is much more difficult than movement. Although concentration, in this work, appears to be only on one part of our partner's body, namely the mouth, in truth there are many other corporeal indicators of when someone is going to speak, and even of what they are going to say, surprising as that may sound. It is my experience, though, that one simply has to take a risk in this high speed work. It is very easy to get caught out. One must try not to expect and anticipate.

As with earlier paired exercises, an important development is the solo repeat. Here, however, it is

to promote an imaging of the other's body. As before, body memory is being tested; the capacity of muscles to retain memories of sensations. Physiologically, this property (the capacity of the body to determine the position of body parts in space) is termed proprioception; proprioceptors are cells located in the tendons, muscles and joints, which are able to respond to changes of a body in space. They enable someone to tell, for example, where their arm is in relation to the rest of their body even when their eyes are closed. Interestingly, we can become better at this. We can 'train' our proprioceptors to be 'corporeal imagers', as it were.

I am aware that trying to underpin performing arts practices with scientific explanations, in this case from anatomy and physiology, is fraught with difficulty. And I mostly eschew such theorising. A medical model is limited. More to the point, the science involved is often poorly understood. For example, there is a particularly notorious (to me) instance in one Body Weather publication, relating to the Manipulations, but also referring to exercises such as mirroring. Participants are asked to "forget about the big, thick muscles", and urged to "try to discover and be aware of, and increase the neural speed of more delicate and finer muscles" (MT 1980:61). Now, this is nonsense physiologically speaking. Neural speed is set, determined by the velocity of neural impulse down the neural sheath, which is mediated electrically, and limited by the speed of transmission of the impulse across the synapse, which is mediated chemically and therefore slower. These speeds cannot be increased. That is not to say a body cannot learn to respond with the finer muscles – to separate out which muscles which will be used for a particular movement say. Nor to say that reaction times cannot be improved. Only that practitioners, and theorists, should be very wary of appropriating medical model 'scientific' metaphors to 'explain' concepts and practices in performing arts.

Nevertheless, as I noted in Chapter One, performance practitioners are bower birds and they take, sift and retain what they will for performative ends, and in my experience this extends to all disciplines. Body Weather workshops will draw on information from geology, meteorology, history, sociology, anthropology, and so on, as I have shown. I am not critiquing this aspect of the practice, simply pointing out its limitations, not performatively, but as a theoretical ground.

In Japan, in 1991, people also worked with real mirrors. Holding a mirror as if to shade one's eyes, with the reflecting surface towards the ground, one's perceptions of one's surroundings are altered quite dramatically. In this exercise, you move around and observe how your body adjusts its position and its movement to adapt to its changed and distorted visual perceptions. It is very

difficult to move with any degree of confidence. All the relations to accepted markers in place are askew. It is as if one is blind. Hijikata, I have read, was very influenced by his readings of Surrealism (Kurihara 1996), and the legacy of this, through inversion and subversion of expected and accepted body shapes and images, is as apparent in Body Weather practice as it is in butoh performance. In all these mirroring improvisations practitioners are scrutinising, altering and thereby sharpening their body imaging. They are intensifying their awareness of a body's positioning, they are investigating the possibility of multiplicity of focus, and they are furthering the capacity to embody corporeal relations to performative ends.

iv. pushing discussions

In this group of body improvisations, I have included three exercises which involve practitioners directly manipulating the bodies of their partners. By applying pressure in a variety of ways they direct their partners' bodies to move in a profusion of different patterns, which may then be imaged and recapitulated. In this manner, the exercise increases both partners' sensitivity to a multitude of corporeal influences.

a) 'wind'

By far the greatest amount of time in the afternoon sessions of the 1991 workshops, in Hakushu and at Lake Mungo, was taken up with the exercise called by de Quincey 'wind', and by Tanaka 'pushing discussion'. "We spent hour after hour, day after day, struggling, and watching others struggle, to master or at least develop 'wind'" (WD Mungo, 91). In fact, van de Ven told me that so much time was spent on this work when he first joined the company in Japan that for a long while he thought that it was "the third pillar to go beside MB and Manipulations" (vdV 2000).

The basis of the exercise is extremely simple. Working in pairs, one person takes the role of 'initiator', or 'giver', and the other that of 'receiver' (my names). The couple stand facing each other in fairly close proximity; close enough for the initiator to impart pressure with their hands to their partner's body. The receiver stands relaxed, legs a little apart. The giver presses one of their hands onto the surface of a particular part of the receiver's body, say the upper left chest. The receiver allows that part of their body to deform with the pressure, responding only as much as is needed to accept the force, duration and direction of that particular pressure. If the rest of the body is not implicated it should remain quiet, though if it needs to move to hold balance it should.

The feet should move only if absolutely necessary. When the pressure being applied ceases, the receiver's body should return to 'neutral', i.e. to the starting position, in this case standing upright and relaxed. The return should be quick but unhurried and involve the simplest possible path of movement. At which point another push is applied to another part of the body, for example to the face, the abdomen, the shoulder, and so on.

As I understand the exercise, the giver is to imagine the influence of 'wind' coming from beyond and behind, through their arm and hand and then through and beyond the receiver's body. The receiver, likewise, is to imagine 'wind' being transmitted from beyond, through the giver's body and then through the part of their body which is being pushed or pressed. Participants are both to imagine being rooted to the ground or floor as trees, with roots growing or extending far underground, so that the body deforms as a tree does in response to wind only to spring back to something approximating resting position once the influence of the pressure ceases.

To get a handle on this improvisation it may help to think of wind in nature for a moment. Wind is capricious. It can come from any direction, at any time, at any strength. It changes ceaselessly. Unpredictable, it may strike anywhere, in any manner. It is also likely to buffet in many different places at once, with differing direction, duration and intensity. In a sense, wind is omni-present, even if largely imperceptible. It is really seen mostly in its effects. Look closely at a tree for example. It is as if trees are never at rest. The many and unseen influences of wind become manifest as one watches trees bend and sway and flutter in heterogeneous patterns. Of course wind can be heard, but then, too, it is usually due to its encountering resistance from what it meets. "One feels that this exercise has resulted in part from looking long and hard at trees and how they behave" (WD Hakushu, 91).^{ci:xxx} It seems to me that it is the characteristic relations between wind and trees that this exercise, in part, seeks to capture: to make bodies like trees; so sensitive to divers outside influences that they are capable of embodying many of them together, finely, subtly and in detail.

Note the multiple imaging going on in 'wind'. Both partners are imagining and enacting many activities. And as usual, each process is necessary to the other. Intercorporeal relations are operating between the mutual processes of the practitioners in relationship, and between the activities of imagining and enacting in each practitioner. They are also operating between the practitioners and the imagined and actual influences of nature. Importantly, in this last respect, givers are also moving 'with wind', or perhaps 'as if wind'. There is a sense in which they are

deforming and returning as much as the receivers. Early on in one's experience of this exercise, "it is easy to forget the movement patterns of the givers and focus all one's attention and learning on the receivers" (WD Hakushu, 91).

As I have noted, for Tanaka this exercise is a "pushing discussion"(WD Hakushu, 91). That is, there is a to and fro all the time between the partners and therefore possibly no real initiator and no real receiver. In other words, although the person I have called the initiator appears to initiate the movement pattern, there is a powerful constraint always acting on them, namely the configuration that their partner is already in. To be sensitive to this pattern is to be influenced by it, and thus to be a kind of receiver as well as an initiator. A similar point could be made for the role I have called the receiver. Mutuality is always in operation. With this give and take, and sometimes overlap, one is reminded yet again of the Manipulations and their emphasis on 'the minimal unit as two' and on 'partners becoming each other's body'. It underlines, once again, the importance of relations to Body Weather work, and indeed the significance of being to able to embody intercorporeal relations creatively and, ultimately, performatively.

Although the exercise appears easy many problems arise. It was while watching the 1991 workshop group try the 'pushing discussion' that Tanaka made the comment that "this exercise is hard for dancers" (WD Hakushu, 91). That is, there is a tendency for some to dress it all up. Receivers over-react and magnify the influence. They allow too much of the body to respond, or they extend the movement further than the pressure indicates. The return is then often controlled or 'flowery', rather than being a simple release and return to a neutral position. Initiators, too, can over-do the movements and turn them into grand, balletic gestures rather than simple, direct pressures.

However, even when the movements are not over-done, there are still many finer points to note. Some receivers may be unresponsive and not react to a particular pressure. Or they may respond in a delayed fashion. Or they may react appropriately to the force of the pressure but in an inappropriate direction. Or they may react a little but not enough. Their sensitivity to the influence is not fine-tuned enough. Equally, some receivers may anticipate the pressure and react too early, moving their bodies themselves. Or they may continue to move after the pressure has ceased. Or they may delay and control the return. Or even forget to do so. With stronger pressures some receivers lose balance. Most of these problems are due to tension. Performers need to be alert and highly focussed to respond to all the pressure influences, but they must be relaxed and

sensitive so that they learn to respond at the precise place and only to the actual force, duration and direction of each pressure.

Initiators too can encounter many difficulties. They may give an ambiguous message, by starting in one direction only to change orientation half-way through. Or they may commence with a certain force only to increase or lessen that force during the pressure application. They may be too repetitive in their delivery, by utilising pressures of similar direction, force and rhythm. Or they may continue to work with the same parts of the receiver's body. They may not be direct enough; for example by sliding across the body surface instead of "pressing through" (WD Hakushu, 91). Many of these 'mistakes' come from a lack of control over the arms delivering the pressure, which itself derives from inadequate control over the rest of the body, particularly the spine and torso. Practitioners need to be sensitive enough to calibrate precisely the direction and energy of their movements. Which depends partly on an intimate knowledge of their bodies' muscular and skeletal capacities.

Most of the problems in practising 'wind' come as much from imprecise imaging as they do from a lack of bodily sensitivity or concentration. In my experience, imprecise offerings and inexact responses to pushes are both due, largely, to working mechanically. Such practitioners are not allowing themselves to imagine what is at play in the 'discussion'. They may drop the imagining of wind, they may forget to picture the pressure passing through the body, or they may even cease to be aware of the skeletal dimensions of the movements. All the time Body Weather practitioners must be "thinking in the body" (WD Hakushu, 1991). Such 'thinking' requires the capacities to imagine and to enact different movements in different parts of the body, and to imagine and enact the relations between these movements. Head, limbs and torso need to be co-responsible for corporeal and intercorporeal activity. Creative authority resides in the capacity to manage many intercorporeal relations.

When practising this exercise, emphasis is laid repeatedly on the nature of nature.^{elxxxii} "Think of wind. Do not respond habitually. Be sensitive only to what is happening to your body at that moment. However, the exercises go on for so long one starts to wonder at their purpose" (WD Hakushu, 91). Pedagogic principles are at stake. Repetition encourages students to find depth and complexity in simplicity, and vice versa. It also instigates the discipline of continuing with a practice until a new habit takes over, one that may begin by seeming 'unnatural', but which emerges eventually as artless. In some body practices, for example those of athletes, practice can

result in a partly disembodied state as bodies become relatively transparent to the task at hand (see Leder 1990). But in performing practices like Body Weather, practitioners are encouraged to remain in a state of heightened awareness of as much of their bodies as they can. “What is being sought, I believe, at least at one level, is for the body to become ‘one with nature’, to be simply another one of nature’s elements” (WD Mungo, 92). Without losing embodied awareness of their corporeal processes. Intriguingly, one might ask whether practitioners are able to approach nature through endless repetition? There is an interesting sense in which they are similar; nature and its variations appear open ended and infinite, as does a performer’s striving to become part of, or to at least emulate, the natural landscape. ^{clxxxiii}

There are many variations on the cardinal model of ‘wind’. Firstly, successive pushings may be immediately after one another; that is, without waiting for the receiver to regain ‘neutral’ position. So that, while the receiver is returning to their starting position, another pressure is applied to another part of the body. Receivers then have to negotiate that new pressure from whatever position they find themselves in. They may have to hold the basic configuration while part of their body deforms to the new influence and then return. Or the whole body may be required to deform to a new position. In a second variation, pressure can be applied by the legs, or head, or torso, instead of the hand. It may even be applied by some or all of these in random sequence. In this permutation practitioners discover surprisingly different levels of sensitivity over their bodies. Typically, for example, heads are notoriously resistant to applying a range of varying pressures.

Thirdly, there are variations in starting position; for example, practitioners may be “sitting on their buttocks with their legs off the ground and manipulating one another with their hands or feet” (WD Mungo, 91). Obviously this configuration is very demanding physically and can only be sustained for one or two minutes. In fact, two people can perform the ‘pushing discussion’ in any position. In a further variation, the exercise may be performed by three people, one giver and one receiver, who then has to deal with a multitude of pushes.

The key difference to earlier exercises is the requirement for receiving bodies to return to a starting position, or at least to be attempting to do so. In many of these complex variations pushes may be coming so fast and furiously that receivers simply never regain their starting position for the duration of the exercise; however it is an important feature of wind that practitioners are continually attempting to do so. “We are switching control here – remember the ‘arms

movement' in Manipulations" (WD Mungo, 92). To be able to alternately give up control of part of the body and then regain it, and then to be able to do so with many parts of the body in a random and overlapping sequence, is to acquire the capacity to respond partially and multiply to the manifold intensities of myriad corporeal relations, a significant component of creative authority and embodiment in Body Weather practice.

The penultimate development in 'wind' is for the initiator to push without touching. The response is then to an impulse which is seen coming, but *imaged* in its contact with and through the body. That is, the impulse is seen, but not felt. Receivers have to imagine the dimensions of the push and enact a response as precisely as they can. The direction, force and duration must be judged, as must the precise location of the impulse intensity on their body. A corporeal imaging is again being refined as part of Body Weather's process of taking practitioners 'outside' and 'inside' their bodies at the same time.

In the final development, bodies respond alone, without a partner, to an unseen, imagined sequence of impulses. These pressures may be a reprise of those just experienced, in which case performers are drawing on a corporeal memory (as noted above). Or they may be created *as if* they had been experienced, in which case performers are drawing on a similar capacity to corporeally image the process. As with earlier exercises, such as 'breaking bodies', it is very easy to spot those who are in fact imaging the influences in all their modalities and those who are simply 'making up' a sequence of movements. Watching practitioners engage with this exercise alone is to become keenly aware of the performative potential of this methodology. Bodies appear to be mercilessly at the disposal of unseen forces, which creates a destabilising picture of great power and intensity. "Training is edging closer to performance" (WD Hakushu, 91).

b) 'moving and being moved by the head and arms'

According to de Quincey, this is one of the oldest Body Weather 'sensitivity' exercises. It is also a clear development from 'wind'. Participants work in pairs to manipulate each other's body, at first singly, and then together. In the case of the arms, for example, one practitioner, the 'receiver', begins by standing upright, still and relaxed. The other practitioner moves one of the receiver's arms any which way they will. They vary the direction, tempo and force of the influence, encouraging the receiving arm to move in all possible three dimensional configurations. Receivers simply relax that arm and let it be moved. Roles are swapped and the

process repeated. Both practitioners discover performative possibilities for the arms; they continue to develop the ability to let the arm be moved from elsewhere and they widen the repertoire of the arm's capacities to move in this fashion. The exercise as so far described is a clear reprise of one of the manipulation patterns, only this time the practitioners are standing and the context has changed.

Where this improvisation differs more markedly from those in *Manipulations* is in its use of deliberate 'repeat' patterns. As described in the previous section, for a repeat, the leader of the workshop calls out "freeze .. continue .. stop" towards the end of the paired part of the exercise. They then call out "start ... stop" for the receiver's solo repeat. In a repeat pattern practitioners have to regain control of the arm but still imagine that control is vested elsewhere. Another difference is that this exercise often uses the 'two on one pattern'. In this variation two people each manipulate one of the arms of a third performer, who then has to repeat alone the movement configurations of both arms together. This is very difficult. It is tricky enough to sustain two relaxed arms so that each may be moved independently in different patterns. It is hellishly demanding to repeat both the patterns that have been experienced. A performer has to remember, and thus image, two quite different simultaneous patterns, or configurations, and actively re-engage them.

Characteristically, when one's concentration shifts to the second arm, the first will stiffen and simply stop responding. In my experience, practitioners recognise that this has happened when their concentration shifts back to the first arm. It suddenly starts to move again and the second ceases abruptly. "If it does manage to continue moving a little, it tends only to wander aimlessly about. It is maddening, even for experienced participants"(WD Mel, 98). What might be called 'split focus', or 'multiple concentration', is an important performative capacity in *Body Weather* practice as I shall demonstrate more and more throughout this chapter. It is an essential ingredient of being able to identify and embody many concurrent corporeal intensities and the intercorporeal relations between such intensities.

In a development of this improvisation, after one practitioner has worked on the other and the roles have been swapped, both practitioners work on each other at the same time. This is even more challenging than the variation just described. Here, participants must manipulate and be manipulated, influence and be influenced, at the same time. Performers stand opposite one another; one uses their right arm while the other uses the left. To work together so that 'control' is

shared is certainly difficult, but not impossible. Typically one practitioner initiates more and the other receives more, though this tendency may shift during an exercise. To learn to recognise that this imbalance is happening and changing is an important capacity.

Then, in an absolutely impossible variation, performers work with each other using *both* arms simultaneously. One practitioner must use their left arm to move their partner's right, while their own right arm is being moved by their partner's left. In most cases, one of the arms is more sensitive and dextrous than the other, and this propensity is soon discovered. In my experience, one set of paired arms will usually work quite well and the other set will suffer. It takes an inordinate amount of practice just to allow the less responsive arm to relax a little, and not stiffen, let alone for it to move independently of the more sensitive one. To help people, "look at the arm as if it is material ... not psychologically, but from outside ...," remarked de Quincey in the 1988 Melbourne workshop (WD Mel, 98).

This exercise is also practised with the arms moving the head. Each person takes it in turn to stand upright and still, and allows their head to be moved by their partner any way the partner wishes. Most people find it takes quite some time to release control of their head to the extent that they can let another move it around at will. It is also very difficult to move one's head 'as if moved from outside' in a solo repeat. The head is very heavy, at least the bones of the skull are, and there are a great many muscles supporting its posture. To learn to relax enough of them to allow the exercise to proceed is very demanding. Furthermore, as I noted in *Manipulations*, the head is where many people feel they reside, and to give control of it away can be extremely threatening. When it comes to performing the head exercise simultaneously on one another, most practitioners simply try their best. I have never seen anyone manage this exercise well. It is very difficult, nigh impossible, to maintain a firm, clear, directing counsel with the hands on a partner's head, while at the same time letting the head release so much it becomes putty in the hands of that same partner. Many 'centres' of movement are being encouraged. Increasingly, the singular perspective is being undermined.

c) 'dead bodies' / 'bag of bones'

The exercise that I have called 'dead bodies' (it is called 'bag of bones' by de Quincey) is usually performed in a group of four or five. It is also a kind of 'pushing discussion' and represents a development of 'wind'. Each participant takes it in turn to lie on their back on the floor and allow

themselves to be moved “all over the place” by the other people in their group. They are to imagine, according to de Quincey, that they are simply “a bag of bones” (WD Syd, 91). Of course care must be taken by the movers not to lift a head off the ground and simply drop it. This would result not only in damage and pain, but also in the lying person having to re-assert control over their body, and one of the aims of the exercise is to have the bag of bones remain just that, a ‘dead body’ without control over its own movements. The movers can exert fine, subtle movements, say to the fingers, or large, gross movements for example to the legs. Bodies may be rolled over, they may be dragged along the ground. The movements may be multiple and varied, so that the torso, head and legs might all be moved in various directions, or they may be in concert – for example to lift the whole body off the ground and transport it through the air.

To undergo this exercise is to experience a curious kind of sensual pleasure, which is unusual in Body Weather training. In fact, the experience of many hands lightly but firmly pressing, pushing and kneading all of our body all at once can be, in my opinion, highly erotic. It is at once exciting and yet also threatening. “Permission to touch is at issue here,” remarked one participant to me in the Melbourne workshop. “Do we want unknown people to be jiggling our bellies or our buttocks, or to be swinging our legs in the air?” (WD Mel, 98). The intimacy between partners, very much at issue in the Manipulations, is being extended and refined in all these ‘sensitivity’ exercises, but rarely more so than here.

On the other hand, ‘dead bodies’ can become very uncomfortable and even painful for receivers if, say, an arm is jammed under a torso as a body is rolled across a wooden floor. Care, as ubiquitous a feature of Manipulations as intimacy, is perhaps even more necessary here, due to the propensity for lack of communication between the movers amid the sheer complexity of the range of movements occurring. As no talking is allowed, participants must work with increased sensitivity, not only to the ‘dead body’ but also to the other manipulators. Through this exercise, the importance to Body Weather of the group body and its relations is further underlined.^{clxxxiv}

Towards the end of each person’s turn, ‘freeze’ is called out. At this point the lying person holds the position they have arrived at, the movers stand back, and the ‘dead body’ proceeds for a short time to move as if moved. It is somewhat difficult to interpret this literally if you have been carried through the air, but it is surprising how well a ‘sense’ of what has happened can be conveyed. As with all of these Body Weather exercises it is very easy to simply move the body, much harder to move only as if being moved from elsewhere. What is impossibly difficult in this

repeat pattern is to recapitulate with any sort of accuracy the innumerable pushes and prods and other influences imparted almost simultaneously by four or five others to your body. Let alone the relations between the influences. Yet this emerges, with practice, as the key capacity to getting better at recapitulating the myriad corporeal responses.

However, to the extent that the others in your group are watching your attempt closely, and will freely critique your 'solo' when the discussion ensues, most try their utmost. Not only then does the task awaken practitioners to the possibility of many, almost countless influences operating on their bodies all the time; and not simply when they are being directly manipulated by touch pressure. It also underscores the performative dimension of this awareness, which is to be moved and to be scrutinised by the very same outside influences. This is one important way in which practitioners are invited, I believe, to conceive of the manifold possibilities of working with this methodology for performative ends.

Throughout the 'bag of bones' exercise performers have to sustain an image of their skeleton; that is of the myriad bones which make up the skeleton and of how these bones articulate on each other. Clearly, then, a significant development from manipulations is being negotiated. Now the manipulated body is responding to many pressures. It is developing and refining the capacity to image (that is imagine and enact) the precise dimensions of these influences. Which is to register the exact temporal and spatial dimensions of the influences, while imagining the anatomical structures articulating, and then to re-enact these deformations, while at the same time sustaining the re-imagined sequence of events at a skeletal level. In this way practitioners are developing the capacity to create variegated movement patterns with considerable potential for performance. As I have shown in previous chapters, creative authority resides in the capacity to image not only influences themselves, but also the relations between influences. Creative authority is, in this view, an imaging of the in-between.

One question which can arise in reflecting on this and similar exercises, is what is animating the bodies here? Are bodies merely 'puppets' subject only to outside directions and control, or do they retain a capacity for 'self-propelling' movement. This is a snaky issue. On one level, of course it is true that these practitioners 'move themselves' even while imagining that they are being moved. But that bald dismissal does not do justice, in my opinion, to either the richness of the performance aesthetic or the sophistication of the conception of bodies and performance in Body Weather practice. As a performance vocabulary, to move 'as if moving and being moved at

the same time' is a very rich and powerful resource. Further, as clues to a way of theorising bodies in performance, it is my contention that this perspective is very provocative and very promising. To conceive of bodies as negotiating the boundaries between matter and spirit, between being animated from within and without, between moving in response to one and the group, is to propound a vision which might be extended to other performance practices, and to bodies in general as well.

v. *moving slowly / bisoku*

In bisoku, which is the Japanese name by which this set of exercises is commonly known, practitioners have to move extremely slowly, almost imperceptibly. Often the instruction is "one millimetre per second", sometimes it is "one centimetre per second", while occasionally you may have to move at ten centimetres per second (WD Mungo, 92). As the improvisation develops performers may be asked to change between these three speeds (WD Alice, 1999). The importance of bisoku as an exercise was underlined when Min Tanaka told the Hakushu workshop group in 1991, "for ten years I danced slowly. Nothing but slow motion. Then when I moved at normal speed I could do anything I wanted" (WD Hakushu, 91).^{elxxxv} Time, place and bodily configuration are being played with here. Practitioners have to image duration, speed, and distance. They also have to negotiate the changing patterns by which bodies move when they shift speed and tempo, and the changing relations they encounter with their working environments.

Bisoku improvisations can be set up in a number of ways. The most simple involves practitioners walking in a chosen direction at the set speed. Sometimes, movement is interrupted at set intervals with stillness (WD Alice, 99). The exercise sounds simple. It is extremely difficult. At very slow speeds bodies walk quite differently to how they do at 'everyday' speeds, and the experience differs markedly. The distribution of weight is different, there is little sensation of being 'in the air' while taking a step, the process feels 'broken up', and so on. Another early variation is to take several minutes to open one fist while closing another. What is effortless at 'normal' speed is impossible when performed ultra slowly. Joints crack, muscles tighten, fingers waver. It is very difficult to finish together.

An interesting conceptual and practical difficulty arose for me at Mungo in 1992 with the walking variation of this exercise. This was, "are we being asked to cover the ground at 1 cm per sec, or move all our body parts at 1 cm per sec, or move only the leading part of our body at 1 cm per

sec” (WD Mungo, 92). It seemed to me then, and still does, that each of these results in a very different kind of movement pattern. Then, as now, there appears to be no easy resolution. When I suggested, in 1992, that what is critical is for each performer to interpret the instruction in a way that is clear to them, I was disagreed with violently. That there should be shared agreement on a quantifiable objective parameter of an exercise is something I have observed to be keenly sought after in Body Weather training. As I observed in Chapter Two, the relation between corporeal experiences of individual subjects and those of the group body is often at issue in this practice.

In what follows I have chosen to discuss three variations on the theme of moving slowly.

a) **‘three instructions’**

This bisoku exercise is performed in pairs or small groups. It consists in one person moving in response to verbal instructions from one or more others. For example, a performer might be told, after adopting a starting configuration, “move your right finger to your nose ... move your left knee to the ground ... and move your left shoulder to the sky”, and it is expected that they will sustain these three movements together, each at one millimetre per second, until told otherwise. As with other Body Weather movement exercises, the rest of the body should move only if implicated, that is, “only if it needs to, and not just to become more comfortable, it is a performance after all” (WD Mungo, 91). Interestingly, most people choose a challenging and complex starting configuration, and the instructors typically watch intently for a short while before deciding which instructions to give.

We practised this improvisation a lot at Lake Mungo. Usually we worked with three instructions simultaneously, but of course there could be fewer or more. At any moment, any one of the instructions could be substituted with another, with the aim of always having three at a time. The criteria for changing the instructions were not given. But, through practice, it appeared that they were either an action being completed (e.g. the right finger had reached the nose), the performing body becoming impossibly contorted (in the opinion of one of the ‘instructors’), or ‘feel’ (that is, an instructor simply felt like changing the instruction). In my experience, it appeared that instructors worked to give directions that complemented one another. That is, they required a performer to work with three clearly disparate parts of their body, each moving in a different direction, and the whole producing a highly unusual body configuration which appeared difficult to sustain.

In a variation on this model, there can be two instructors and one receiver, in which case of course the instructors must co-operate. Or two receivers and one instructor, in which case each receiver will interpret the instructions as they wish, of course. In Hakushu one time, the exercise was conducted with a tree stump, “firstly on it, then lying under it, and lastly holding it!” (WD Hakushu, 91). In the desert, at Lake Mungo, we invariably started in close proximity to the ground or to plants and bushes, and in one memorable case to “an old wooded fence which was part of a disused woolshed” (WD Mungo, 91). The locations in which bisoku takes place are clearly an important influence on the participating bodies. As with all Body Weather improvisations, and indeed all Body Weather training, bodies will embody relations to the places in which they are working.^{clxxxvi}

The major influences manipulating the bodies in this bisoku exercise, however, are clearly the verbal instructions, and while these appear, on first reflection, to be different in kind from ‘corporeal directions’ in exercises such as ‘breaking bodies’ or ‘wind’, the situation is not so clear cut. Words also seem to move bodies from ‘outside’. It is hard to describe this experience exactly, but “it felt to me that, even though I wasn’t experiencing anything moving my body directly, pushing it, as in wind, it still wasn’t me moving my body either, at least not in the sense in which I normally experience it” (WD Mungo, 92). In other words, it was as if having three separate verbal instructions to follow split my corporeal attention and resulted in an experience of bodily multiplicity and heterogeneity. My body was somehow de-centred, just as it was when I received multiple corporeal demands in those other improvisations.^{clxxxvii}

A critical imaging which takes place in this example of bisoku is of speed, which is to say of time and distance. Practitioners need to imagine what a movement of one millimetre (or one centimetre or ten centimetres) consists in, and to enact it accordingly. This requires them to have an accurate and comprehensive image of their bodies as skeletal structures and as muscle groups, and to exercise considerable control over precisely delineated muscle groups. However, as it is often the case that practitioners cannot see the part(s) of their bodies which are moving, they are required to image those body parts, as well as the corporeal displacement which is occurring and the speed at which it is happening. And as usual, they need to maintain an imaging of the corporeal relations between the moving parts and between those and the parts of their body which are at rest.

b) 'twenty minutes to travel one metre'

In this slow motion variation, practitioners are given a fixed time to travel from a starting position to a set point some distance away. For example, they may be given twenty minutes to travel one metre. In a sense, the cardinal form of 'move at 1cm per sec and see where you get to' is being inverted here. Time, distance and therefore speed must be calibrated very finely in this variation. Sometimes the exercise consists in a simple walk and participants choose where and how to begin. Sometimes the starting position and configuration is more complicated and is set by the leader. For example, on a hot afternoon at Mungo, on an expanse of red earth, way out past the lake bed, we had to walk bent over like a hinge, buttocks in the air, legs straight, fingers on the ground, and continue that way for twenty minutes. Then repeat the pattern for thirty minutes. Then repeat variations on the pattern for most of the afternoon! One metre in twenty minutes, two metres in twenty minutes, three metres in twenty minutes, and so on. Needless to say it was excruciatingly painful after only a short while, and "only the shame of not being able to continue kept me going" (WD Mungo, 92). The fact that we were performing that day in underpants and with gauze over our heads, and that flies were always hovering around our faces, made the exercise even more demanding on our concentration and corporeal will.

Time is being played with here. These exercises always take a long time (on the clock), though interestingly, often longer than they feel. ... The time that takes over is 'internal' time. Perhaps heart-beat or breathing rhythm, both of which you become acutely aware of here. Very often internal tempo speeds up and races, while external movement remains very slow. Participants sense of time can be interfered with by having to perform the same action or image over 1 minute, then 2 minutes, then 5 minutes. To complicate matters even further people can be asked to run very fast for a short time and then to repeat the image/ action. Most people finish this exercise too early. Their sense of time has altered. With practice it sharpens. (WD Mungo, 91)

One can distinguish many different experiences of time in such an activity. Firstly, of course there is an estimation of clock time. De Quincey invariably used a watch to set the temporal parameters of this exercise, and participants were watched closely to see how accurate their measuring of 'real' time was. In their attempt to gauge 'real' time via 'felt' time, practitioners try to keep a handle on each second, facilitated by a heightened awareness of their internal monitors, such as heart beat and breathing rhythm, though these easily distort when the configuration

becomes difficult. Experience counts for a lot here. “After a while you can assess the length of an exercise by checking your progress through the space” (WD Mungo, 91). That is, time can be calculated by distance covered, felt as a living experience of a body moving through space, in relation to a place.

Secondly, there is a practitioner’s sense of ‘supposed’ time which varies widely and is often wildly inaccurate. Inexperienced people often report trying to count their way along! Others say they compare the experience of the exercise with other experiences and simply guess. “I thought it was 40 minutes or only 14 ...” (WD Mungo, 92). This experience of time is usually a disembodied one, and relates to a sense of time as something ‘out there’. In contrast to this, there are two other deeply embodied experiences of time I have come across, usually in practised performers, and these are much more sophisticated than the previous two I have mentioned.

In one of these, there is a heightened sense of ‘present’ time, of the weight of each moment, and of a moment slowly and carefully becoming another moment. Though things are changing, everything is happening so slowly, time might be standing still. This is an experience of a disjunctive time, moments weighed against other moments. In the other experience of time, there is a feeling that something inexorable is happening, and that change is inevitable. Little is going on, yet there is a remorseless progress. Time passes. As our attention sweeps back and forward, temporally and spatially, we experience a seamless time, flowing on.^{elcxxxviii}

In bisoku, all these senses of time on the part of a practitioner are interfered with, played with, and dislocated. But they are also thrown into sharp relief and become considerably more acute. “It is surprising how quickly people learn to gauge 1, 2, 3 minutes and even to do this after the running, though this takes more time as you would expect. Clearly after running, respiration rate is up, as is heart rate, and other indicators of arousal, so how does one sense time now?” (WD Mungo, 91). Well, simply by drawing on other ways of calibrating distance, speed and time, such as the ones mentioned above. Another way to account for practitioners’ competence here is by referring to their capacity for split focus, their ability to check and to monitor more than one dimension of their bodily experience at the same time. Here, for example, Body Weather practitioners monitor action, time, distance, speed, the surrounding space, verbal instructions, and so on. They assess and weigh some or all of these modalities against one another in a continual gauging of what is happening, what is being experienced and even what is being represented.

Noh teachers say when nothing is happening on the outside all the more should be happening internally (Kanze in Rodowicz 1992). Quite what it is that should be happening is a matter for discussion. In my early experience of bisoku, and other 'time' exercises, I felt that my total concentration was needed merely to accomplish the task. There was no 'spare space' as it were. Later, I felt "less cluttered, but without being less concentrated. It is rare to be bored or distracted" (WD Mungo, 91). In fact, it is one of the features of extremely slow movement, in whatever discipline it is taught, that concentration, intensity, and the capacity for performative power rises.^{clxxxix} 'Resonances' emerge. It also often happens that 'space' is opened up for spectators to imagine and to feel in tune with the internal tempo of the performers.^{cx} As I have shown, in Body Weather practice it is claimed that bodies will resonate not only in tune with other bodies but also with the natural world, and indeed with all other worlds, cultural, physical, and fantastical.

There is a difficulty in providing 'accurate' descriptions of the living experiences of some of these exercises. I find myself reverting to phrases such as 'internal tempo' and 'external movement' even while acknowledging the critique of such divisions as internal and external in a practice like Body Weather. Given the choice of commonly used and understood practitioner terminology such as 'inner' and 'outer', and the paucity of alternatives to capture the experience of this apparent duality, I have chosen to stick with such language and acknowledge its imperfectness by putting such phrases in inverted commas. It should be remembered, however, that it is precisely exercises like bisoku which promote a sense of permeability in practitioners' bodies, an experience that the multiple tempos or frequencies of bodies do indeed resound with those of other worlds. In this sense, bodies are channels or even media for multiple intercorporeal relations.

c) 'planting a seed'

In this kind of bisoku exercise, everyone in the group is given a specified time in which to embody a particular 'image'. For example, participants may have ten minutes to each plant a seed in the ground. Each person works independently, within the group, on their own interpretation of the given image. That is, each performer adopts a starting configuration of their own choosing, in their own space. Then for five, ten, fifteen or however many minutes are set, they proceed with their own version of the image. They must always stick to the set speed, which is usually one millimetre per second. Within the set parameters of time and speed, practitioners are free to

embody the image any way they wish. Sometimes the leader will call out the minutes as they pass, whereas an experienced group will typically be given only a “start” and “stop”. Such practitioners have learned to calibrate the set time precisely.

The level of control required is extremely high. It is arduous work. There are always critical moments when the muscles simply will not support the position you find yourself in. People sweat profusely, bodies tremble and shake. To watch is riveting, particularly if the concentration is intense and several people are working at once. (WD Mungo, 91)

One aim of bisoku, then, is to learn to deal with the constraints of the muscular and skeletal systems of bodies. This recalls a principle of the training of MB, Manipulations and improvisations already described; to relax as much of the body as possible and to use only what is necessary. In this way many moments of muscular contraction and therefore uncontrollable tension are avoided. But if practitioners do experience knots in the muscles or imbalances, they know how to deal with these. They re-organise the muscles used, and thus regain balance and control, without changing the external configuration or shape of the body image. For example, at very slow speeds, the relations between flexor and extensor muscles are at play. In everyday movements one or other of these muscle groups is foregrounded, and contraction and relaxation is alternated. In bisoku, on the other hand, performers are sustaining both sets of muscles in a contracted state. Little wonder that limbs shake, that pain increases, and that control slowly becomes indescribably difficult.^{exci}

Another aim of bisoku is for practitioners to image time and distance, that is, to calibrate them and feel them as influences resonating within and between bodies. In this way, practitioners learn to recognise the many tempos and rhythms of a body, they acquire the capacity to respond to these influences, and they mark them in such a way that they can be re-negotiated performatively. In many workshops, half the group attempts the exercise while the other half watches. The pedagogic principle of learning by doing and by watching continues to be underlined and the performative dimension of working under the gaze is continued. As was noted earlier, in Chapter Two, training is always a performance in Body Weather practice. One important influence, then, on the movements that are performed in this type of exercise, is provided by the rest of the group, those who are watching. “Their watching openly directs some patterns of movement. People develop a keen sense of being observed, even if they cannot see the others or individuate them” (WD Mungo, 91).

The other key influences manipulating bodies in bisoku are the image, the prevailing aesthetic, and the place. Practitioners have to work hard to ‘hold onto the image’; that is, to sustain the process of imagining what they are doing, and to continue enacting it with this sensitivity (that is, the imagined influence). In bisoku, as in transformations, practitioners are continuing to work more openly with images from the natural world. So, different textures and tempos from other bodies are now being imaged and this brings with it a requirement to observe the natural world more closely and to imagine its qualities and modalities more keenly.

vi. *transforming*

your head is a peanut ...

now a balloon ...

your skull is a kangaroo's ...

(WD Mungo, 91)

In Lake Mungo, in Outback Australia in 1991 and 1992, we spent a considerable amount of time looking at body transformations, at reconfiguring the shape and structure of our bodies. Although it is true that all the improvisations attempt and accomplish this, to some degree, these particular exercises were explicitly about becoming other than human. Starting with the face we were instructed to find five ways of “transforming the bone structure” (WD Mungo, 91). Images were to be drawn from the natural world. “I attempted to create a face stripped of skin by the wind exposing bones which were scarred and whitened, and later a head which had had sand stuffed down its mouth, throat, eye-sockets, nostrils and ear apertures, all to the point of overflowing” (WD Mungo, 91).

After attempting these solo improvisations for a time we were all given two images to practise. Firstly, the head was to be squashed to the size of a pea, and then it was to expand to the size of a balloon. People moved quickly beyond concerns about appearance, and an array of grotesque and baffling shapes emerged. We then reverted to our own images. This strategy of participants receiving verbal instructions and then attempting an exercise, without a demonstration, and later the leader offering minimal feedback and critique and even perhaps a slight hint of a demonstration, only for participants to have to resume the exercise, is characteristic pedagogy in Body Weather. It encourages people to take risks, to swim and perhaps fail without recrimination, and then to compare their discoveries with others. The aesthetic emerges slowly.

These particular ‘transformation’ exercises were carried out early in the workshop, at night, after dinner, on top of a full day’s training, and so represented a rude introduction to the ‘real work’ of Body Weather training.^{exciii} As training is not every day of the year, what is encouraged is a new way of looking at bodies which will persist into daily life. On this view, all of life is a moving, a kind of dance, a gradual and sometimes accelerated process of change and development. “I am dancing a single dance throughout my life,” says Min Tanaka (1981:32). In all of life, then, people can look at and perceive the natural world differently and note their profound relationship to, and their existence as part of, this natural world (9). According to Tanaka, as I have noted, bodies are claimed to resonate with the world with a multi-level frequency. Transforming bodies then is as much a recognition of the fact that practitioners are part of and interwoven with the worlds in which they live, as it is an attempt to reconfigure their bodies to heighten their performative potential. In other words, in Body Weather training practitioners can explore some of the processes of metamorphosis, using imagined and actual images from the natural world, and begin to work performatively with these partial transformations.

Looking at photographs of butoh dancer Yoko Ashikawa, one cannot help but be struck by the extraordinary powers of transformation of which she is capable (see Viala 1988). Far from simply looking different, it is as if the whole skeleton is changed. Her face is at one moment that of a toothless old hag, at the next a polished smooth Noh mask. Hijikata spent a great deal of time with his otherwise untrained pupil, Ashikawa, experimenting with transformation. “We weren’t very experienced, so it as if he was drawing on a blank page. When he said ‘roll on the ground’ I rolled on the ground; when he said ‘walk bow-legged’, I did. And he created dance this way, marvelling at this ‘magic box’ emptying its contents before his eyes” (Ashikawa in Viala 1988:199).^{exciii}

In 1992, in Lake Mungo, there were many other exercises on transformation. In one notorious example,

we spent hours and hours, day upon day, being desert flowers in the wind. Up on tip toes, imagining being brittle, whipped by the brisk, fierce winds, vibrating constantly, tremulously, but always reminded of our calves aching, crying out for it to stop. Trying to sustain the imagery of the delicate though incredibly strong flower. And the wind. Always the wind. We come down. One or two, who watch, throw in comments. Sometimes it’s very specific. X didn’t do this. Y was good at that. I’m nervous of this ‘advice’ from other performers. Different tradition. Teachers and directors give feedback.

Objectivity? Don't feel so precious. You're performing anyway. Is the feedback training for the watchers even more than the performers. Trains them to be observant, to see what works, what doesn't, gives them 'info' for their own work. Strange relationship of individual to group. Some doing it with eyes shut or semi-shut. Hated this exercise.

(WD Mungo, 92)

At other times, in '91 and '92, we worked with images of animals, of kangaroos, lizards and emus, all of which abounded, or people worked alone on particular birds or insects. Many of these images found their way into the solo and group performances which dotted the process of the workshops.

One could ask, what exactly is being 'changed' in these transformation exercises? What kind of 'becoming' is this? "What is the difference between becoming another (person, thing, animal etc.) and becoming different?" (WD Mungo, 91). How much is it a sensation for the performers that they have become different, or other? How much is it a pictorial representation for the onlookers – should spectators be able to say, "Ah, that's a flower," for example? These questions are perennial questions in many areas of the performing arts. Suffice to say here that, in Body Weather training, the emphasis is never on becoming something else in the sense of 'deliberately feeling like something else' or even 'trying to look like something else'; it is rather on imaging a corporeal transformation and on the relation of such imaging to performativity (see further below). That is, performers are continually admonished to work in finer and finer details on exactly what the textures of the flowers or animals are, to embody these textures in minute detail, and to undergo continual critique from the onlookers.

In one sense, many of the improvisations in this chapter can be seen as transformations, if "transform" is interpreted as 'to go across or change form'. Many of the sensitivity exercises are precisely about changing the forms of bodies, as I have noted. 'Breaking bodies', 'wind', 'bisoku', all depend on, and result in, markedly changed shapes and textures of bodies; the exercises 'trans-form', in the sense of reconfigure, bodies in one dimension or another.

However, there does seem to be a clear difference between simply reconfiguring, as in 'wind' or 'bisoku', where the goal is to alter sensitivity to, and therefore the capacity to embody, relations between parts of bodies; and transforming, as practised in animal or plant transformations, where the goal is to become, at least partially, something else, something other than human.

Metamorphosis is a critical theoretical and practical principle in many kinds of butoh (Klein 1988, Sanders 1988, Kisselgoff 1985) and this is no less true of Body Weather training and

performance. ^{cxv}

The capacity to become and to look other than human is prized in Body Weather practice. But the capacity to represent, in the sense of simply trying to look like something else, is distrusted. What is desired is intimately woven up with the capacity to experience at the level of the micro-intensities of bodies. It is inconceivable, in my experience, for someone in a Body Weather workshop to be able to convince the watching practitioners that they had accomplished a transformation if they had not experienced at a very detailed level the sensations, the detailed intensities, of the other form. That is, if they had not 'experienced' them in the sense of imaging them keenly; which is to say imagining them in detail and enacting them acutely.

An interesting variation on transformation is an improvisation we practised at Hakushu, which I have called 'day in hands'. Sitting opposite one another, in pairs, one person recreates everything done so far that day, using only their hands and only the space bounded by an imaginary box situated immediately in front of the torso. This may last five to ten minutes. Roles are then swapped as usual.

Obviously it is very difficult, and often comical, to 'mime' pulling your socks on when your hands have to stay in front of your belly. Memory is being engaged. Dexterity. Clarity of expression. To change the focus and the scale. By making normally large and expansive movements (and ones performed 'unconsciously' without attention or reflection) become very tiny and precise, dramatic and expressive power is heightened. ... This is very tiring work and when the exercise is finished one realises how much tension has been carried in the rest of the body while the hands have been performing. Naturally one of the goals of Body Weather is to overcome this psychic and physical tension, and to replace it with an intensity, [but] only in the parts utilised.

(WD Hakushu, 91)

There is an intriguing intersection of daily life and performance in this improvisation. It encourages practitioners to be aware of the habits their daily living, so that they can reconfigure these patterns for performative ends. The practice of watching yourself also underlines the point that, in daily life and in performance, we are the first spectators of our actions. To connect the felt experiences of daily life, and as they are transformed in the improvisation, with the observations of others in the training exercise is then a performative development. But to imagine that there is always someone watching in daily life, even if it is simply ourselves, is already an interesting

example of performativity. In both cases, we become who we are by performing ourselves. I am reminded of Tanaka's comment in Melbourne to the effect that, in performance, he is simply living his life.^{xxxv} Performativity, in this sense, is a striking example of what I have called intercorporeality.

3. 'Omni-central imaging'

In 'omni-central imaging', which is the name by which this exercise is commonly known, Body Weather practitioners embody divers images, mostly from the natural world, in different parts of their bodies simultaneously.

In a talk at The Malthouse in Melbourne, in 1995, as part of an international dance conference, Min Tanaka referred to his practice of working with "many small images". Precisely what these 'small images' might be, for a Body Weather practitioner, will become clearer after the descriptions of exercises which follow. Suffice to say here that an image is an embodying of a process occurring elsewhere than in bodies which might be used performatively in any part of a practitioner's body. In a clue to the process of imaging in Body Weather Tanaka went on to say that, "if I can make the images true to me, to my sensation, to my feeling, I can bring them alive in my body." In other words, they become alive by being taken on, by being embodied.

As I have already argued, 'to image', for me, is to imagine *and* to enact a corporeal intensity. It is thus a key process of creative authority for performers. I have already said that to imagine an intensity is already to be experiencing it corporeally, that is to be enacting it; and to continue to enact an intensity is to be continually engaged in the process of re-imagining it. To activate and to sustain an image is thus to be working continually in the in-between, in this instance between the corporeal processes of imagining and enacting. In relation to 'omni-central', one might say by way of introduction that it refers to many centres, which is to say many points or places of focus in a body. Many images are "made true" in many parts of a practitioner's body simultaneously. Again in-betweenness is invoked as practitioners work to sustain many images and the relations between them.

I consider omni-central imaging to be the quintessential Body Weather improvisation. It appears to involve, or at least to implicate, all that has been learned in the previous training. That is, it depends upon a raw, manipulated body which has acquired a capacity to be moved partially and

multiply in response to many and divers influences; in particular, to corporeal images drawn from natural, physical, and imagined worlds. The exercise is also important in that it appears to be where training most clearly becomes performance. Much of the material found in practising the exercise finds its way straight into performances, improvised or otherwise. ^{excvi}

Before I discuss ‘omni-central imaging’ in Body Weather practice in detail, I would like to make several points about the practice, and thereby recall some of the arguments made in Chapter One concerning training methodologies, creative authority, embodiment, and performance aesthetic. First of all, it is worth emphasising that in order to practise omni-central imaging adequately practitioners need to have experienced the developmental training exercises of the previous two sessions as well as the improvising work of the third session. Second, although omni-central imaging is a technique which is invariably utilised to make images for bodies in performance, it should be seen as the culmination of a training process issuing in a manipulated body as a receptacle which is ready and prepared for this work. Creative authority for Body Weather performance, therefore, resides largely and decisively in a detailed training methodology.

Third, omni-central imaging exemplifies a performance aesthetic which calls for ‘multiplicity’, ‘partiality’, and continual change, both in the bodies of performers and in performance. Fourth, in the practice of omni-central imaging there are key implications for a way of envisaging bodies in performance and therefore for a possible theorising of creative authority and embodiment in performance, especially at the level of the micro-processes of the bodies of practitioners. As I have argued, it is my contention that creative authority be understood as an imaging of in-betweenness and embodiment be seen to reside in networks of inter-corporeal relations, and omni-central imaging is the clearest performative mode in which these processes are instantiated.

i. practice

To outline the practice of omni-central imaging as a training exercise, I have chosen to present detailed descriptions from a session given by de Quincey in a Melbourne workshop on Aug 9th and 10th, 1998. Interspersed in these descriptions are points of analysis relating to ‘technique’, to pedagogy, to creative authority, and to a conception of bodies in performance. The descriptions are mostly my records of the images, the instructions, and the feedback, as given by de Quincey in the Melbourne workshop. If there is an unattributed quote in the following discussion, it is of de Quincey as I noted it down at the time.

Firstly, we were given three images that had to be embodied with, and in, the legs. Namely, “the legs are: a lake, bird feet, knees following stairs.”

The usual process is as follows. Participants are advised of the images and then given time to create, practise and refine each one separately. The allotted time varies, but is typically two to three minutes for each image. The whole class works together, but each person works independently on their own interpretations. As I have noted in discussions of earlier work, though, “the influence of the group working around you should not be under-estimated” (WD Mel, 98). After the three images have been worked on, half the class performs them while the other half watches. The roles are then swapped and the process repeated.

After we had performed the first set of images, we were told, “if you see anything [being done by anyone else] which you recognise, which you think works, take it on and explore it.” We were thus invited to view all the work as material for further investigation. In this way we were reminded that, in Body Weather practice, no work is owned. It is created by the group for the group to utilise. “We continually evaluate the work of others, we view it in relation to our work, and a continually changing perspective emerges for observing all work and its myriad relations” (WD, Mel, 98).

De Quincey then offered feedback, particular to each image. This information was concise and precise, but imaginatively expressed. Concerning the first image, legs as ‘a lake’, we were reminded that the “weight and movement of water are *taken into* the legs” and that the “joints turn to water”. That is, the legs are to be transformed by allowing the corporeal image to penetrate that part of the body and to take it over completely. This notion of acceptance is part of a picture of bodies as receptacles, as open and raw, highly susceptible to any and all prevailing influences, real and imagined.

Furthermore, we were asked to “be aware of the density of water”, that it is “different to that of the body.” Density is a quality often stressed in Body Weather work; and in my experience in other butoh trainings as well.^{excvi} In this case, the quality can be a key to transforming bodily structures, for it invokes an awareness of a body part throughout its three dimensional configuration, and thus promotes a changed weight and movement pattern.^{excviii} We were also reminded that the legs are a “lake, not stream, not ocean,” and thus to be specific and attend to the particular qualities of the image as given. In this way we were invited to embody specific

sensations in precisely localised areas of our bodies. As in most sophisticated performing practices, the details are all.

In relation to the legs becoming bird feet, we were advised that, “birds legs operate in parallel ... not turned in or turned out.” Participants in ‘omni-central imaging’ are often reminded of details of actual instances, as a check or constraint to the properties of the enacted image. We were also told “be aware of the architecture of the leg ... take it into your leg,” and “be aware of the texture of the feet.” Texture is as ubiquitous as density, and refers to the many material qualities of what is being imaged: in this case, both of skin surface and of the limb in section. Although one can note the slippage between ‘legs’ and ‘feet’ here, readers should remember that even if the image is given as bird feet, to embody this image performatively is to implicate all of the leg. Lastly, we were enjoined to, “get the life of the bird, the timing of the bird, the feeling of their environment.” The image, then, not only concerns the details of an imagined body, it also concerns that body in relation to its living environment and thus to all the influences which act upon it. As de Quincey put it, “the richness of your imagination can enrich the image.” As I interpret this comment, ‘imagination’ refers not to a faculty, but to the corporeal process I have called imaging.

Concerning the ‘knees following stairs’, it was suggested that the “stairs can exist in any plane, big or small.” To remind people of ‘planes’ is to invoke what for Laban were key dimensions of movement, namely the wheel, table, and door planes, as one important way of mapping the three-dimensionality of space. Body Weather practitioners are continually reminded not to work in only one plane, facing front. In this case, we were also asked, “to have two [different] staircases, one for each knee,” and “to follow them simultaneously.” Furthermore, “the two staircases need to be different,” and “the outline of the stairs has to be clear.” This was a very difficult request. Not only is it tricky to have two images running concurrently, but each leg has to be working in a different plane; and the whole practice of making the legs follow stairs of any dimension puts enormous demands on strength, stamina and dexterity. The training of MB is called upon here, for co-ordination as much as for resoluteness.

What is entirely characteristic of this part of the training is that information, in the form of feedback or instruction, is given only after the participants have attempted the image. Little technical advice is given before participants ‘have a go’ themselves. An important tool in the pedagogy, then, becomes what participants learn from watching one another. I have already noted the fostering of a group exploration of material, and of a resulting lack of preciousness towards

what one creates. But it should also be noted that 'being observed' is itself an influence. From my notes, "I opened my eyes, another was watching me so intently, she was scrutinising me ... another had taken on my bird hopping ... so one is also learning to be watched ... to be examined ... inspected" (WD Mel, 98). The processes of watching and being watched, of taking on and giving up, of accepting and discarding material, are all continually interwoven in this practice.

We were then given another set of three images, this time for the head. We were to have: "three metre long hair in water, hundreds of needles attacking your eyes, [and] a butterfly on the cheek."

For the 'three metre length hair in the water', distance was emphasised. The consequence of "a small movement at the ends of the hair would be large for the head." Further, "the whole space is water ... take your awareness out to the ends of the hair ... how far is three metres? ... we are playing with scale." One is reminded of the practice of earlier improvisation exercises, such as bisoku, and of the importance of imaging not just the body but also the whole space. There is then a reciprocal influence between spaces and bodies; each is permeable to the other and able to influence the other. More precisely, we were reminded that "the head is in the water but the focus is on the hair, not the head. ... how does it move in water?" Water "is a three dimensional space ... hair travels into that space because of the movement of the water ... project a three metre relation away from your body. ... where is the hair? ... which part is taking the main focus?" That is, if the water moves the hair, then the head will also move. Moving 'from elsewhere' is critical and the reader will recall many earlier sensitivity improvisations; for example, leading the blind, with its emphasis on sensitivity to the outside influence of a fine cotton string and the highly nuanced movement which results.

Note how the feedback in this case was more detailed than for the legs. There was an increase in precision, in the form of questions for participants to use to query their own practice. This is entirely characteristic of a workshop methodology that imparts increasingly sophisticated information to participants only as they show in their practice that they are developing.

With respect to "hundreds of needles attacking your eyes", we were reminded that "there are many needles and they are very fine;" and later, that there are "many, many needles," all "small and intense" and we should be aware of "the vibration of the points." To notice and to register 'vibrations' is to embody a key quality in performance, for it invokes an awareness of tempo and rhythm in bodies, as well as of resonances throughout the space. We were told to "limit the focus

to the eye [later to the area *around* the eye] but avoid grimacing etcetera ... it is not meant to be an image or expression of pain or fear.” Note the implication here for a performance aesthetic. We were clearly not being asked for a “character, or a psychologised expression” (WD Mel, 98).

However, notice also the implication for practitioners to be aware of the difference between what an imaging looks like, and what it feels like. If a deep feeling emerges as a consequence of the imagined and enacted sensation, so be it, only this is not to be imposed. Participants should concentrate on the ‘material’ or corporeal qualities of the influence and work with those. For example, there could be a manifestation of the image at the back of the head. The influence could extend through and beyond its point of contact with the surface of the body. One is reminded of wind, emerging from beyond and reaching far away.

For ‘a butterfly on the cheek’, we were invited to imagine that “the wings are wavering.” This kind of information functions both as a stimulus to imagine more finely and as an injunction to work more exactly, in this case more delicately. We had to “try to take care of the butterfly ... the whole head is focused on providing an environment for this butterfly ... you are the host ... it is delicate and gentle.” As she spoke de Quincey demonstrated slightly by leaning her head to one side to make the upper cheek more pronounced; it flickered very finely and tenderly, and she reminded us that “you are energising and loading this area of your face.” All the training of the earlier sessions in isolating and focussing the working of one precise area of the body is to be summoned here. The butterfly image reminds participants that even the tiniest and most subtle of influences can have powerful effects inducing bodies to move.

One reason for waiting before offering feedback is to encourage what might be called ‘individual interpretation’. Teaching is largely an elaboration on what is presented by the participants, rather than on what might or should have been presented. “It is clear that a lot of advice and information and knowledge is held back ... it will be delivered at the ‘right time’ ... perhaps when students have shown they will be able to work with it ... as a teacher myself I know that offering information which is too detailed too early on simply confuses ...” (WD Mel, 98).

However, as I have just shown, feedback is not only a clarification of the images in words. It sometimes hints further at a performing aesthetic by means of a slight demonstration; ‘slight’ because it is only a hint, a passing gesture, and it is often accompanied by talking. For the observant these are moments of gold-dust. They provide valuable clues in how to go further, how

to ‘sub-divide’ and work in greater detail.^{cxix} But these moments can also be pedagogically ‘dangerous’; they are partly calculated to have students copy, and occasionally students do little else. Sometimes demonstrating is an efficacious short-hand, sometimes it simply shuts down learning and the possibilities of interpretation. Often the most valuable experience is not *what* has been learned, but rather, *that* something has been discovered by the person themselves. They have discovered that to practise repeatedly is to progress.

After doing the exercises, practitioners are encouraged to verbalise both their own experiences and their observations of what they notice in others’ work. To articulate an intensity in words is to lay it down, to own it, and thus to ‘cement’ it, while to make it public is to test it on another. In other words, one asks, does what I felt accord with what you saw? Whether or not there is concordance, “we investigate the relations between what we experience and what others observe” (WD, Mel 98). This performative awareness is another realm of the network of intercorporeal relations fostered in this kind of embodied practice. To acquire the capacity to describe experiences (in the form of detailed and precise sensations or intensities) is part of pinpointing them, and probably even part of having them. Importantly, then, to verbally articulate corporeal experiences is to re-image them, which is to re-experience them, thus throwing up relations between the two instances. Another mode of in-betweenness emerges. An important part of this performer training (probably any performer training) involves a discursive construction of experience.

Next, we were given three images to work with for the torso. These were: “you have galah wings in the chest; a kangaroo body, which has three parts ... an alertness, a listening, in the upper chest, ... a heavy roo in the pouch, moving around a lot in there, ... and a tail attached to the coccyx ... activate where is your tail; [and] red ants up and down the spine.”

Note that the images themselves were given in still more detail here, especially for the kangaroo. There are a couple of reasons for this. One is that the torso is a gross muscular and skeletal area, in which, for most people, sensitivity is notoriously low, particularly regarding precise movement patterns. Secondly, it is a sign that the participants are developing their practice and thus demonstrating their capacity to work in finer and finer detail. As the kangaroo particulars were being given, de Quincey gave a hint of a demonstration, which consisted mainly in foregrounding the part of the torso she wanted the participants to concentrate on.

In the feedback for 'galah wings in the chest', we were admonished, "don't rely too much on muscularity ... on pushing ... rather on space and on nerves." Again, we were being enjoined to heighten our nervous sensitivity in this most insensitive of areas. As I understand it, this is to register what Derrida rather memorably referred to as a 'shudder in the nerve ends', and to do this by imaging the nervous system and its relation to spaces within and around the chest. In my notes, I wrote that "I experienced a profound sensation of emptiness here ... of the volume of the chest and of the space around" (WD Mel, 98). It was as if I was connected to, and through, the space in which we were working. I have discussed this sensation of emptiness, in terms of quiet and stillness, in Chapter Two, specifically in relation to the MB session of this same Melbourne workshop.

In relation to having 'a kangaroo body', we were told that "the three don't have to have equal emphasis, they can vary, but don't lose them ... and never less than ten percent for each image." This last instruction was very intriguing: not so much the quantification, which was clearly a rhetorical gesture, but the injunction not to let any of the images disappear. Despite the tendency already noted for Body Weather practitioners to employ scientific metaphors and quantified measurements to define much of their work, what is more interesting here is the introduction of the possibility of working with more than one image simultaneously. This development is discussed more fully in a moment.

With the image of 'red ants up and down the spine', we were informed, "note how ants release acid. Work with a sensitivity to this acidic quality." One can notice the tendency to use empirical or scientific information here, both as a stimulus for creativity and precision, and as a theoretical underpinning for the aesthetic of the practice. We were also told, as before, "think of space and nerves and less of muscles". That is, allow yourself to be sensitive to, and therefore moved by, the influence and don't simply impose a series of muscular exertions in order to represent the image to the onlookers. Although these images sound fantastical, many of them have a tendency to recur in omni-central imaging work. I had already encountered many of them in the Lake Mungo projects. However, the combinations are always variable, and I inevitably notice that a couple of fresh ones are introduced each time I undertake a new workshop.⁶⁶

Little feedback from the leader is given on how you are doing as an individual. No-one is told "well done" or "that was awful."

This is a pedagogic principle I recognise ... feedback, in the form of corrections or advice, is given generally and not targeted at a particular person. It is up to the students to take on what they will. If you are observant you know which comments are meant for you, which notes apply to your work ... (WD Mel, 98).

One is reminded of a key aspect of Body Weather philosophy; “this workshop is for you ... you have to find your way of entering it and working ...” (WD Hakushu, 91). But this training pedagogy also calls up a characteristic performing aesthetic, one which asks for multiple bodies with many images, and never a routine display of the accepted and expected.

Lastly, we were given three images to embody with the arms. Our arms were to be: “a corrugated iron roof in a storm, a sky of feathers, [and have] one metre long fingernails.”

For the corrugated iron roof, we were told, “you can define the architecture [of the roof] any way you like ... but given is the tensile structure of the metal and that there is a storm ... these are given ...”. Note, once again, the tendency in Body Weather improvisations to set some parameters exactly and leave others more open. Further, we were reminded that “the whole arm is metal ... through to the fingertips.” In other words, don’t just concentrate on the forearms and leave the hands and fingers hanging, a characteristic inclination. But, most important, the whole arm is to become other than human.

For the arms as ‘a sky of feathers’, we were asked to imagine that “each feather is affected by small currents of air ... look for the dead parts keep the whole arm alive”. We were being asked to imagine and to work with all parts of both arms, particularly the least sensitive and oft forgotten areas, the back of the hand, the armpit, the back of the elbow, and so on. As de Quincey informed us of these points, her arms moved, beautifully and easily. Although it was only a shadow of a demonstration we could see that both her arms were moving effortlessly in heterogeneous patterns, never synchronously, as if being moved by many buffets of air. It was as if the whole of each arm was animated by another force, while the rest of her body remained quite relaxed and uninvolved.

With respect to having ‘one metre long fingernails’, we were told that “this is like the hair ... be aware of the length and of the relations between the nails ... they are very light ... they could easily break ...”. Awareness of distance recalls one of the ‘being led’ improvisations, ‘breaking bodies’, where the corporeal imaging of distance was critical. Sensitivity to the relations between

the nails reminds us yet again of the importance of intercorporeal relations to Body Weather practice. In this instance it recalls some of the steps in MB and some of the free pressures in Manipulations in which corporeal relations between body parts were emphasised.

After practising the individual images for each part of the body, practitioners then try combinations. Firstly they are invited to put two together, then three, for each of the bodily locations. In Melbourne, de Quincey called out which combinations she wanted. (In other workshops the choice might be at the discretion of the participants.) After these had been practised, people were asked to put two, three and four locations together, with selected images from each. Practitioners thus attempted four, five, even six images. While doing this, other images from the repertoire were added in and existing ones relinquished. This was partly to help people sustain multiple images; it is simply too difficult for inexperienced people to keep the same three or four images going for too long. But it is also to allow people to experience multiple, changing parameters. This practice recalls that of one of the bisoku improvisations, 'three instructions'.

I would like now to embark on a short discussion of some of the implications of the practice of omni-central imaging, and in so doing revisit and elaborate earlier aspects of my discussion of Body Weather training. In this way I hope to recapitulate the spiralling journey of the researcher and the practitioner, as they traverse, investigate, and embody a contemporary performance practice.

ii. discussion

During the preceding account of omni-central imaging I have tried to show how working in this way depends on what has gone before, in MB, in Manipulations, and in the other improvisation exercises. To be available and able to do this work, a body has to be worked: it has to be invigorated, stretched, opened up; made sensitive, flexible, nuanced; rendered porous, raw, naked. Only then is it available to be played with. Only then does a practitioner have a sense of the multiplicity of their body, of its many tempos and textures, its ceaseless movement and change, its divers possibilities. Only then is a practitioner able to embody with any degree of accuracy and sensitivity, the landscape, the place, the weather in which they are working.

The reservoir from which images are taken for particular workshops is wide and deep, as are the

places in which omni-central imaging is practised and the bodily configurations that are adopted. At Lake Mungo, for example, we spent hours and hours, day after day, outside on the rocky red earth, sitting on our buttocks with our legs in the air and our arms aloft, trying to sustain legs of a chicken, chest as a cloud, arms as feathers, and head as a space. It was difficult enough just keeping our bodies in something like the requisite position. But half the group was watching and calling out if they thought you had lost or neglected an image. "Peter, the chest", is an injunction I recall all too vividly (WD Mungo, 92).

The order in which the work develops is important. In my experience, the legs always come first. It is as if they provide a grounding, a base on which the rest of the body can operate. But clearly the relations between the body parts are critical. It is only after attempting each of the several parts that combinations are attempted. I have heard de Quincey recommend to people, that when trying several images at once, if they become overwhelmed or lose the specificity of each image, to drop one or two, or all, and re-start with the legs. I have never encountered a practice of this improvisation without the legs being involved.

Legs, torso, head, and arms are the commonly practised bodily locations for omni-central imaging. Of course as practitioners become more adept, more sites can be used and each of those can be more precise. I have seen Tanaka embody images with his tongue, his fingers, his eyelids, his toes, his scalp, his arms, his chest, in public video recordings (e.g. Sandrin 1987, Blackwood 1990, Moore 1992), in live performances (e.g. at Hakushu, 1991, in Melbourne, 2001), as well as in 'private' video recordings of some of his solo performances which he showed in Melbourne in 1995. I have seen de Quincey do similarly with her neck, her mouth, her back, her hands, her feet, and more, both on video (e.g. in material from *Triple Alice* 1999, 2000, 2001) and in live performances (e.g. in Sydney 1989, Brisbane 1994, and Melbourne 2002). And I have seen van de Ven do likewise in video recordings (e.g. Sandrin 1987) and while working with him (e.g. in Alice Springs 1999, Melbourne 2000, Amsterdam 2000). In fact, I have been told by de Quincey that experienced performers can work with different images in seven places at a time. What is the maximum number of images that can be sustained? I do not know. Only that to push the envelope in this manner is to continue to perform a multiple and anarchic body, one that resists stasis and fixity, that is continually becoming.

There are several instructions which are important to the overall practice of omni-central imaging and I have heard de Quincey emphasise these on numerous occasions in varying contexts.

Firstly, people are typically reminded by de Quincey that we “do not want to recognise anything as human”. One is reminded of the work in transformation improvisations. In another related comment in Melbourne, uncannily recalling both Deleuze and Guattari, and Whitehead, she said, “you are changing the molecular structure” and replacing it with that of another entity (Whitehead 1978: 94-95, Deleuze & Guattari 1987). My comments on the micro-processes of bodies, on the importance of micro-intensities to Body Weather work should be recalled. In fact, it is as if practitioners in omni-central imaging improvisations are re-making and re-mapping the terrain of their bodies, at micro- and macro-levels. To continue the Deleuzian metaphor, they are attempting to de-territorialise in order to improvise in new ways. As I have argued, this work is a continual process of re-configuring, an unceasing re-alliance of multiple intensities and relations between those intensities.

Secondly, as I have shown repeatedly, precision of sensation is critical. Not only the precision of placing an image exactly where one wants to in the body, but also that of isolating and specifying the exact parameters or properties of the image that one wants to embody. Generalities are distrusted, on both accounts. To attempt an overall generalised sensation in a body, or even a part of a body, is useless. The performative effect is quickly lost. Thirdly, ‘spaces’ in bodies are important. For example, participants are asked to consider the spaces between their joints. Rather than move by activating their muscles, they should investigate what happens when they allow the space to be moved by its surrounds, and by the image. This is an intriguing example of corporeal in-betweenness, at a musculo-skeletal level. Both the relation between the joint and the image, and that between parts of the joint are invoked. But even more, it is as if relations between matter and nothingness are to be drawn on in creatively authoring movement of this kind.^{cc1}

Fourthly, participants are often encouraged to go to the extreme and to pull back, both at the same time. This is a little difficult to explicate, but it refers to a common strategy in performing arts pedagogy as I know it. To put it bluntly, to really discover something you have to really give it a go. But also, and more importantly, that with practice, ‘spaces’ open. Not only the literal spaces that surround us and permeate us, those I drew attention to in the previous paragraph, but also the spaces of learning and of discovery. The spaces that allow connections to be made, and permit practitioners to execute and to monitor their practice, which in this case is to embody and to sustain the many corporeal images at play.^{ccii}

I would like to go on now and discuss this capacity to sustain several images in different parts of

a body simultaneously. It is clearly the critical performative capacity for Body Weather practitioners. Such a discussion will also serve to draw together the theoretical arguments with which this thesis is concerned. It needs an extensive imaginative effort to simply make sense of an image such as 'legs as a lake'. To even picture it before one sets out to work with it in one's body is challenging enough. Though I should reiterate that the act of imagining in this work is always corporeal. It is never simply a 'picture in the head'. It is rather a careful corporeal imagining of part of a body into space, and into place. Once the imagining is embodied, which is to enact that part of the body into place, to sustain the corporeal image is also to sustain the imagining and therefore the imaginative effort. But trying to sustain one image is nothing compared to upholding several. The effort then is incredible. It is extraordinarily demanding both 'physically' and 'psychically', and I say this deliberately, without wishing to re-introduce any unnecessary mind-body duality, only it seems the best way to emphasise the total effort of one's being that is required to even begin to practice omni-central imaging.

All the images are important. It is not as if one should carry the day with the others as supports. Clearly some are easier to find, and some are easier to hold onto. Ironically, often the hardest to locate and define is the most 'expressive', though this kind of assertion raises the question, of just what it is for an image to be 'working'. This is a difficult issue. I would say that practitioners usually rely on detailed feedback from the leader and on the observations of their peers. More experienced practitioners become increasingly able to sight themselves. Readers will recall the practice of 'looking on from outside' inculcated in MB, the Manipulations, and earlier improvisations.

One might call the technique of sustaining several corporeal images 'scanning'. I do not mean to indicate that it is a visual capability, rather a capacity to attend bodily. Remember the technique of having 'eyes in the knees' for part of MB. To my understanding, it is as if one had these kind of eyes all over one's body. I have also just recollected the technique of 'watching from outside oneself'. In omni-central imaging, it is as if one is able to watch one's body in detail from many outside perspectives. Furthermore, it is as if one is able to switch between these various modes of observation at will. Clearly, then, scanning is a 'technique' of in-betweenness.

Scanning also takes place at the corporeal micro-level, and there are several processes. One attends to the corporeal imagining of an image – is it still alive?; to the enacting of that image – is the intensity still firing in my body?; and to the two together – is that part of my body still

responding, and in a sensitive and accurate manner? All of these corporeal intensities signify to a performer. (Maybe similarly to an observer, though perhaps only the last mentioned to a skilled or experienced observer, and even then not certainly.)

In a Peircean analysis of this intra-corporeal signification, it may be worthwhile to ask what the object, representamen, and interpretant might be for a practitioner for a corporeal image, and what they might be for several concurrent images.^{cciii} For an image, I suggest that the object is the image as it might appear to the practitioner in the natural world, or in an imagined world. The representamen is the embodied intensity in the practitioner's body (the corporeal imagining and enacting), and the interpretant rests in what I have called the scanning of the intensity and its relations. In other words, an embodied corporeal image stands for a perceived image to a practitioner. On this view, in order to interpret what they are doing, practitioners operate a number of processes simultaneously; they sustain an image of the world, they sustain an embodying of this image, and they sustain a capacity to monitor and evaluate their imaging. For several images, I suggest that the analysis is similar, only more complex as multiple relations are involved at each level. If this is a possible analysis, it points to the complexity of the signifying process that practitioners must partake in to monitor their work, and even more, to the almost impossible complexity that spectators (especially the uninitiated) face in interpreting the way the practitioners themselves are working.

In another kind of Peircean analysis, one might ask whether practitioners make sense of their work as signifying iconically, indexically, and symbolically, and if so, how?^{cciv} It is well to remember that, for Peirce, all three processes are taking place all of the time, only some are more foregrounded than others. In omni-central imaging, practitioners are not trying to bring about a 'realistic representation' of an image as in, say, mime. They are not trying to signify iconically, or to foreground an iconic signification, one based on similarity. They don't want their legs to look like a lake, whatever that might be. Rather they want their legs to feel like a lake, and to look as though they feel like a lake. In this sense they wish to foreground an indexical and symbolic signification. Indexical because aspects of what they embody will point to features of the world, of weather; symbolic because acute observers, particularly the initiated, will certainly 'get it'—that what is going on is a performing of a landscape, of a place, in all its dimensions.

In this light, a practitioner monitoring their own work is moving between several processes: how they experience their own work, how they feel it might appear to others, and how observers might

in fact be experiencing it. What is more, an 'outside' observer (whether a leader or a practitioner attending to the work of others) is also a kind of scanner, switching between several images, several performers, and several modes of signification. For Body Weather practitioners, dwelling in the in-between is ubiquitous.

It is interesting in this regard to note a common interpretation of Body Weather performances (and butoh for that matter) as performing a kind of psychosis. It is true that Hijikata saw his praxis as an embodiment of darkness, of violence, of madness, of eroticism (Asbestos Kan 1987); and this view has been influential on second and third generation practitioners and audiences (Viala 1988). And it is salient to note that any kind of fractured and multiple body is often immediately taken to signify a split in being which recapitulates a split in the psychic and/ or social world (Kisselgoff 1985). In Body Weather praxis, it is certainly the case that practitioners are interested in darkness. Much of the work opens up powerful realms of the visceral and the inchoate; not only because people are working to their limits, but also because that is what is required to come to grips with the demanding process of imagining and instantiating intensities in such a detailed manner. But, in my experience, the work can also be beautiful and mesmerising, both to participate in and to observe (see Sykes 1992).

One might also see what I have called scanning as a manifestation of intercorporeality. That is, a practitioner of omni-central imaging must uphold many relations: between each image and its manifestation in the natural world, between several corporeal images (and between each of their constituent imaginings and enactings), between a body performing and its surrounds, between the performing bodies in the group, between a practitioner's work and the leader, between a practitioner's work and those of the group who are observing. As I have shown, this heightened sense of multiple embodiment is actually brought about by a particular kind of focus on body, not on body in the traditional sense, as a physical and mechanical entity driven by a mysterious inner core, but on body as a multiple, changing, and permeable event.

Scanning could also be interpreted as a mediating process. If that is the case, one might ask what mediates all the processes, micro- and macro-, that I have just outlined? To my mind it is a performing body, not simply 'performing' in the sense of performing publicly, nor even in the sense of a body that is trained to carry out certain tasks, but of a body that is ceaselessly refashioning itself, continuously searching, spiralling, and becoming. Whose identity is

provisional and partial, but nonetheless performatively heightened and intensely experienced as an intercorporeal being in intimate touch with its many resonant worlds.

4. Transition

As I re-read this chapter, I realise I have left out a number of significant improvisations. Frank van de Ven, working in Melbourne, had people touch one another lightly on a joint, and the person touched had to allow the joint to respond quickly and lightly and move only a fraction. Over time, many joints were being touched, in the fingers, knees, shoulders, wrists, toes, and people had to keep all these flickering responses alive. The sensitivity demanded was extraordinary. At Hamilton Downs last year, de Quincey asked people to imagine they had a string holding them up by the head, a light cotton string which stretched from the top of their heads to the heavens. They had to image the string being cut and thus fall to the ground, with no resistance, then get up, re-image the string, and do it all over again. Watching Peter Fraser do this quickly, remorselessly, over and over, rising, falling, flinging himself about, with no apparent regard for his body, I was in awe, and others slowly stopped to watch him. It was as if he had allowed another being to inhabit his body, to take it over, and to use him as its puppet (WD Alice, 2001).

In one sense, a Body Weather practitioner is an instantaneous body, improvising, making up its own trajectory, following its own spiral of becoming. On the other hand, it is still a disciplined body, following strict parameters and an even stricter aesthetic. It seems to me that practitioners, especially in this third session of the training, sit uneasily but productively, in this in-between. According to the OED, to improvise refers to uttering, composing, or performing extempore, and extempore refers to working at the spur of the moment. Which raises the key questions of what is the spur and what is the moment? I would argue that in Body Weather practice the spur is the world in which one finds oneself – place, people, self – and the moment is each micro-second of one's existence. Sometimes this is concentrated into training, sometimes into what might be called performances. Often it is simply living one's life. "Body Weather is the kind of relationship in which each moment is fruition" (Tanaka 1981:16).

Epilogue:

lines of flight - from butoh to p4

*I cherish life. Why do I dance? To cherish life.
What is butoh? Butoh is to cherish life.*

(Kazuo Ohno 1995:12)

I dance not in the place but I dance the place.

(MT 1981:35)

*We dance the mutation or change of our spiritual
and emotional conditions as they are alive in our body.*

(Wigman 1996:365)

A trajectory that runs from butoh emerging in post-war Japan, through Body Weather training in the latter decades of the twentieth century, and on to a contemporary performance practice at the beginning of the twenty-first century in Australia, is neither obvious nor simple nor singular. There are many criss-crossing lines of flight, many processes of becoming, in such a spiral. Perhaps the idea of such a trajectory is merely wishful thinking on my part, a flight of fancy even. Still, there is a journey, which for me has been embodied in a number of actual performance projects. In this final part of the thesis, therefore, I would like to tease out some of the threads of such a performative journey, and perhaps thereby open up possibilities for further projects and further investigations. To that extent, this is not a conclusion, but rather what I have described elsewhere as an interweaving re-opening (Snow 1995).

1. Butoh: dance of the dark soul

Others have described and discussed in some detail the practice of butoh (as I have noted above). It is not my intention to replicate these considerations. I would simply like to draw attention here to a number of performative features, in order to elucidate several points of departure for the ensuing discussions of performance works that I have been involved in, which themselves bear a range of relations to butoh and to Body Weather practice. In the first place, commentators have noted the prevailing pattern in post-war Japan of social unrest in the face of 'Americanisation', especially in light of the continuing American military presence, which came to a head with the falling of black ash on several towns after a nuclear explosion in the Japan Sea (see Storry 1990).

Secondly, there has been a well-documented emphasis on darkness, which came largely from Hijikata; darkness as violence, eroticism, grotesqueness, insanity, and death (Kurihara 1996). This darkness can be seen to act as a blot on the myth of the origin of Japan, which has the sun goddess bringing light to the world as she is enticed out from a cave by a magical dancer (Ortolani 1990). In a particularly potent example of the embodiment of this aesthetic, Hijikata, it is claimed, performed his own dance of death: as he lay dying, he rose from his death bed, danced for the onlookers, lay back, and died (Blackwood 1990).

Along with darkness, people have noted butoh's capacity, and intention, to shock, to subvert the prevailing Japanese cultural aesthetic of prettiness and demure reserve (Sanders 1988), as well as to undermine the encroaching imperialism of American modern dance (Munroe 1994). Many have noted the infamous 1959 performance of *Kinjiki* (Forbidden Colours) in which Hijikata and Ohno, together with Ohno's son, played out a menacing depiction of homosexual rape and the buggerring of a live chicken, in a performance for the Japanese Modern Dance Association (Cardone 2002:17). Somewhat predictably they were banned. But so were Tanaka and Kasai banned for later performances of their own (MT 1986:143, 145). After World War II in Japan it was almost a badge of honour to register oneself in opposition to the prevailing performance aesthetic. Practitioners proceeded to perform elsewhere than in sanctioned stages and places: in nightclubs, railway stations, fields, urban shopping precincts, anywhere they could. But in what Ortolani (1990) has referred to as a 'phenomenon of circularity', butoh practitioners who were almost unknown in Japan created a serious and committed following in Europe and America, which in turn boosted their prestige and following at home. Sankai Juku, for example, came to be based in Paris and to command wide international attention as well as considerable corporate funding in Japan.

Butoh has never been a mainstream practice, and has never really commanded popular attention in Japan, which suits many of the practitioners admirably. In fact, Min Tanaka claims that the defining feature of butoh for him was, and is, its concentration on 'anti-style'. The important thing was to "break style", to commit oneself to refuse to be tied down to a particular pattern; "butoh means to always keep on trying to find the dance by oneself"(MT 2002: 23). He now claims that butoh is not specifically Japanese and could have arisen anywhere there were similar pressures (31). In a similar vein, Akeno Ashikawa asserts, "[y]ou cannot talk about butoh by saying that some people cannot do it because they are not Japanese. I have a conviction that anybody can dance butoh" (1995:4). Whatever status one accords these remarks, they are clearly

a gesture on Tanaka's part towards retaining his status as someone continually refining his work, his life, and his aesthetic. He is not a man to repeat himself, van de Ven told me. Tanaka now claims that he is somewhat dubious of Body Weather as global practice, and of the work being disseminated by teachers (MT 2002:31). He says his work is "not a system", but rather "a kind of idea to come to aloneness" (28). In a related point, he maintains that to be "anonymous is a very important concept" in *butoh* (32). Elsewhere, he alludes to the idea that "things can pass through [one's] body" from elsewhere if one is attentive enough (MT 1986:149). The notions of relentless inquiry, of being continually permeable to influences, and of rigorously stepping away from being codified, are clearly critical.

Butoh has also been noted to invoke the surreal world of dreams and of nightmares. European writers such as de Sade, Genet, and Artaud were highly influential (cited above). And many performances have appeared to capture the haunting stillness and yet arresting imagery of dream-like and other surreal states of body and existence (Stein 1986, Sykes 1989). There has also been, on the other hand, an enduring interest in nature and the natural world. Tanaka is clearly a leading exponent of this aesthetic. "I still have a lot of studying from the nature more than from the human" (MT 2002:25). But Eiko and Koma, in the USA, are also noted for their improvising with the natural environment (Eiko & Koma 2000), as is de Quincey in Australia (Sykes 1992), and van de Ven in Europe.

Practitioners themselves have noted other typically embodied features of *butoh* practice; for example, its earthbound movement, drawing on the bodies of peasants and farmers (MT 1986:46, 2002:23), and its concentration on the movements of daily life (Ohno 1986a:156). In this connection it is interesting to note a comment by Mary Wigman, a well-recognised influence on Hijikata and Ohno.^{ccv} She says "[t]he ballet dancer developed an ideal of agility and lightness. He sought to conquer and annihilate gravitation. He banned the dark, the heavy, the earthbound, not only because it conflicted with his ideal of supple, airy, graceful technique, but because it also conflicted with his pretty aesthetic principles"(1996:367). A legend has persisted, not least among practitioners in Australia, that *butoh* artists were largely untrained; though Tanaka studied ballet, and Ohno, Hijikata, Tanaka, and others studied modern dance (MT 1986:143). However, it is true that *butoh* artists consistently speak for training through living rather than in the studio (Eiko & Koma 2000:27, Ashikawa 1995: 4), and that they tend to regard what formal training they had with little respect (Ohno 1986b:166, MT 1986:143).

Other performance features of butoh that have been commented on include the emphasis on transformation, mutation, and change (Kisselgoff 1985); mystery (Stein 1986); androgyny and nakedness (see Viala 1988); and the preoccupation with matters of spirit and soul (Laage 1993). But it is important to recognise that although butoh is clearly an avant-garde and experimental practice, there are some striking performative continuities with Noh. For example, in the emphasis on spirits, on working with the feet and whitened faces, and on moving extremely slowly, in the presence of Gods who are watching (see Klein 1988, Sanders 1988). It is also important to understand that butoh has never been a homogenous aesthetic. There have been, and still are, a plethora of performers and groups, embodying a wide range of practices and performance styles: performance artists such as Eiko and Koma; dance ensembles such as Hakutobo; theatre companies, such as Dai Rakuda Kan, to name but a few (see Kuniyoshi 1986).

Nevertheless, despite the obvious multiplicity, there is a constant commitment among butoh practitioners to working on the edge (see Hijikata 1987). It seems to me they are committed, to intensity of being as opposed to mere form and technique, to freedom as a bulwark against stasis; and to life, and even love, as a counterpoint to darkness. “Butoh is to cherish life”, says Ohno (1995:12), and “to get free ... and have another body” says Tanaka (2002:25). While de Quincey has written recently that

the whole of the mai juku operation aimed to generate a deep sense of / relation to freedom that pivots around the maximum potential for a body that moves from a zero point in any direction at any speed at any time – a heightened necessity of being that encompasses a vast scale and register, capable of accessing great extremity. And it is within this realm where darkness constitutes half the circle in profile to light ...

(dQ 2002)^{ccvi}

2. Bodies in performance

I have chosen in this section to describe a number of performance projects I have been involved in over the duration of this research investigation. Each of them has relations to Body Weather practice as I have described it. In some cases, the performances emerged out of Body Weather workshops. In other cases, the projects were independent but drew on aspects of Body Weather training or performance making methodology. In still others, the work was, and is, a development from the Body Weather aesthetic. In the final case, that of ‘p4’, the performative process emerged prior to my involvement with Body Weather, but has continued to developed in parallel with it,

and to influence and be influenced in turn, by my relations to Body Weather practice.

I will not consider any of the projects in any detail – there are video-recordings of many of them and published articles describing and theorising the process of several (cited above). Rather, I will outline selected aspects, in order to draw out patterns that relate to the account of Body Weather practice that has been developed in this dissertation, and to the theorising of embodiment and creative authority that accompanies it. For some projects, I point to embodied experiences of intercorporeality, for others I show how imaging in-betweenness was utilised as a creative methodology for generating performative material. For all of them, I hope to demonstrate that the work of a performance practitioner is invariably a way of living one's life, and even more, that it is often something which can open up the possibility of what de Quincey calls 'a deep freedom of being'.

i. 7 questions for body weather practitioners

In *Triple Alice 1*, in 1999, I offered the workshop group a set of questions to contextualise their training. I suggested that these questions might be used to help participants investigate some of the parameters of Body Weather practice. The questions were embedded in a longer discussion held one evening after dinner. In fact, several evenings of the workshop were given over to talks, presentations, and discussions of one kind or another, in most cases initiated by invited guest speakers. For this discussion, I introduced each question, offered a few comments, invited an open discussion, and then moved onto the next question. They were as follows.

What are you giving birth to here?

How has your watching affected you? What are you seeing here?

What are you writing for? Are you writing what it feels like, what it looks like, what it means, or what?

How do you see your bodies?

What are the relations between daily life, training, and performance? What is the ethic of this work for you?

What, for you, is a group body?

What are your discoveries and how do you interpret them?

When I look back at the questions now they seem very bald, and one can read them quickly and

easily. But to respond to them in any depth is another issue. In fact, as the workshop progressed, several people remarked to me how helpful the questions were, and De Quincey company members have since told me that they have retained the list as an aid to their work. On the other hand, one participant at *Triple Alice 1* asked me a couple of days later what I was going to do with any answers I received. I replied that I wasn't going to do anything, "the questions are for you". To which she snapped back, "I am quite capable of asking my own questions thank-you very much" (WD Alice, 1999).

The discussion took place halfway through the second of the three weeks of the workshop and in some ways acted as a fulcrum for the process. At least that was what I intended. The discursive realm is also a kind of Body Weather, though only useful, in my opinion, in conjunction with the other dimensions of physical training, daily life, and workshop performance. In fact, as I have demonstrated throughout this thesis, the relations between social, material, and discursive processes are defining features of Body Weather practice.^{ccvii}

ii. *Mungo shorts*

The Body Weather *Square of Infinity* project at Lake Mungo in 1992 issued in a number of improvised performances at various sites and locations in the Australian Outback. In one example of this work, each of us had to prepare a solo performance to be shown to the rest of the group. The performances were spread over the six weeks, with two solos planned for each performance occasion. On the whole, I found these works to be extraordinary, both in their range and their performative power. In fact, the details of these pieces have stayed with me for many years, in a curious instance of how some performances endure over time as embodied memories (see Snow 1999). In one work, Lynne Santos asked us to sit on a square piece of cloth she had laid out on flat sand under the Walls of China, the sand dunes described earlier. She proceeded to move gently and subtly in and out from behind a lone tree, at dusk, until she finally disappeared with the falling of night. My tempo slowed with her work, and with the day, one of the few times I have had such an experience. It was as if I was breathing with her and with the place. Not with her tiring as she continued to dance, but with her being, her slowing down, the breathing out of life from the day.

Nikki Heywood, on the other hand, had us travel several kilometres one night and wait on the low crest of a hill, on scrubby farmland. In the distance we could see a line of oil drums on fire, along

the crest of another ridge, 100 metres away from us. The drums were maybe 30 metres apart, and with the flames leaping from them, we could just see that they followed the line of a straggly fence up the hillside. Then we made out a waif-like figure, which we assumed was Nikki, travelling indescribably slowly, like a ghost, along the ridge. Again, this was an extraordinary experience, to feel catapulted across the intervening space and be pressed up against the world of the performer, even the 'body' of the performer herself.

For my work, I was paired with Phillip Mills, with whom I was sharing a room when we stayed at the farmhouse at Mungo (and whose work I have noted above). His performance was very beautiful. We went to a lonely, isolated spot amidst the salt brush out in the middle of the lake bed. It was night and there was a single light splayed out at ground level across the vegetation. The legs and feet of a moving body emerged, shuffling towards us. Although we could see only the lower half of a body, I was intensely aware of its relation to what was visually absent. I was as much affected by what I could not see but only intimate, as I was by what I could make out of the bare white feet and toes, and the bottoms of dark black trousers. For my work, I chose the area around the campsite where I had been staying in another part of the Mungo national park. When everyone was settled in front of the camp-fire, I had someone swing a light around onto a bare tree some 50 metres behind the spectators. When they turned, I wanted them to see a semi-naked figure 'hanging' in the tree some 20 metres off the ground. I slid slowly down the tree, almost falling, but negotiating my way over bark and branches down the trunk. There was more. But after I finished, I was told my back had been bleeding profusely throughout, and of course I hadn't noticed.

The pairing of these two works is very interesting to look back on for me. One was at ground level evoking the upper atmosphere, the other was 'in the air' evoking the ground; both pointed to what was under the earth. One used a tightly defined space within an expansive place, the other an open-ended vertical space within a more restricted place. One performer was clothed in a suit, one was almost naked. One concentrated on the feet, the other on the torso. Both were male bodies, lit by a single light. Both performances were on the same night, several kilometres apart, but joined by what could not have been planned, only intuited. The insight of de Quincey to pair the two of us is evidence enough of that. It seems to me that the cultural significance of these performances lay in their attempts to reconfigure bodies in the particular iconographies of an Australian landscape utilising a performance making methodology which embodied several modes of 'in-betweenness'.

iii. *'Situation Vacant' – lines of flight and the schizo-potential for revolution*

The *Situation Vacant* project, by the performance company Public Works, in Sydney (1993), intertwined several threads: a 1971 playtext, *La Demande d'Emploi*, by Michel Vinaver; the translating of this text into *Situation Vacant*; the performance making methodology of a contemporary performance company; and Body Weather performer training. In Snow (1995), I analyse the relations between these performative processes, and situate them within a discursive framework provided by a number of theoretical perspectives: Patrice Pavis' 'filters of translation' for the intercultural transposition of a theatre work (1992); Michel Foucault's account of "the materiality of power operating on the very bodies of individuals" (1980: 55); and Deleuze and Guattari's interpretation of desire and becoming as a nomadic, revolutionary line of flight, which produces both the 'socius' (as society) and personal bodies as multiple, destabilised, and even schizoid (1983).

Situation Vacant is set in a middle-class household in Paris in 1968, at the time of the Paris 'revolution'. It centres around a character called Fage, who is simultaneously involved in three overlapping and interwoven dramatic relationships with three other characters, all of whom remain on stage for the entire play. The text is wonderfully complex, Vinaver likes his plays to resist easy analysis, and Fage has to manage three concurrent conversations in a range of fictional contexts for the length of the production. The four characters are

Fage, ... a 40 year old businessman, recently unemployed and now unable to find a job; Louise, his wife, who doesn't work and is trying to hold the family together; Nathalie, their 16 year old daughter, a student activist/ revolutionary who claims to be pregnant to a black man doing a PhD on jokes; and Wallace, a trans-Atlantic head-hunter, who is interviewing Fage for a position with the multi-national, leisure organisation SHIVA. ('Desire to travel and become more than yourself' could be the company motto).

Ultimately Louise finds a job, Nathalie is arrested [and beaten] for breaking and entering, and Wallace decides to offer the position to Fage, only Fage ... Fage has embarked on a journey down the river. (Snow 1995:76)

The key problem for me in embodying the character of Fage was to find a way of managing the simultaneous, multiple relations that he is engaged in. In a section of the article (cited above) entitled 'a body becoming', I described the way the Body Weather process of omni-central imaging was utilised to this end.

... these Body Weather images – zones of intensity for Deleuze, schizo-potentials on the body surface – were used in the process of ‘becoming’ the body of Fage; where not only was the [process] useful in embodying the moments of heightened intensity ... it also enabled a laying down in the body of the multiple conversations the character was carrying on at one time. To illustrate the former process, when Fage, in the action, has just hurled away his birthday cake, screaming, and is being harangued by his wife for love, by [his daughter] Natalie for money for a revolutionary group, and by Wallace over the intricacies of interviewing, the actor lay on his back on the ‘ski ramp’ and allowed his body to stretch slowly outward through the extremities using the following images: the back was freezing to ice and the spine contracting, causing the back to arch upwards and the head to drop; the fingers were being pulled individually outwards, resulting in the arms being stretched rigid until the shoulder sockets appeared to dislocate; the eyeballs were turning to white light, and the legs were being crushed and stretched, causing them to flatten, tighten and quiver. The overall image, I suppose, was intended to signify ... a kind of crucifixion; Fage being torn apart by all the myriad forces pulling him in all directions.

(81)

But as usual in performance making, things are never quite that simple, and practitioners are wont to draw on whatever is to hand in order to make their work.

Another example of similar intensity but quite different dynamic, was the embodying of the penultimate image of Fage, floating down the river, drowning and mumbling fragments of remembered conversations with his son, his daughter, his boss; here the actor employed the [process] derived indirectly from another Buto company, Sankai Juku, of allowing all the joints in the body to turn to water, only at different rates, so that the body, lyrically weightless and wavering, slowly sinks [backwards] in a spiral to the floor; the image not only signifying the drowning man, but also recapitulating the structure of the plot as spiral, as well as embodying the release of the body of Fage from the surface intensities of his fractured life.

(81)

iv. ‘Scoring a Role’ - slipping into the body of my grandfather

In 1996, I took part in a production at Monash University of *White Paper Flowers* by Mary Hickson, which concerned the events of what has since become known as the Tiananmen Square massacre. I was interested in the play because I felt it investigated the way young people,

particularly students, might speak out against institutionalised tyranny. The central characters are a group of student activists at Beijing University agitating for reform. I played Feng Husheng, a 62 year old man who works in the University library. The plot is very simple. Feng Husheng joins the students, finds himself on Tiananmen Square in protest with the young people, only to see them all eventually crushed and murdered.

I was interested in Feng Husheng because he speaks little throughout the production, though his presence is palpable, especially through his physical action. He is first seen in scene two, carrying books across the stage while a small group of students hold an animated discussion about life, politics and repression in the grounds of the University. As the stage directions note, "... Feng Husheng can be seen occasionally in the background, pushing a cart laden with books. The young people are increasingly aware of him and lower their voices when he is near" (Hickson 1995:4). Similarly, in the next scene, when the students are holding a revolutionary meeting in the University grounds, the directions read, "... Feng Husheng crosses the stage a few times at a distance ... He is pushing an old cart laden with books. He is particularly interested in the students and stops a couple of times to look at them. The students are aware of him and speak more quietly when he is present" (10). In other words, he could be an informer.

In a paper I composed on the process of embodying the role of Feng Husheng, in which I compared the processes of physical action and omni-central imaging, and situated this within a theoretical account of Peirce's three categories of experience (noted above), I noted the following point about action.

Eugenio Barba ... reminds us of Stanislavsky's advice that as we continue working we must sub-divide and make the units of action more and more precise. This is very good advice. Though I should add here that action is not simply something physical but a doing that is performed by the whole being. After all this, Barba writes that "beyond a certain limit the segmentation of the action into separate elements is no longer feasible and becomes a rhythm of thought ..." (1995:116) . (Snow 1997:333-334)

And then I noted an experience of inter-corporeality I had during the run of the performances.

As the actor playing the old woman, who had lost her granddaughter in the massacre, comes onto the Square, the stage, to lay a flower in remembrance, we meet. I have come to pay remembrance also - I [too] had been with the girl on the Square, unbeknown to this old lady - and as she is brutally shoved away from the shrine by one of the soldiers she

bends in pain near me and I am very close to her, to her grey hair, tied at the back in a bun, and it is my grandmother and I stare at the gun, and at her ... and the actions (on myself) are stay still, don't alarm them, (on the soldiers) please don't hurt her, (on her) please be careful ... but the "rhythm of the thought" has changed ... there is a quickening, an intensity, there is, as Derrida says, a "shudder in the nerve ends" ... and I am slipping into my grandfather's body - why has it been so easy to be old, to be reserved, tenacious, sad, ... to go quietly about my labour, think wistfully of the past, of loss, of children, of the lost Revolution, to dream of a better future for my/ our children, to write quietly ... even, dare I say it, to be Chinese, am I becoming my half-Chinese grandfather, Sonny Hing, the westernised gentleman, who spoke only once to me of his Asianness - "the only time we were equal was on the football field". As I speak this here I ask myself should we reveal these deeply personal associations to strangers? At the time, as a performer, I asked myself should I endeavour to fix these images so they would recur and enrich my public performance? There are many puzzles. (334)

In performance, it seems, there is sometimes the possibility of awakening lost souls within us.

v. *forgetting Schneider/ imag(in)ing another*

The project, *Forgetting Schneider, Imag(in)ing Another*, was performed at Theatreworks in Melbourne in 1997.^{ccviii} It was presented as part of the Double Dialogues Conference, which asked participants to present both a new performance and an exegesis of some aspect of the performance making process. Rather than present a performance and then a discussion, it was decided for this project to embed the analytical paper within the performance. The performance aimed to explore image-intensities of the returned WW I soldier, Schneider, whose brain damage rendered him, in our interpretation, unable to imagine. He could knock on a wall if close enough, but not even move his arm if too far away; he could kiss if kissed, but not experience sexual arousal. The paper aimed to theorise the processes of making, performing, and analysis, as imagings of the in-between. Overall, we would image a person who could not imagine.

In the performance, three other trajectories, or 'lines of flight', embodied by other performers, were intertwined with Schneider's journey. As the audience entered, a 'sculptor-tech' prepared the place and the space. He swept it clean, and after opening the shutters and side door to let in the natural light, he brought on a chair and placed it off-centre in the light from the open door. He

placed a cooking table down left near the audience, a sculpted figurine of a mother and child up right, and an iron framed cube off-centre up left. He then led in another performer, all in white, and seated him on the chair. This was the soldier/ patient Schneider. He left and motioned a third performer to come on and stand up left near the back wall. This was the speaker. He then went to his table, put on his headphones, motioned to the performers to start and proceeded to cook a cake; interspersed with reading from a text by Montaigne to the nearby spectators, singing quietly, and timing and monitoring the performance.

Throughout the performance Schneider moved ... from the chair to the floor, from the walls to the door. The movements were very varied. Some were felt to be awkward, others lyrical; some were sharp and savage, others slow and sustained. Many were layered and occurred simultaneously. Many were repeated. Most stopped abruptly as his attention was diverted to another place and another series of movements began. He marched, saluted, sang, shouted, crept, hid, floated, crawled, smoked, tapped his body, sat, and looked. He sank to the floor like a dog and panted, as the singer had done before him. He lay on the battlefield amid the rats and the shells. He followed the flight of his hand as it wavered above him, until he fell over backwards on the ground. He sat dutifully in the chair for the speaker/ doctor to test his brain functions.

The speaker moved very slowly down to the frame, stepped inside it, and remained there for quite some time, moving mouth, legs and torso almost imperceptibly.^{ccix} At one point he left the frame and walked forward to the cooking table to deliver the spoken paper. While he spoke, the other performers continued their actions. The fourth performer, a singer, initially seated in the audience, delivered recurring atonal motifs at intervals while moving around the space, from object to object, from performer to performer. Between the sung motifs, again at intervals, were audible breathing patterns. At one point, up-centre, after she had passed the mother and child figurine, she sank to the floor and panted vigorously.

The performance thus comprised four independent lines of action, composed by means of a process recalling that described for *A Story in Exile*. The associations between the performance scores were allowed to happen by chance, though on the day of the performance there was an unexpected fifth line of action. A photographer we invited to take shots of the work, chose to wander around the playing area taking photos at will. Some observers wondered if he was part of the show. One commented later that he fixed the history of the work in images that counter-pointed the becoming of the other trajectories.

The spoken theoretical paper, which was titled 'Imag(in)ing the Inbetween', opened a dialogue between the living, phenomenological body of Merleau-Ponty and the productive, desiring body of Deleuze and Guattari, and related this discussion to the historical investigation of the 'real' Schneider by the German psychiatrist Goldstein, itself analysed by Merleau-Ponty (1989:104ff, 154ff). Overall, the project aimed to configure all the process of performance, from proposal to performance making, to performance event, to theoretical paper, to critique, as embodied lines of flight, each composed by means of the process of imaging the in-between, detailed in the spoken paper. In a written article composed after the event, an attempt was made, by the use of different fonts and lay outs, to recapitulate the many spiralling and interconnected processes, the lines of flight, of the project (see Snow 2002).

vi. *6 vertebrae*

Triple Alice 1 in 1999, was a large, complex workshop laboratory with many interconnecting aspects (dQ 1999, Harrison 2000). As part of our involvement with the project, Frank van de Ven and I made 6 improvisation performances for video. All of these works, subsequently called *6 vertebrae*, emerged from ideas of van de Ven. To make them, we simply improvised within parameters that Frank had devised. We went to the set place at the set time, noted the parameters, and began. There was no rehearsal and no discussion about how they would proceed. All the works bar two were performed and shot in one take.

For the first piece, we travelled some 800 metres up the rocky river bed to the north of the camp, until we came to a steep, sheer, rock face about 30 metres up the cliff that abutted the riverbed. We lay across the smooth red rock, in our training clothes, arms extended, parallel to the river bed, and let go. At first we moved very slowly. It was as if our bodies had a kind of traction on the rock. But slowly and surely we gathered speed, and eventually we were careering down the rock face until stopped by boulders at the foot of the cliff. It seems hard to credit now but we rolled down this slope without any thought of how we would stop. We seemed oblivious to care or danger. But we were connected. Although we started out in separate positions, and couldn't see each other (Frank was up and behind me), it was as if I knew where he was all the time. We repeated this performance three times and each time he sped past me in a flash and in that moment it was if we talked to one another.

For the second work, which we performed immediately after finishing the first, we chose a

position near each other on some rocks a little way along the cliff from the previous slope. The proposal was '1 minute laughing, 4 minutes thought/ action, 1 minute crying, while sitting on chairs in the landscape'. In the event, that was what happened, though we abandoned the chairs as there weren't any to hand (obviously enough) and we hadn't brought any with us. There was one false start, when we stopped laughing momentarily because we were unsure whether the recording had started. Again, it seems hard to credit, but the timings of all the sections were almost exactly as planned. At the end of the laughing, I found myself collapsed into a rock face with my face pressed against the surface. I could hear Frank moving about below me. I began to speak words, on the ants, the dirt, the rocks, that I could see some millimetres from my nose, interspersed with other phrases and calls of anguish, and all in a song/ speak rhythmic incantation. On the video recording later, we were reminded that I had remained largely stationary while Frank had moved about astonishingly quickly. He doubled over, jerked up, spun around, skipped across rocks, threw a large boulder, uttered strange hissing noises, and changed to crying as I did on the loud scream. Russell Emerson, who was carrying out the recording, remarked later that my voice had the qualities of the hollowness of the rock, and that Frank's movements had the fissures and textures of the stones and boulders of the place (WD, Alice 1999).

In the third work, which we performed the following day, the brief was to walk together along a sandy length of the river bed towards the camera some 50 metres away. As we started, Frank grabbed my hand, and proceeded to move very violently, lurching and wrenching his body about, as if 'possessed'. I kept hold of his hand firmly and walked, and a text emerged about my dying mother. I cite some lines from it here. "I helped her undress and into the bath ... and I could see the breasts and the bones of her body ... the body that had given birth to me ... and it felt like my body" (WD, Alice 2000). We performed this piece twice, both times without stopping. When I showed this work to students a year or so later, one commented that we appeared to be aspects of the absent river, Frank flowing and bubbling, me clear and steady. Another remarked that we seemed like parent and child. (The gap between spectators' interpretations and performers' processes is not surprising, but who is to know that these intensities were not part of the 'beyond' of our process.) De Quincey was particularly struck by the recording of this work and used it as part of the performance installation 'Skyhammer', which she mounted, along with other performing and visual artists from *Triple Alice 1*, at the Performance Space in Sydney in 2000.

For the fourth work, Frank and I had to 'fill up' on water for some hours, go to the river bed, lie

down under a gum-tree, get up and piss, cover the urine like dogs, and then have a conversation on dance. Which was what happened. Other than that as we talked, we lay back down and built piles of stones on our groins, which toppled over when we relaxed into the sand and lay quiet. Enough said. The fifth improvisation was the most challenging, as the plan was for Frank to carry me on his back from the gates of the camp up to and then through the camp buildings. Since I weighed over 85 kilograms and he a little under 70, and the journey was to be over 150 metres in the mid-day sun, this was a daunting prospect. For the piece, I wrote a 'letter to Martin Heidegger' and, improvising on the text, spoke loudly into his ear as we travelled. When we got to the toilet block, Frank was exhausted and splashed water on his head, but I kept on talking. He then stumbled through the sleeping quarters, kitchen, and dining room, knocking over tables and chairs as he went, and then collapsed near the water fountain. I was still talking. One observer, who watched the recording later that day, laughed and told me, "remind me never to go on holiday with you peter snow!" (WD, Alice 1999).

For the final work, we had to get up before sunrise, lay out a swag on the middle of the red dust tennis court, which was used for the 'MB pitch', climb in and remain quiet as if asleep, out of sight of the camera. The plan was for us to 'wake up' at sunrise. When we felt the light, Frank got up quickly, jumped out of the swag and performed a parody of early morning calisthenics. On the recording one can see him disappear to one side and then re-enter doing cartwheels and hand springs. I sat up in the swag, brushed my long hair with my fingers, and spoke about the erotics of visiting the hairdresser.

Where does all this come from? It is hard to say, other than that when you work with someone with whom there is a strong performative bond, material just seems to emerge. In my experience this is something many practitioners share. In our case, it depended on adhering to fairly strict parameters, and on the capacity to attend carefully to one another, to ourselves, to the place, and to the relations in-between. As I have proposed in Chapter Five, such a process of corporeal attention is a necessary ground for imaging, where imaging is a process of imaging and enacting intensities of embodied relations in order to generate performative material and to modulate such material as it emerges. One might say that living bodies mediate our observations of one another, as well as the articulating of our experiences in performative contexts.

It is perhaps worth recalling that I had resumed contact with Frank in 1999 at *Triple Alice*, after first meeting him at Body Weather Farm in 1991, when he was still a member of Mai Juku and I

was a workshop participant.^{ccc} We had had no contact of any kind in the intervening eight years. He had worked largely in Europe, me in Australia. It is interesting to wonder whether intercorporeal intimations can traverse such distances over such a long time. So much so, they might act as a creative ground for further work at a subsequent meeting? Min Tanaka says, “I dance the place” (1981:35). But maybe one can dance more than one place at a time. And perhaps one can think and speak more than one place as well. In fact, as I will show in the next section, it is performative relations between the two processes, speaking and moving, invoking more than one place and time, which can be very interesting indeed.

vii. *thought/ action & ‘Fading Like a Flower’*

Towards the end of *Triple Alice 1*, Frank told me that he wished to keep exploring what he called ‘thought/ action’, the term we have since agreed on for our process of improvising together, one body speaking, one body moving. We continued to develop this mode of creating performance in 2000, in Melbourne and Amsterdam, and we plan to elaborate it further in Barcelona, Copenhagen, Amsterdam, and Gent, in 2002. As it stands, the mode of working is very open, but within a couple of strict parameters. We choose a place, set a time, decide on starting positions, and begin. Sometimes we opt for one of us to follow the other, sometimes we swap half-way through, other times we choose to see what happens. Strange things occur. In one of the public showings in Melbourne, I turned around to see him sitting in the swivel chair in which I had started. He had glasses on the end of his nose and was sitting in a deliberate lampoon of one of my typical poses. I told him he looked like a rabbit. This turned into a disquisition of my living amongst dogs, cats, chickens, fish, llamas, alpacas, elephants, emus; which itself turned into a story of Frank approaching an emu on a farm near where I live only for it to lower its head and fling its wings out in a mock attack. But it can be darker. In another piece, I found myself speaking about being inside a rotting skull rolling along the ground only to come to rest and look out through the empty eye-sockets at other dead bodies and remnants of flesh. We always find a way to end, and it is invariably at, or very near, the time we have stipulated. When performing publicly, we ask someone to sit on the clock, but we rarely need it.

While Frank was in Melbourne, in 2000, in a residence at Monash, we also made a new performance work, together with Body Weather practitioner Peter Fraser. This piece, titled *Fading like a Flower*, took its starting points from two sources. One was the dying of my mother, and I composed a number of textual fragments and bodily movements on which to improvise,

including the slow hoarse breathing which dying people typically engage in. In one sense I hesitate to divulge this material. But in another, it pays respect to a practitioner's process and to the deep feelings and experiences from which such work often emerges. The other source was Euripides' *Orestes*. I was interested in Orestes' fate of having to avenge his father and slay his mother, only to be drawn into madness and be chased down by the furies. We improvised and laid down a number of movement patterns for Frank, responding to textual images such as Orestes being led by the hair into the grounds of the palace, bowing down to pay obeisance to his dead father in the ground, facing his mother and transfixing her like a snake, and stabbing her in the breast. We interspersed these with images of Clytemnestra being poisoned and dying, and then of Orestes' skin breaking out in pustules and boils as the underworld heaves in turmoil.

We followed a similar process for Peter. Only this time we drew on non-human images from the text, such as the blood-soaked earth, the chained dogs of Hades snarling at the leash, the boatman ferrying the souls of passengers across the Styx only to laugh at their fate, and the furies emerging in their grotesqueness to haunt the body of the living Orestes. In fact, we followed the mode of making performance described in the preface for *A Story in Exile*, the work I had made some twelve years earlier. Again, the 'lines of flight' for each performer were made independently, and then allowed to flow together. It seems to me now that the mode of creating this work was to inhabit as many in-between spaces as possible. Between a classic text and contemporary experience, between multiple threads of image and action, between speaking and moving, between trajectories of different performers, between dream and the everyday, between the underworld and the earth above, between madness and sanity, between fate and choice, between the living and the dead. In each case, the imaging of precise performative intensities was a case of imagining corporeal possibilities and enacting these detailed possibilities with, and in, precise parts of the bodies of the performers.

viii. p4

In *Triple Alice 2*, in 2000, I offered to facilitate a performance making process I had been developing for some years, as my contribution to the workshop. (This workshop was to be largely a process of exchange between artists of different disciplines.) I outlined a number of parameters that people might be interested in utilising in order to make short performance works, which they could show each day, if they wished. In the event, we spent five afternoons, each of several hours, watching and commenting on the range of material that emerged. The process, which came to be

called p4, was repeated at *Triple Alice 3* in 2001, with a different group of artists. As it happens, the process has been developing since the mid-eighties, and has a number of intertwined dimensions, including preparing, showing, critiquing, and writing new performance work. For *Triple Alice*, I concentrated on the parameters and the discussion.

It was not my intention for people to follow these parameters slavishly. It would have been thoroughly inappropriate to expect experienced artists to work in this manner. Rather they were offered as a prompt, or provocation, for people if they so desired. The guidelines laid down were few. People would decide each day if they wished to show something; we would go in whichever order was agreed for that day; and our discussions would focus on what we noticed and thought, and not on a critique in the form of 're-directing the work'. The process of showing work-in-progress was to be respected.

The work has aroused some interest. De Quincey, for example, found the process very stimulating, and calls the 'performances' which emerged, "pearls". On the other hand, one observer, in 2001, found the works to be unfinished, and the process too decorous. I have recently been asked to make the parameters public. Although I am mindful of the dangers of outlining only part of a performance making process, I have chosen to set out below the parameters as they were written up and posted on the wall of the Hamilton Downs dining room, alongside all the other material of the workshop. The list was slightly different in 2000 and 2001 – it is continually developing of course – and I have chosen to set down the more recent version from *Triple Alice 3*.

2001 p4 / parameters

<i>compositional 'elements' ('structural' parameters)</i>	<i>mediated by</i>	<i>'elements' generating material ('content' parameters)</i>
place		self
time	relations	memory
light		dream
body	tempo	future
object		natural world
sound	change	social world
clothes		political world
face	permeability	divine world
words		myth

Arrows were drawn to indicate that the three parameters in the middle column could relate to any of those in the other two columns. (I should say that the order in which the parameters are listed is

not meant to imply any hierarchy. This is simply the order I have found efficacious when working with students of performance making. Neither was there any intention to equate the parameters across the rows in any way at all.) Below the table were the guidelines, and a note to the effect that people might choose to pair two or more parameters from the two lists as a starting point for generating material. I also noted that the terms ‘structural’ and ‘content’ are clearly flawed. All the parameters can stimulate ‘structural’ as well as ‘content’ features of a performance work. Moreover, in many cases, one simply cannot make a distinction between these dimensions. Nevertheless, as I have indicated, the table was meant as a prod to make work, and not as an analytical tool. People could, and can, pair, triple, quadruple, ... the parameters in any way they wish.

In order to outline some of the works that emerged, I will describe the 5 pieces I made in *Triple Alice* 2000.^{ccxi} In one of these works, on the first day of the showings, I climbed high up the wind tower, once used to generate power for the Hamilton Downs station, and called down to an imaginary friend from my childhood to come up with me, so I could kiss him high in the air. Halfway up, I took off my sweater, and swung it furiously around. I recall climbing pylons carrying high tension wires in a particularly dangerous escapade from my youth. I wanted to attempt something impulsive and dangerous, and go where no-one else dared, as well as to try and perform some of the social and historical aspects of the place, and at the same time pay homage to a lost friend, whose touch and breath I could still recall.^{ccxii}

On the second day, I chose to improvise on what has since come to be known as the ‘Deleuze rock’. The year before, in 1999, van de Ven and I had performed the first of our thought/ action pieces to an invited group of visual artists, academics, and performance practitioners. He moved, while I spoke, concentrating on ideas and phrases from Deleuze.^{ccxiii} I had responded to his invitation, and we had simply begun, not knowing what we were getting ourselves in for. In one rather interesting moment, that others and I recall, Frank plunged his head into a crevice in a rock and came up with a bunch of dried leaves, which he smothered over his face. Towards the end, he stood behind me, lifted my hat, and dropped sweat on my “brains” (as he called them later). So, I was keen to recall the work in 2000, and to parody it a little. I began with my ‘version of myself’. I knelt down on ‘my spot’ from the previous year and began, “don’t know what to say ... what’s he doing ... blah, blah, blah”. I then quickly moved over to where Frank had been and began to imitate his gyrations. I moved back to ‘myself’ for more “blah, blah, blah”, then back to ‘him’ plunging his head in the rock, and back to ‘me’ where I said “ what’s he doing, can’t compete

with that". And so on, all the time parodying the thought process that might have run parallel to the stream that was voiced in the 'original' Deleuze improvisation. How can one improvise an improvisation? Once again I was interested in relations, this time between embodied memories, and even spirits, of people and of a place. I was also interested to invoke the deep sea of possibilities that performances and the memories of performances conjure up.

The middle piece was a text I wrote and spoke simply in the river bed. It was composed quickly, and not reworked in any way. It went as follows. Though I note that I have written 'text for performance to be improvised' on the top of the sheet of paper. 'When I return here after twelve months/ I remember last time, how my mother was/ dying. How she rang me and I could hear/ in her breath and her voice that the time/ was near. How her dying came up in my/ work here, in my speaking / my own way of preparing myself./ And I'm reminded of her everywhere I go./ In the river bed. In the daisies/ I picked for as a little boy and gave to her/ in a crumpled hand. In the moonlight./ I don't know why the moonlight./ In there being no phone./ And I'm reminded too of how it happened/ that she died soon after I returned home. And how/ it broke me open, more than any workshop ever could./ And then this year another death in our family,/ another mother. It seems too much./ Two deaths is too many in any one year/ it has been twelve months of dying.'

The fourth of these performances was a kind of installation inhabitation. I was interested in what I called in my work diary 'the detritus of travelling'; how one gets to a place, inhabits it, and then leaves. I spread all my belongings over the Minibus that had been hired for the project. Books, underwear, tablets, newspapers, T shirts, sleeping bag, airline tickets, ... everything I had brought. Material was placed on the roof, under the windscreen wipers, over the seats, in the windows, on the floor, everywhere. I sat behind the wheel, naked, apart from a hat and a sweater covering my genitals and the steering wheel, and as the group came up to the van, giggling and ogling at the strange sight, I took photographs of them in a curious reversal of the tourist / exhibit relation.

Over the week I had tried to explore a number of different performance genres – installation, comedy, physical action, text, – and on the final day I wanted to make a more layered performance work that might involve combinations of some of these various modes. For a place, I chose the meat shed, a circular building made of roughly hewn logs of wood, and with a conical thatched roof. It dates from the time when Hamilton Downs was a pastoral station, when it was used to slaughter cattle and hang meat. Within the structure is a long metal bench, which may

have been used as a cutting surface. The building is open, and spectators can move around and lean in through the open air 'windows', where air once kept the stench from the dying and the meat at bay. I was interested in death and the blood that had spilt here, of indigenous people and of imported beasts. I wanted to explore the relations between a European cosmology and one of the local indigenous people. I lay on the metal bench and breathed in and out very slowly, in an echo of a dying person. Eventually I rose, spoke a few phrases quietly, looked around, up at the heavens, picked up an orange, and sliced it carefully but violently onto the metal bench with a very sharp knife. The sound was harsh and sharp and the juice from the orange oozed. I made a screaming sound like that of a crow, and poured water from a bottle onto the mashed up pulp of the orange. And then lay down again over the mixture. Throughout I spoke quietly from a text I had written, itself composed partly from other texts. E.g. from Eliot via Heiner Muller, 'a hot time we had of it / the best time of year for a journey/ a revolution/ and such a dead journey/ just the time for a meat party'. From Strehlow, 'some of the supernatural beings sliced massed humanity into ... infants, then slit the webs between their fingers and toes and cut open their ears, eyes and mouths'; and again, 'after they had accomplished their labours/ overpowering weariness fell upon them/ the tasks they had performed/ had taxed their strength to the utmost'. With my own coda to end, 'blood drips here/ it is a site of desecration'.

Recently, I have been working with de Quincey and other members of her company going over video recordings of this material and the many other works that emerged from the p4 process at *Triple Alice 2* and *3*. There were many such works, all highly imaginative and very provocative. Many were collaborations, several involved invitations to the group to participate. Some were primarily visual, others were based on sound, and so on. It is de Quincey's plan to utilise this and other material that was generated in *Triple Alice 1, 2, and 3* – for example from her 'dictionary of atmospheres' work with the Body Weather participants, from the work of the visual artists, from the traditional dancing of the Aboriginal women who visited – to make a three day performance inhabitation to be called *Digital Country*. Such a grand vision is not only a recapitulation of three years of investigation into a place and a mode of working. It is also an attempt to perform the Hamilton Downs station in its place in the Central Desert: to perform its many dimensions, historical, geographical, botanical, geological, spiritual, meteorological, political, and more, via virtual, visual, textual, and bodily performative means.

In a paper I gave at *Triple Alice 3*, called 'sight/ site/ cite' I hoped, by using 'sight', to draw attention to the fact that we as performance practitioners are continually observing our own

bodies and those of our colleagues in their places and spaces of working. In using 'cite', I wanted to show that we are also invariably drawn to reflect on what is going on, what has gone on, and what might go on, in a process of citation of the intensities we experience as corporeal moments in our work. By placing 'site' in the middle, I wanted to show that mediating these other two processes of observation and reflection, is that we ourselves are a 'site', in the sense of a place of becoming. Not as a building site or as a site of infection might be, although they each point to interesting resonances for the bodies of practitioners, as places where processes of construction, destruction, and transformation might ensue. But rather that we are implaced beings, in process, imaging our worlds by imagining and enacting multitudes of bodily moments in shifting patterns of embodied intercorporeal intensities.

This thesis has been an attempt to accomplish several things, all by means of a detailed empirical phenomenology. These have been: to record and analyse the training methodologies of a performance practice, to point to the developing aesthetic of that practice in its cultural contexts, to propose a possible theorising of body and creativity for a performance practitioner, and to voice the possibility that this might offer something to a more generalised view of embodiment. But it has also been to do something else, hopefully more, which is to indicate the journey of a performance research process itself. For me, the journey of this research into performance has also been a kind of performativity, also a process of becoming, and the inquiry has itself been a spiralling trajectory, an embodied line of flight, a performative record of a body doing. And in these reflections, there are, hopefully, insights for further practice, further writing, and further researching of performance.

Notes

Preface

ⁱ *A Story in Exile* was presented at The Edge in Sydney, in 1987, in a double bill with *Mind Out*. The performers in *Exile* were Terry Hansen, Mark Hudson and Marta Kiez-Gubala; the music was composed and performed live by Jim Franklin. (The performers in *Mind Out* were Hansen, Hudson, Kiez-Gubala and Snow.) Both pieces were written and directed by the writer, and created with the support of a writer-in-residence grant from the Literature Board of the Australian Council for the Arts.

ⁱⁱ See Alexander Nehamas, *Nietzsche: life as literature*, 1985. I explicated 'eternal recurrence' in the programme for *Exile* as (following Nehamas), 'if anything in the world recurred, including an individual life or even a single moment within it, then everything in the world would recur in exactly identical fashion'. In relation to 'amor fati', I wrote 'either I accept some part of myself and therefore affirm everything in my life, or I reject some part, and therefore I reject my entire life and the world as well'.

ⁱⁱⁱ See Snow (1995, 2002) and below for accounts of performance projects which utilise this methodology.

^{iv} This description is excerpted from my work diary for *A Story in Exile*, 1987. I use extracts from my work diaries recurrently in this thesis. The methodology is discussed in Chapter One.

^v *Kinkan Shonen* was presented in Sydney in 1989. On the effect that butoh can have, practitioner Akeno Ashikawa says "[o]ne critic wrote he received an impact so intensive that it undermined his grasp on what life meant, but at the same time he honestly confessed his anxiety; 'no, maybe I cannot say for sure that I understand this work or butoh completely. I might not understand it'." (1995:3).

^{vi} See Peter Brook (1993:15-16).

^{vii} See Mark Fortier (1997:12) for an exegesis of these terms. He takes 'drama' to be "written words on a page", 'theatre' to be "enactment on stage" and 'performance' to be "in a narrow sense ... certain paratheatrical activities" and "more widely conceived ... any performative human activity". I think the situation is a little more complex and there is a lot of overlap (note e.g. the tautological definition of 'performance', which is hard to avoid). At the very least, I would point out that all the terms refer to practices that people do, and to objects of knowledge that people can think about and reflect on.

^{viii} Leder (1990). Blau (1992), Feher (1989), respectively.

^{ix} Grosz (1994), Gatens (1996), Schneider (1997), Vernant (1989), respectively.

^x See Snow (1995, 2002).

^{xi} This was the title of a paper I gave to the CPS seminar series in 1993, in which some of these ideas emerged. They are discussed further in Chapter One. Another paper I gave that year, 'Imagining the Unconscious,' was on the central importance of imagining in performance practice. I proposed that imagining is an embodied process and that it is a critical constituent of all performance practices I had come across. These ideas have been developed to form a line of inquiry throughout the thesis, though I have dropped any explicit investigation into the Unconscious.

I Introduction

^{xii}This description, deriving from my work diary for the Lake Mungo project, 1992, is an excerpt from a paper presented to the conference, 'Bleedlines: Limits of Performance', University of Sydney, 1993.

^{xiii} I note other studies which advocate this methodology, e.g. Ness (1996), Wolford (1996).

^{xiv} Each of these terms – 'intensities', 'intercorporeality', 'empirical phenomenology', and 'imaging the in-between' – was generated at an early stage of this investigation to help me deal with the practice and the concepts I was considering. I subsequently discovered references to the first three of these terms, as well as to 'imaging' and to 'in-between', in other writings, though each of them was typically used to refer to a slightly, but significantly, different domain than the one I was exploring (see below).

^{xv} This proposition is advanced and investigated in a three-year research project, currently underway, into whether the representations of Australia that theatre practitioners claim to embody in their productions accord with spectators' interpretations. The project, entitled 'Theatre Performs Culture', is a joint investigation between two Melbourne theatres, Playbox and Theatreworks, and the writer. It is funded under a SPIRT Grant from the Australian Research Council.

^{xvi} A phenomenology of time, such as that advanced by Merleau-Ponty, finds our experiences of time to be always of past, present, and future, at once (1998:410ff). Similarly, a phenomenology of space finds that experiences of space are invariably of spaces here and elsewhere at the same time (Casey 1993). I discuss a phenomenological approach to performance practice and develop a phenomenology of body below.

^{xvii} Perhaps, given Mark Minchinton's description of improvisation as a 'filthy' practice, 'getting dirty' would be a more appropriate metaphor to describe this level of involvement (Minchinton 1996).

^{xviii} Intriguingly, Stanislavski's first three findings in answer to this query were: having time to prepare, having relaxed muscles, and "being able to concentrate on the sensations of his body" (see David Magarshack's Introduction to Stanislavski 1967:20-21). Clearly these three corporeal discoveries are inter-related. They are a good example of details of a practice available only to a practitioner.

^{xix} See also Lauren Love (1995) for an example of this process. She undertook a feminist re-writing and performing of the character Gwendolen from Wilde's *The Importance of Being Earnest*. Note also my formulation of the process, which includes a theorising derived from Peirce's categories of firstness, secondness and thirdness, in 'Scoring A Role', Snow (1997).

^{xx} Furthermore, as evidence of the efficacy of this approach, I contend that my account of the process is detailed enough for anyone who is willing to give it an extended go, *in an appropriate context*, to confirm, question or even challenge my descriptions and interpretations. Though I caution against anyone trying out a practice on their own simply on the basis of a written record. It is probably worth recalling from the preface that, in my case, research investigations have been into Body Weather practice, and into my own practice, over a considerable number of years, and there are many intersections. For example, one could ask, when does work in another practice become work in 'your own' practice? More specifically, when does *research* into another practice become research into 'your own' practice? What are the boundaries between work and research? (Snow 1995). Obviously, an important set of contexts for any research is other research, and this interpretation of Body Weather practice is clearly enabled and constrained by a background in other kinds of theatre and performance practice.

^{xxi} I was very aware of this while participating in the births of our three children. Some of the experiences of the birth of our first son were included in a text for performance called 'After Birth', a central text in the performance *Dong Xi* which played at The Performance Space and the NSW Art Gallery, in Sydney, in

1995. The performance was choreographed by Graham Jones, and performed by actor Jepke Goudsmit, dancers Ros Crisp and Graham Jones, and musician Don Reid.

^{xxii} I am, of course, mindful of the claim that ‘outsiders’ sometimes pick up what ‘insiders’ miss, e.g. in an anthropological encounter (see Lewis 1992). As an aside, Tolstoy is often credited with being able to convey what it feels like to be a horse: unfortunately, unlike performance practice, there are very few around to ask about the authenticity of the matter.

^{xxiii} See Snow (1997) for an exposition of this methodology. I argue that a performer’s score can be theorised as a “line of flight”. I use this metaphor, which I have taken from Deleuze and Guattari’s *Thousand Plateaus* (1987), to refer to a process of becoming. The details are also argued in Snow (1995, 2002). In those articles, and below, I also use ‘line of flight’ to refer to the process of researching a performance practice.

^{xxiv} I am not reifying a subjective/ objective distinction here. Acknowledging the phenomenological principle of intersubjectivity is to accept that our experiences are partly constituted by our experiences of others, not that we can know others’ intimate experiences simply by observation (see further below).

^{xxv} See Eugenio Barba (1995:117-130) for a lengthy discussion of ‘score’. Ryszard Cieslak was a leading actor in Grotowski’s Theatre Laboratory and in many of its productions, including, most memorably, *The Constant Prince*. Barba quotes Cieslak’s account of “flame” and “glass” on p 130.

^{xxvi} In ‘Scoring a Role’ I argue that the micro-intensities of performers are part of the semiotic domain of a practitioner and thus partly enter the semiotic domain of observers/ spectators. Practitioners are always noting what it is that they are experiencing while practising, and invariably making meanings from these experiences. This process permeates the performance score and thus enters the event. It is not that an observer/ spectator can see such micro-processes; rather that they form a possible phenomenal ground for what an observer/ spectator does see and experience. This is in direct contrast to the position advocated by Barba (1995).

^{xxvii} For example, see the sneering critique of Uta Hagen’s *Respect for Acting* (1973) by Lauren Love (1995), who accuses Hagen of being patronising towards student actors who don’t share Hagen’s background; yet in my experience most young actors find Hagen’s text very helpful.

^{xxviii} However, it is also the case that to interrupt doing with too much reflecting can interrupt bodily learning. Timing is critical. In any case, the process of doing *and* reflecting is what serious practitioners do continuously as a matter of course. This ‘intermediate state’ is discussed below.

^{xxix} The training in Japan now mostly takes place at Body Weather Farm in Hakushu (see Chapter Two). Grotowski’s Theatre Laboratory is clearly the most well-known performance training set-up to call itself a laboratory, though he disavowed calling the work “scientific research” (Grotowski 1969:27).

^{xxx} Wolford claims that “the embodied execution of certain performance techniques functions as an indispensable prelude to analysis” (1996:110).

^{xxxi} By ‘accompany’ I mean precede, go with, and follow.

^{xxxii} Zarrilli (2000) calls such connections, for Kathakhali practice, to “gods and demons” (sub-title). Delgado and Heritage (1996) title their interviews with influential, contemporary directors, “In Contact with the Gods”, which comes from a comment in one of the interviews by Robert Lepage.

^{xxxiii} See the Introduction in Fortier (1997), for a well argued defence of this last-mentioned approach.

^{xxxiv} I am aware that performance practice has a range of manifestations in different cultural worlds, and that an art form can be seen as a cultural practice, or indeed a cultural system (Geertz 1973). I am using ‘culture’ in the sense of shared patterns of behaviour and experience.

^{xxxv} I am aware that for Turner, body is social body.

^{xxxvi} Of course, boxing could be seen as a kind of performance practice.

^{xxxvii} Note also Zarrilli’s text on Kathakali, which has an extensive account of the bodily training of such practitioners and their contexts, situated within a theoretical model of performance as cultural praxis, explicated as “a dynamic system of human action constantly undergoing a process of negotiation” in which “knowledges, discourses, and meanings are repositioned through ... practice” (2000:10-11).

^{xxxviii} This use of performativity derives from Austin, but Butler has elaborated it by utilising Foucault on power and Derrida on iterability (see Threadgold 1997:82).

^{xxxix} Fortier makes a similar point (1997:46).

^{xl} Deleuze and Guattari, especially in *A Thousand Plateaus* (1987), have been very influential on my thinking in this regard.

^{xli} In this connection, I note the effect that writings like this have already had on formulations of Body Weather practice used by practitioners to advertise and to describe workshop activities (e.g. by de Quincey for *Triple Alice* and by van de Ven for Body Weather Laboratory Amsterdam).

^{xlii} This critique is noted by Nakhnikian in his introduction to Husserl (1973a).

^{xliii} It might be suspected that my using ‘macro’ and ‘micro’ in this way comes from Deleuze and Guattari. In fact, I draw these terms and their use from Whitehead (see 1978:47-48, 215).

^{xliv} For me, an intensity is a heightened corporeal moment (see further below).

^{xlv} Leder (1990) critiques the ‘over-perceptuality’ of Merleau-Ponty’s early work. Can one perceive emotions or internal organs, one might ask? In my view, as I have noted, if perceptions are taken to include the whole range of our intimations of embodied experiences, then there is a sense in which we do indeed ‘perceive’ our emotions and, occasionally, our internal organs, especially when they mal-function. In fact, in performance practice, such experiences are often sought out, as I will show.

^{xlvi} See Lingis (1986) for a sophisticated account of a phenomenological position deriving from Merleau-Ponty, which differs somewhat from the position I am advocating. See Carey (2000) for an elaboration of Merleau-Ponty’s phenomenology to develop a position on embodiment as a basis for ethical behaviour. See Jackson (1996) for recent work in anthropological phenomenology. See States (1992) for a phenomenology of acting, which foregrounds intentionality and presence.

^{xlvii} It might be objected that the ground for some performance forms is e.g. texts, or the spirit world, rather than body. It is clear to me, however, that whatever ground is postulated as ‘ultimate’, practitioners have to work with their bodies to instantiate performative material. That is, they have to compose their bodies in the performance arena and thus, in effect, find performative material with and in their bodies. In this sense, the ground for creative authority is always body (see more below).

^{xlviii} Stoller critiques the metaphor and the practice of reading bodies as texts by many Anthropologists studying non-Western small-scale communities. As he points out, people in such communities rely primarily on senses other than the visual. The argument can be neatly applied to performance practitioners, especially, as I will show, to Body Weather practitioners.

^{xlix} In this connection I note that Grotowski's early name for his work in the Theatre Laboratorium was 'Theatre of Sources' (see Kumiega 1995).

ⁱ Of course, each of the discursive and methodological positions referred to in this sub-section can be situated in its own social, historical and performance contexts. However, for the purposes of this section, I prefer to concentrate on the rhetorical properties of the performance metaphors I have chosen to discuss and show their connections to training practice and to creative authority in general terms.

ⁱⁱ See also Harold Clurman's *On Directing* (1972) for a similar methodology.

ⁱⁱⁱ Malmgren's work, which derives from a collaboration between movement theorist Rudolf Laban and Jungian psychologist, Humphrey Carpenter, is unpublished. Malmgren teaches at the Drama Centre, London. My knowledge of the work comes from personal contact with practitioners who teach this methodology with Malmgren's approval, such as Janys Hayes at the University of Wollongong. I point out, in Chapter Two, that de Quincey repeatedly uses a pictorial representation of a spine, as it appears in an X-ray of her own spine, to publicise her Body Weather workshops.

ⁱⁱⁱⁱ Grotowski's training methodology of 'stripping away habits' and 'removing blocks' is also given a striking metaphor: *via negativa* (see Grotowski 1969:17). The religious connotations of such a metaphor, e.g. its associations with the spiritual practices of St. John of the Cross, are outside the bounds of this study, but touch on aspects of the sacred, which is discussed below.

^{lv} I am referring here to work in which performers themselves train and perform as if they are puppets or puppet-like; not to practices which utilise made puppets.

^{lv} Even 'gestus' for Brecht is a material metaphor, or rather a metaphor of a material process: namely, the embodiment of a dialectic of social, historical and economic forces (see Rouse 1995).

^{lvi} I will demonstrate in later chapters that in Body Weather practice there are a number of training exercises in which practitioners 'image' themselves as puppets, right down to imagining and enacting strings working across their joints (and thus controlling the muscles and bones). There are other exercises in which people actually practise as puppets, with real strings connecting their bodies to one another.

^{lvii} I discuss mind/body relations more extensively in Chapter Two.

^{lviii} I heard Plimlott argue this in a talk he gave in Stratford, England, in Spring 1995, before the opening of his production of *As You Like It* for the RSC.

^{lix} See Snow (1997) where I discuss these notions further. I utilise Peirce's metaphysics of firstness, secondness, and thirdness, to help explicate this analysis of the multi-layered dimensions of performance practice. Firstness, I take to operate between the poles of qualities and potentia; secondness, between action and resistance; thirdness, between purpose and mediation: in other words, what might be, what is, and what would be, respectively. See also Lewis (1992).

^{lx} This is how I would claim that a practice such as Body Weather signifies to an observer; they notice synchronic and diachronic lines of intensities, all intercrossing and interweaving at the macro-level.

^{lxi} Intersubjectivity as the mode by which 'we experience someone else' derives from Husserl (1973b:89ff).

^{lxii} I am aware that this can be taken as a limit which practitioners approach more or less. Nevertheless, to the extent that it is an ideal for practitioners, it is a position of great interest to an analysis of a performance practice, as I have argued above.

^{lxiii} I note also the following comment in Rigby (1998). In discussing what she calls a "sensuous semiotics of place", she proposes "a new understanding of *spiritus loci* as something that arises in the in-between of

atmosphere – neither in the rock, nor in the head, subjectively, nor in language, discursively, but in the physical coupling of physical manifestation and sensuous perception” (180-81). Her idea of ‘sensuous co-presence’ in this sense is, I would claim, an example of what I term intercorporeality.

^{lxiv} Sanders refers to Amagatsu of Sanakai Juku as saying that butoh is “a style in which the body enters a perfect balance between life and death, between human reality and the unknown” (1988: 159).

^{lxv} The title of a performance by Min Tanaka and his present company Tokason was *A Transient Garden between Heaven and Earth* (see MT 2000:1).

^{lxvi} Just as ‘body’ has been re-discovered by cultural theorists, and now more recently ‘place’, e.g. in Casey (1993, 1997), perhaps ‘time’ will be the next to be exhumed. In fact, given the current interest in Bergson, e.g. in Grosz’s *Becomings* (1999), the process has probably already started. I also note the philosophical history of time given by Turetzky in his *Time* (1998).

^{lxvii} The others are spontaneity, controlledness, self-centredness, self-evidence, and indeterminacy.

^{lxviii} Whitehead cites Hume’s assertion to the same effect; “nothing is more free than that faculty [i.e. the imagination]” (1985:132). Hume is here talking about the facility and propensity of ‘the imagination’ to associate ideas and thus impute causation, which he therefore regards with some suspicion.

^{lxix} See McCleary (1986) for an analysis of the grounding of imagining in body.

^{lxx} As an example of this relation, dance critic and theorist Marcia Siegel claims that “the art of classical ballet ... is a political as well as a theatrical *imagining* of a particular kind, one that encompasses only one segment of the world most of us know or would like to know.” It “was cultivated by, about, and for the ruling classes of Europe” (Siegel 1998:253-54 my italics).

II Body Weather

^{lxxi} Most significantly, *Ren-ai Butoh-ha* (Love Butoh) at Dai-ichi Seimei Hall, Oct. 1984 (vdV 2000). In the butoh chronology given by Kuniyoshi (1986), this production is underlined (140) to signify “the emergence of a major butoh group or group with major influence” (127).

^{lxxii} Mai Juku, which can be translated as ‘dance company’, was formed in 1979 and disbanded in 1998. Tokason, or ‘peach blossom’, was formed in 1998 (vdV2001).

^{lxxiii} She told me she simply had to find out about this extraordinary work. This remark and many others, in Chapters Two to Five, derive from the numerous conversations I have had with de Quincey concerning Body Weather over the past ten years. If the comment is from a recorded interview or personal communication, I reference it accordingly. If not, I leave it as this one is.

^{lxxiv} This project was the subject of two short films both funded by the Australian Film Commission (see dQ 1992c and 1992d).

^{lxxv} Tanaka and Tokason now live in the mountain village of Honmura, also in Yamanashi prefecture (MT 2000). The workshop still takes place at Body Weather farm in Hakushu.

^{lxxvi} According to de Quincey, it was not her intention to have “Body Weather presents” on the poster. It was this which perhaps gave rise to the impression that the company was called ‘Body Weather’; Sykes says the show at Lake Mungo was “presented by Body Weather” (1992). De Quincey subsequently called her performance company ‘De Quincey/ Lynch’, then ‘De Quincey etc’, and now ‘De Quincey Co’.

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- ^{lxxvii} Some practitioners write Butoh, others prefer Buto, or butoh. I have chosen butoh.
- ^{lxxviii} As articulated in Chapter One, I am using 'aesthetic' in the sense of a practice which embodies a detailed methodology, a performance style, and a vision of the place of its practice in the world.
- ^{lxxix} When I use "our" in this sentence I mean to indicate that I am sometimes drawn to include myself (along with van de Ven and de Quincey) in the Body Weather domain.
- ^{lxxx} Tadashi Suzuki's work at Toga could also be understood as a contemporary theatre practice utilising training drawn partly from older Japanese martial arts training (see Suzuki 1986). Susan Klein (1988) argues that butoh displays post-modern as well as pre-modern features.
- ^{lxxxi} In Japanese, Body Weather Laboratory is "Shin-tai-Kishokenkyo-Jo" (MT 1986a:147-48).
- ^{lxxxii} For example, Frank van de Ven and Katerina Bakatsaki have set up a lab in Amsterdam, as has Oguri in Los Angeles, Andreas Corchero in Barcelona, and Christine Quoiraud in France.
- ^{lxxxiii} For example, Tanaka and Mai Juku performed in a staged production of Stravinsky's *Oedipus Rex* with Jessye Norman in 1993 (Taymor 1993), and in a collaboration with painter Karel Appel at the Comedie Francaise (Sandrin 1987).
- ^{lxxxiv} In recent years the cost has been 120,000 yen, which is about 1,850 Australian dollars at today's rates.
- ^{lxxxv} The earth stage is gone now (vdV 2001). Cutting edge practitioners are always in process, always moving on.
- ^{lxxxvi} Though in countries other than Japan, the daily work does not involve farming (see below).
- ^{lxxxvii} The festival has now been discontinued. It ran from 1985 to 1999 (Cardone 2002).
- ^{lxxxviii} Ohno's studio is in Yokohama.
- ^{lxxxix} According to de Quincey, this custom of not paying for teaching, but paying to support a space, is typical of traditional practices in martial arts training in Japan.
- ^{xc} According to de Quincey, whenever Mai Juku performed as a company, Tanaka choreographed the work by and any costs were borne by the company. For solos, however, and members were encouraged to maintain a solo profile in Tokyo, the costs were borne by the individual. The typical cost of hiring Plan B in the late 80's was 25,000 yen a night. Intriguingly, whenever a member mounted a solo, the work was still announced as 'Mai Juku presents'.
- ^{xc1} As well as conducting regular Body Weather investigations in Holland, the Basque country, France, and Belgium, van de Ven also carries out performance projects in, for example, the Czech Republic and Scandanavia. In 1998, he initiated, with colleague Rolf Meesters, a London based project entitled 'How to make yourself a dancing body without organs'. This last project has been documented in an unpublished article.
- ^{xcii} Performances include *6 Vertebrae*, Alice Springs 1999; *Fading Like a Flower*, Melbourne 2000; *Soloid Survival Kit*, Amsterdam 2000. The thought-action impros were also performed at Alice, in Melbourne and in Amsterdam. In 2002 we will perform them in Barcelona, Amsterdam and Copenhagen.
- ^{xciii} Photographs from this project, accompanied by a short article called 'Dune Dancers', were published in the magazine of The Sydney Morning Herald on Oct 31,1992 (Dunphy 1992).

^{xcv} In *Triple Alice*, the group was also isolated and concentrated, this time in a camp at Hamilton Downs, some 100km northwest of Alice Springs. Practitioners typically trained six days a week, for up to ten hours a day. In the evenings there were almost always discussions or presentations. In 1999, when there were over 60 artists and workshop participants, including 10 from overseas, several cooks were employed. In 2000, when there were only 15 of us, 1 from abroad, we took it in turn to cook for each other. In 2001, when there were around 30 artists and workshop participants, we all cooked on a roster to help the one person who came to oversee the cooking and to participate. In all three years, participants helped with other tasks on a roster. See Grant (2002) for a short description of some aspects of *Triple Alice 3* in 2001.

^{xcv} It is important to distinguish the metaphysical position of change as eternal flux, from the everyday observation that things change. These are related, but the former is a theory of how the world actually is while the latter is an empirical stance on how it appears. Heidegger & Fink (1993) outline the former position with regard to the Pre-Socratic philosopher Heraclitus, while Whitehead (1979) gives a twentieth century interpretation of how both perspectives might be combined in what he calls a 'philosophy of organism'. This analysis has very influential on my thinking (see below). There is more on change in Chapter Four.

^{xcvi} See Soboslay (1998) for a practitioner's account of one of the improvised *Compression* performances, Schramm & McAuley (1999) for an observer's account of *Dante's Books*, and Harrison (2000) for a short description, by a participant (writer but non-performer) / observer, of *Triple Alice 1*.

^{xcvi} The discursive construction of weather is considered further below.

^{xcviii} For a discussion of intercultural performance see Patrice Pavis (1992). Pavis' notion of 'filters of translation' is discussed in Snow (1995), which describes and analyses the performance project *Situation Vacant* mounted by the company, Public Works, in Sydney in 1993. The article investigates the relations between a contemporary performance making methodology, a European playtext, the Body Weather performer training, and some theoretical concerns about embodiment (see also Epilogue).

^{xcix} For example, Sidetrack, ZenZenSo, Sydney Front, and NYID all utilise(d) a training methodology based partly on Eastern work. (This topic is discussed further below, in section five, which is on training.)

^c I have also drawn on Body Weather practices extensively in my own work; for example as a writer/performer in *forgetting Schneider: imag(in)ing another* at Theatreworks in Melbourne in 1997 (Snow 2002). See Epilogue for a short consideration of this performance project.

^{ci} The influence of butoh on contemporary western practices at all levels of performance aesthetic has been profound; clearly discernable in why people engage in performance, how performances look, and in how and why performers train. In Australia, one can see this in the work of ZenZenSo, NYID, and Tony Yap and Yumi Unuimare. There are discussions of the Eastern influences on Western training practices in relation to European performance companies in, for example, Watson (1988) and Grotowski (1989).

^{cii} See Heidegger (1966) for a clear discussion of 'way of being', in which he proposes that 'being' discloses itself if one takes the appropriate way or path. Merleau-Ponty also discusses being from a mostly Heideggerian perspective, but it is Whitehead's (1978) ideas of 'being' and 'becoming' that I have found most influential.

^{ciii} De Quincey, Tanaka, and van de Ven characteristically refer to Body Weather as if it is an institution or even an agent – 'Body Weather is this and Body Weather does that'. I have decided to use the terms 'Body Weather practice', or 'Body Weather practitioners', whenever practicable, mindful that the process does have a number of intertwined dimensions, and mindful that for some practitioners Body Weather is clearly more than a training and performing practice.

^{civ} This has been the case at all Body Weather workshops I know of in Australia, including *Triple Alice* in 1999 and 2001. *Triple Alice 2* in 2000 was a special case. It was intended mainly to be a process of sharing

and exchange between artists from different disciplines, visual, textual and 'body performative'. As well as training, the workshop involved daily 'performances' by the artist participants in a performance making process set up by me to be a central investigation of the workshop. The process, which came to be called p4, was continued as part of *Triple Alice 3* in 2001. However, this time, the guest artists were regular contributors, while the workshop participants took part on a rotating basis (see further below).

^{cv} Though, of course, the extent to which this is true for practitioners varies according to the degree of immersion in the practice.

^{cvi} See Victor Turner's *Anthropology of Performance* (1986) for a seminal discussion of liminal and liminoid as they might relate to performance. See Scheer (2000) for a discussion of Tess de Quincey's practice as a liminal corporeality.

^{cvi} This is hard to provide evidence for. I can only say that many participants have reported these experiences to me. For what it's worth, after two years of working with Body Weather, several colleagues remarked that my shoulders had changed markedly. That is, they sloped downwards rather than being horizontal as they had been previously (WD Mungo, 92). The important point is that the changes were physical, and so noticeable that others remarked on them. It was noticeable too that at Mungo many people cut their hair very short. It was as if a group aesthetic of appearance took over (WD Mungo, 92).

^{cvi} A good example of someone for whom this is the case is independent film-maker Michael Schiavello, who participated in all three phases of *Triple Alice*, including the daily training, but still considers himself a film-maker rather than a Body Weather practitioner.

^{cix} 'Extra-daily energy' and 'extra-daily technique' are discussed in several Barba texts. There is a clear exposition in the Introduction to Barba and Savarese (1991) and a more concise account in Barba (1995:15-16).

^{cx} It could be objected that Barba is talking about a different cultural world. It seems to me, however, that Barba envisages 'extra-daily energy' to apply to performers in any cultural world (see Barba 1991:74-94).

^{cx} It would be interesting to compare this triad with similar ones for other genres of performance; e.g. to substitute 'rehearsal' for 'training' in Western text-based theatre. I have discussed the triad in relation to the conceptions of theatre of Stanislavski, Brecht, and Grotowski, in Snow (1997).

^{cx} Interestingly, Christopher Innes makes a similar remark, concerning research on the practice of Western theatre directors, in his preface to each volume in the series 'Directors in Perspective' (see for example the preface to *Meyerhold* by Robert Leach 1989).

^{cx} As I argued in Chapter One, 'performances' are commonly understood to refer to live social events which take place at an agreed location and time, and consist in embodied relations between performers and spectators (Carlson 1998).

^{cx} The 1992 *Square of Infinity* project received a very large grant from the Arts Council of Australia, relative to that commonly awarded to 'experimental' performance projects. The preliminary project in 1991 was unfunded; practitioners paid their own way.

^{cx} Since then, however, Lynne Santos has performed with de Quincey in the *24 Hour Project*, was a central figure in *Triple Alice 1* and *3*, and is a part of the small team preparing *Digital Country*, the 'performance inhabitation' planned to follow on from *Triple Alice*.

^{cx} Terms like 'fundamental' carry a modernist tone (see Chapter One). As I demonstrate throughout the thesis, the modernist project of discovering fundamental building blocks is partly underlined, and partly undermined, by Body Weather practice. Nevertheless, it is the rhetorical gesture of stating that body will be the target of the investigation which is important to me here, rather than whether the process could be seen

as modernist, or post-modernist, or whatever. As noted in Chapter One, I use 'body', or 'bodies', rather than 'the body', in order to acknowledge plurality and process.

^{cxvii} There is an extensive literature on body/ mind relations in many disciplines: e.g. British Analytical philosophy (see Ryle's famous 1949 critique of the 'ghost in the machine'); Cultural Studies (see Grosz 1994); Anthropology (see Csordas 1994); Sociology (see Turner 1996). For a classic text on mind /body in performance practice see Todd's *The Thinking Body* first published in 1937.

^{cxviii} As discussed in Chapter One, it is possible to interpret Stanislavski as utilising himself as a laboratory. His texts are laden with the insights he gained from examining his own body and his own acting practice. In this case he differs from many influential theorists of acting, such as Diderot, Brecht, Barba, even Grotowski, who were largely observers, albeit close ones, of the acting practice of others.

^{cxix} Long standing Australian Body Weather practitioner, Peter Fraser, told me that one of the defining features of Body Weather practice for him is to never enter into anything half-way.

^{cxix} The couple of times I have noted dissension from the ranks to the training regime in Australia, de Quincey has quickly asserted her authority. I am thinking, for example, of Lake Mungo in 1992 when a couple of people suggested substituting Tai Chi for MB one morning. The idea was aired only to be squashed immediately.

^{cxvi} Note for comparison the practices of the company ensembles of Copeau, Grotowski, Barba, and Suzuki; see Rudlin (1986), Kumiega (1985), Watson (1993), Suzuki (1986) respectively. Interestingly, all these companies also lived away from the city for important periods in their development.

^{cxvii} At *Triple Alice 1* there were many workshop participants who were new to Body Weather practice. Among experienced participants and company members, though, there was a similar commitment. Newer people imbibe this principle through practice and discussion, but mainly by example.

^{cxviii} See Weiss and Haber (1999) for a contemporary discussion of intersections of culture and nature as they relate to discursive constructions of embodiment.

^{cxix} See Ortolani (1990) for an account of how several traditional Japanese performing arts practices emerged from traditional Japanese farming.

^{cxv} As Lewis notes, such practitioners are both deliberately noting 'how they feel' *and* observing the effects of that in 'how they act'. To which I would add that the reverse is patently true as well (see Chapter One).

^{cxvi} As noted earlier, improvisations were performed daily in *Triple Alice 3*, by practitioners who chose to do so, as part of the p4 performance making session which I initiated and co-ordinated as my contribution to the project. The p4 process, trialled for Body Weather in *Triple Alice 2*, derives from my teaching of performance making to student practitioners and from my own performance making practice (see further below).

^{cxvii} It is interesting that Barba's performers in ODEN maintain individual training programmes, but only as part of a company methodology which facilitates this practice (see Watson 1993).

^{cxviii} I am being very brief here. The training regimes of most companies evolve continuously and are rarely fixed. They often derive from the experiences of training that founding company members themselves received. This is true of Kinetic Energy, for example, and of Entr'Acte, NYID, and ZenZenSo.

^{cxix} There is a very interesting current debate going on between director Anne Bogart and voice teacher Kristin Linklater regarding the efficacy of Asian based training methodologies for Western performers in Western contexts. In particular, there is great dispute over whether Suzuki voice training, with its emphasis

on abdominal tension and forced projection, facilitates vocal performance in English compared to a Linklater type training with its emphasis on abdominal relaxation and 'freer' projection.

^{xxxx} As a social configuration, perhaps performers, like prostitutes, with whom in many cultures they are so often compared, are typically thought of as individual, 'natural' bodies in the sense of being largely 'outside' normative group culture governed by rational minds (see Turner 1996).

^{xxxxi} Grotowski (1969), Barba (1986, 1997), Watson (1988, 1993), and Zarrilli (2000) all provide examples of a deeper analysis of training. But Schechner's remains the seminal account of the functions of inter-cultural training.

^{xxxxii} As I have already mentioned, this X ray image of a spine has endured as the key image on the front of de Quincey's Body Weather brochures. To my mind it signifies body, backbone, strength, precision, detail, permeability of 'inner and 'outer', and the omnipresence of Weather. (The metaphor of 'spine', as it is deployed in other performance practices, is discussed in Chapter One.)

III MB

^{xxxxiii} I take 'place' to refer to the local, physical environment in which training is held. I use 'space', on the other hand, to refer to the 'open' area through which movement traverses, as in Brook's 'empty space'. Practitioners typically use 'space' to cover both these referents. I am mindful that, in Body Weather practice, space is never thought to be open in the sense of being 'not there', but rather alive and influencing bodies, as I will show below. See Casey (1993) where place is held to be the prior notion - a localized, embodied environment - and space an abstraction from that term. In this sense, one could say that space is an imaginary geography, derived from place, but one which opens up possibilities for performers, who might not want to be restricted to the material dimensions of a place.

^{xxxxiv} See Casey (1987) for a phenomenological analysis of remembering as a corporeal process.

^{xxxxv} I remember a class of Theatre Studies students at Monash University trying to do the Meyerhold bow exercise from a written description. Needless to say it was a little tricky and even the photographs did not help much. What was needed was a demonstration and fortunately I was able to provide one.

^{xxxxvi} I have adopted these terms from Christian Leavesley, who used them in his 4th Year Honours dissertation at Monash University in 1996, 'Body of Knowledge', which investigated the possibility of using Body Weather training as a methodology to help create the bodies of the devils in a production of Marlowe's *Dr Faustus*. I was his supervisor.

^{xxxxvii} This term is also adopted from Leavesley.

^{xxxxviii} In Laban terms, double speed movements could be described as typically light, quick and free, rather than heavy, sustained and bound.

^{xxxxix} See, for example, Foster (1986), Oida (1997).

^{cxl} At Hamilton Downs, in 1999, I noticed another variation on this step, where the circles were described vertically, i.e. in the 'wheel' plane, across the front of the torso, as well as in the 'table' or horizontal plane.

^{cxli} Witness the importance of the trunk in generating physical actions in the methodologies of Grotowski (1968), and Decroux (Sklar 1995).

^{cxlii} Susan Foster (1986) makes a similar point regarding Merce Cunningham's dance training.

^{cxliii} See Chapter Four for an extension of this concept of a manipulated body.

^{cxliiv} The practice and theory of these improvisations is dealt with extensively in Chapter Five.

^{cxliv} Improvising and transforming are key modes of creative practice in Body Weather work, and are dealt with in some depth in Chapter Five.

^{cxlvi} See Chapter Five for a detailed description and analysis of omni-central imaging.

^{cxlvii} I noticed, later, a reference to this principle of sub-dividing an action as one becomes increasingly familiar with it, in Richards (1995). In this case the practice is, of course, derived from Grotowski.

^{cxlviii} I am mindful of the limitations of the medical model as a route to analytical and cultural understanding. However, to use structural elements of bodies in terms from this model is sometimes a useful shorthand when discussing the corporeality of bodies and movement.

^{cxlix} For a discussion of the Japanese principle of Jo-Ha-Kyu, which is another way of expressing this sequence of effort and recovery in movement practice, see Oida (1997:30-33) and Barba (1991:214).

^{cl} I use 'transition' at the end of each the training chapters (III-V) for two reasons. One, to recapitulate the fact that there is always a transition between the training sessions, in this case a short one between MB and Manipulations. But also to show that, in Whitehead's sense of the term, transition refers to a number of features of Body Weather training as I elaborate it: to the process between past and present (1972:150), to the fluency of a creative process (210), and to the perpetual perishing of corporeal moments (210).

^{cli} Recall comments by van de Ven, cited in Chapter Two, that Body Weather consists for him in a set of inter-related processes, including 'give / receive'.

IV Manipulations

^{clii} To visualise, or imagine, should be understood throughout this section as an embodied process.

^{cliii} Compare the Sankai Juku body, understood and practised as water (WD, workshop with Sho Takeuchi of Sankai Juku, Sydney, 1993).

^{cliv} Compare this pedagogic approach with, say, that of Augusto Boal, for whom the giving of information about why a performance exercise is to be attempted is critical. According to Boal, only when participants are aware intellectually of the reasons *why* they are doing an activity can they really learn from participating in the exercise. The dialectic between the three forms of knowledge (knowing what, knowing why, and knowing how) is set up explicitly very early on in this practice (see Boal 1995:87ff).

^{clv} Interestingly, drawings like these could also be seen as a kind of corporeal imaging. As one learns to visualise the manipulations by drawing them, one is also learning to practise them in 'one's own' body.

^{clvi} Compare Stanislavski recommending that performers go over 'in miniature' their sequence of physical actions after they have taken some sort of form in rehearsal (1961:253-55). Grotowski, following Stanislavski, recommends a similar process (Richards 1995:88).

^{clvii} The ensuing discussion on 'technique' should be compared with related comments on 'technique' in Chapter Three.

^{clviii} Recall my critique of ‘technique’ in Chapter Three. I do not wish to imply that a formal technique is the key to any of the Body Weather processes. I also do not wish to fall into an uncritical dualism where technique is associated with body and reflection with mind. For the purposes of this section, I examine a number of issues to do with *how* the manipulations can be practised efficaciously, principles which will be seen to underpin embodied experiences of intercorporeality in the practice.

^{clix} For example, it is also invariably used in Voice training (see Berry 1973 and Linklater 1976).

^{clx} Artaud says that a performer “delves down into [their] personality by the whetted edge of [their] breathing (1977:91).

^{clxi} Note the relation to Buddhist practices of meditation.

^{clxii} This ‘quick switching’ and its relation to the capacity for turning ‘many switches’ on and off, in the performing technique called ‘omni-central imaging’, is discussed in detail in Chapter Five.

^{clxiii} The 7th manipulation is called Editorial 6 in Tanaka (1980). He refers to the 1st manipulation as “the basic flow”, and then to the remaining manipulations as “6 variations”, which are called Editorials 1 through 6 (1980:63).

^{clxiv} See Snow (1995), where the use of this precise movement configuration is described as being used in a theatrical performance, *Situation Vacant*.

^{clxv} See Elaine Scarry (1985) for an influential discussion of pain and how it might be conceived as somatic knowledge. See Forte (1992) for an intriguing investigation of pain and its relation to pleasure in feminist performance practice. The point, in relation to Body Weather training, is that practitioners often seek out ‘pain’ as a validation that they are working to their limit. It is a curious kind of pleasure.

^{clxvi} I am very aware of using “I” in a discussion of a practice that continually emphasises “we” and “our”!

^{clxvii} I should point out that I adopted the use of the term ‘switch on’ in 1991, well before I read about its relation to Body Weather practice in 1995.

V Omni-central Imaging

^{clxviii} As mentioned earlier, this is a concept not usually stressed in Western performer training, where forces are typically either psychological or mechanical, and usually taken as generated from ‘within’.

^{clxix} See, for example, Johnstone (1979) and Spolin (1999, 1963) for classic texts on improvisation techniques for theatre; Eldridge (1996) for an account of mask improvisation training and performance; Fitzpatrick (1995) for an analysis of improvisatory practices in Commedia dell’arte; Tufnell (1993) for an imagistic survey of improvisation practices in movement; and Dean (1989) for a comprehensive account of improvisation techniques in music.

^{clxx} As noted previously, this sense of ‘line of flight’ and its relation to performance making and performing is discussed in Snow (1995, 2002) and below.

^{clxxi} I have used the metaphor of a spiral a number of times here and elsewhere to capture this looping trajectory of performing, writing, researching, and even living (see e.g. Snow 1995). Bachelard also uses the idea of a spiral to describe this movement of being: “What a spiral man’s being represents” (1969: 214-215).

^{clxxii} See Barba (1997) for an eloquent and insightful account of the value of detailed and well-thought out exercises for a performer's training.

^{clxxiii} Respect for those who have come before is important in both Eastern and Western theatre; and includes, pre-eminently, those who have performed the role before.

^{clxxiv} There is a similar problem in ethnographic fieldwork, recognised since the early work of Margaret Mead, of the difficulty of 'knowing others'.

^{clxxv} Of course, it is also true that practitioners who participate in workshops are looking out for unexpected experiences, in the hope of widening the possibilities for their performance practice.

^{clxxvi} The publicity stunt was successful, for striking photographs of these three activities appeared in The Australian Weekend newspaper under the heading "Dune Dancers", as noted above.

^{clxxvii} I note the relationship to the Stanislavski model of realistic acting; in particular to actions which are to be built detail by detail on a moment by moment chain of imaginings (quoted in Chapter One). I note also the relation of sensation memory in a character-based acting methodology to the Body Weather practice of an imagined 'memory' of hand and ball (see Hagen 1973, Meisner 1987).

^{clxxviii} 'Repeat' performances in these exercises are an intriguing example of Schechner's characterising of performance as "twice behaved behaviour" (Schechner 1988).

^{clxxix} This point was also made regularly by butoh dancer Yukio Igura in a workshop I attended in Melbourne in 1999.

^{clxxx} By way of comparison, note the Grotowski exercise, from the late work, of asking practitioners to find within their distant corporeal memory a song of their ancestors, which they then have to recreate (see Richards 1995).

^{clxxxi} The Work Diary continues to the effect that I recognised this because - "I have often spent time lying on the ground under trees and looked up at them swaying, and as a child I use to climb them to enjoy swinging in the wind. Recently, I watched intently as a single leaf fell and fluttered to the ground" (WD Hakushu, 91).

^{clxxxii} I am aware that 'nature' is a culturally relative concept. I am using it here as a shorthand term for features of the natural environment. Elsewhere (e.g. in Chapter Two), I use terms such as 'landscape' and 'physical environs' to denote a similar domain.

^{clxxxiii} There is a lot going on in this exercise and not just as a physical practice. There is the imagery of the natural world - of earth, trees and sky - which leads me to think of the importance of such imagery in many Asian art forms, and also of the Shinto belief in Animism, the presence of gods in nature (see Tanaka 2002, Lowell 1894). There is the further implication of weather and its forces, particularly wind, as powerful agents affecting the disposition of bodies and temperaments. Interestingly, Montesquieu claimed, in the early 18th Century, that climate has a profound effect on who people are and how they behave; though it has to be said that this sort of position was sometimes used as an excuse for racist views.

^{clxxxiv} That is, it is not simply a 'trust exercise' as similar exercises might be in other performer trainings.

^{clxxxv} Though in a recent article on Body Weather training at Hakushu, I notice Tanaka referring to this period as lasting seven years (Cardone 2002). How long it was exactly is, of course, irrelevant. The fact is that it was a long period. This is a lovely example of a practitioner's rhetoric being deployed for productive ends (see Chapter One); in this case to get workshop participants to try and emulate the master's practice.

^{clxxxvi} See Casey 1998, especially pp 302-337, for an extended discussion of implacement.

^{cixxxvii} Performing 'with' the sound of a voice is not uncommon in butoh. One of Tanaka's early performances was with (or to, or alongside) a recording of Hijikata's voice (see Sandrin 1987). Ashikawa has also performed to a recording of Hijikata's voice (Viala 1988).

^{cixxxviii} See Aston & Savona (1991) for a discussion of the different times operating in theatre performance, and Paul Thom (1993) for an account of time in performance from the position of analytical philosophy.

^{cixxxix} "Space equals weight" as one of my theatre colleagues, director and teacher Richard Brooks, puts it. By this he means that when practitioners separate out their actions and play them one after the other, carefully, precisely and without hurry, the work can acquire a kind of gravitas. Interestingly, in this sense 'space' really denotes time. Practitioners should take time to perform their actions and allow time between them.

^{cx} 'A goal of performance is to make an audience breathe in time with the performers,' is a notion I have heard expressed by many performance practitioners in a range of genres.

^{cxci} Speaking physiologically in terms of the medical model, I note that sustaining contracted muscles leads them to fire repeatedly in tetanic contractions, the basis of death through asphyxiation in crucifixion!

^{cxcii} I recall Australian choreographer and butoh practitioner Cheryl Heazlewood telling me that when she worked with the butoh company Sankai Juku in Italy, they would run up and down the mountainside before breakfast, and then begin training!

^{cxciiii} Similar powers of transforming bodies can be viewed in the video documentary on butoh artists, *Piercing the Mask*, which includes footage of Hijikata, Kazuo Ohno, Akaji Maro, and Min Tanaka, among others (Moore and Bollard, 1992).

^{cxciiv} For example, at the workshops given by Sho Takeuchi of Sankai Juku in Sydney in 1993 and by Yukio Igura in Melbourne in 1999.

^{cxciiv} Tanaka speaking in Melbourne after the improvised performance which concluded his workshop for the International Workshop Festival in August 2001. Note also the comment by Kazuo Ohno that his life, his living, is his rehearsal, and his dance. "I improvise. Everyday I live in practice"(Ohno 1986b:165).

^{cxciiv} For example, see the description of one of our impromptu performances at Mungo in the opening of Chapter One. See also Snow (1995, 1997, and 2002) for a discussion of this process and of its use in making public theatre performances in non-Body Weather contexts. I discuss some of these performance projects in the Epilogue below.

^{cxciiv} For example, in the workshop conducted by Sho Takeuchi (cited above), we spent a long time reconfiguring our bodies as water, a key principle of Sankai Juku's performance aesthetic. The idea that human bodies can be seen as skins of water derives from the company's reading that bodies scientifically are 90% water, and extends to their training and performance making methodologies.

^{cxciiv} In the workshop by Yukio Igura (cited above), for example, we had to become as heavy and as rigid as rock. The walking pattern which typically emerged was slow, heavy and ponderous. In the water body of Takeuchi's work, by contrast, flow, flexibility and circularity were emphasised.

^{cxciiv} I have already noted Grotowski's recommendation to practitioners that, as they become able to embody their material of their score, they sub-divide their physical actions into smaller and smaller units.

^{cc} Images similar to the ones I have noted for Body Weather training are widely used in butoh practice. For example, see Kobayashi (1995) in which the company Hakutobo are cited as using, "for a basic introduction to butoh", the image of "insects crawling over their bodies from their toes", until "eventually

hundreds and thousands of insects are crawling inside and outside the body". Tanaka often refers to Hijikata's predilection for image work of this kind (e.g. see MT 2002:30).

^{ccci} Of course, in the scientific model, there are no spaces between joints. Here, once again, a rhetorical device is utilised for performative ends; specifically to encourage a sense of discrete body parts.

^{ccci} I am referring to 'space' here in the following sense; that, over time, practitioners' experiences of their work become less cluttered, and they have more time to notice, dwell upon, and reflect on what is happening to them in finer and finer detail. Of course the ability *to* notice, as well as the experience of *what* to notice, and the capacity of *how* to notice, are also at issue, as I have already indicated.

^{ccci} A sign for Peirce is anything that stands for something to somebody. In other words, a sign is a triadic relation with three poles, object, representamen, and interpretant, in which each of these mediates the relations between the other two. Object is that part which is in the world, what might be called the referent; representamen is the sign vehicle; interpretant is that which makes sense of the process (see Buchler 1955). In Snow (1997) I utilise this analytic on an actor's process in a range of performance practices.

^{ccci} For Peirce, iconic signification depends on resemblance (e.g. a crescent shape might signify moon), indexical signification is grounded on imputed causation or connection (e.g. smoke might signify fire), and symbolic signification rests on a culturally agreed relation (e.g. a red traffic light might signify stop), in all cases, depending on who the signification is to (see Buchler 1955).

Epilogue

^{ccv} Ohno even imitated Wigman's famous 'witch dance' (Ohno 1968b:168). In fact, imitating others' work is a feature of many butoh artists, including Tanaka.

^{ccvi} It is not my intention to align myself with butoh dance by means of the above summary. I certainly do not consider myself to be a butoh dancer, but rather a theatre practitioner with an abiding interest in a practice that points to a certain attitude to oneself, to the world, and to performance.

^{ccvii} As it happens, this intertwined mode of theory/ practice is planned for a series of performance workshops that Frank van de Ven and I will hold in Europe later this year (see further below).

^{ccviii} The performers were Peter Fraser, Michael Coe, Katherine Northey, and Peter Snow, the photographer was Jesse Marlow, and the music was composed by Thomas Reiner (see Snow 2002).

^{ccix} We had intended to place this figure in a giant perspex cube filled with water, and leave him submerged and naked for the duration. Only we were told the structure would have been so heavy it would have disappeared through the floor, taking water and performer with it!

^{ccx} When I first saw Frank perform with Mai Juku on the earth stage near Body Weather Farm I was thunderstruck. He moved so fast, so lightly, and quivered so intensely, he was to my eyes a swarm of butterflies in flight across the ocean.

^{ccxi} I have chosen to focus on these works partly because this thesis is concerned with methodologies of Body Weather training and with how this work emerges into performance, and many of the p4 improvisations were not connected to Body Weather work in this way. Another reason is that all the p4 works from 2000 and 2001 are at present under investigation for a future performance project, *Digital Country*, and I wish to respect that process (see below).

^{ccxii} All the references to images and texts in these descriptions come from my Work Diary, Alice 2000.

^{ccxiii} Frank had been influenced by Deleuze and Guattari's work for some time, and he had already explored some of these ideas performatively in the project 'How to make a dancing body without organs', cited above. My relation with this work has also been noted above.

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