

PHOTO-PERFORMANCE: A STUDY OF THE
PERFORMATIVITY OF BUTOH DANCE
PHOTOGRAPHY

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By

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ABSTRACT

This thesis analyses the detailed performativity and the intuitive act of photographing the Japanese dance form Butoh. It argues that the photographer's embodied experience constitutes an 'inner' performance and introduces new terms: the *photo-performance* and the *photo-actor*. The author argues that the photo-performance, similarly to Butoh dance, manifests itself not only in physically apparent (visually perceived) movements but also within the multi-modal pre-reflective consciousness of the reciprocal interaction between the photo-actor and a Butoh dancer.

Butoh has been widely photographed since it began in 1959 in Japan. However studies formalising the relationship between dancers and photographers have been largely absent in academic research so far. Butoh photographers such as Nourit Masson-Sekine (1988, 2006, 2008) or Maja Sandberg (2003) suggest that their photographic act places them closer to the performers than the rest of the audience and, as a result, they become part of the dance itself. However, Butoh dancers including Yoshito Ohno (1938 -) and Tatsumi Hijikata (1928 – 1986) amongst others, express their concerns as to whether photographs can capture the essence of their art. This thesis confronts the tensions between the fields of dance and photography by elucidating the performative dimension of dance photography.

This thesis brings the qualities of the Butoh photographer's performative act to the forefront by using interdisciplinary methods to attain an intersubjective knowledge of the nature of the photographer's experience. The methods include: a practical research presented in a form of case studies of the photographic projects carried out by the author in London with various Butoh dancers; an analysis of the structure of the photographer's subjective experience through the use of first-person methodologies (an explicitation interview); an analysis of theories of theatre represented by Tadeusz Kantor (1915 – 199) and Jerzy Grotowski (1933 – 1999) whose work helps to develop the notion of a performative body; and a description of the photo-performance aesthetic and the performative potential of photographic documents informed by cognitive phenomenology. This thesis argues that drawing attention to the performativity of Butoh photography would contribute greatly to the pedagogical aspects of photography and performing arts.

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PREFACE

In the thesis I followed the traditional Japanese ordering of names, which places the surname first followed by the given name. Exceptions were made in cases where persons are commonly known by the Western order, like e.g. Kazuo Ohno or Tatsumi Hijikata.

Throughout the thesis I used Romanised Japanese (Hepburn version), which uses the Latin alphabet to write the Japanese language. In the Japanese language there is both short 'o' and long 'ō' which can be indicated in the translation as 'oh' or 'ō'. In the thesis I used 'oh' as in the word 'Butoh'. I made an exception to this when I quoted an author who used the other spelling. A similar exception was made regarding the word 'Butoh' which can be spelled either with a capital letter (as in my thesis) or a small one.

In the body of the text I cited a few Polish authors using their native language, followed directly by my own English translation. I found this approach important since my Polish background allows me to identify the tensions existing in translations from Polish to English.

CHAPTER 1: INTRODUCTION

This doctorate research is a qualitative study of Butoh dance photography. Most qualitative research bears the stamp of an individual's background and mine is no different in this regard. It emerged from my Masters studies in Poland (completed in 2004) and my professional background. I studied theatre at Jagiellonian University, Poland and spent a sabbatical year in Australia where I was introduced to the Japanese dance form known as Butoh. Having previously studied mainly 'classical' theatre, Butoh seemed fresh and new, and was an intellectual challenge. After returning to Poland I focused my research on this dance form and wrote a thesis entitled "Faces of Butoh: the anthropological search for the source of Butoh dance diversity", dedicated towards the cultural influences of the form of Butoh (Bieszczad 2004, unpublished). The MA thesis examined the cultural diversity of the dance form and aimed to discover its universal and fundamental essence, the eidos, which reaches beyond cultural boundaries. It would be untrue to say that I fully succeeded in this task. I did, however, come closer to understanding Butoh by accepting its immensity and appreciating the questions emerging from the research.

Following Lee Chee Keng's words that "Butoh is an art that is understood primarily through practice" (Keng 1998, p 2), I took Butoh workshops, mainly with Daisuke Yoshimoto, in order to experience the dance myself. Many other scholars, such as Laage (1998) or Roquet (2003) combine Butoh writing/reading with practice as a crucial element of comprehensive research. I was disappointed to discover that I felt uncomfortable dancing Butoh, which led me to conclude that the body is not my medium of expression. However, just watching Butoh dancers was not enough and I had a strong urge to 'do something' with the form. Photography became my choice and, as the Butoh photographer Lot described her need for photographing the dance (Lot 2005), I too became hungry to capture images of Butoh dancers. I started by photographing performances and then moved on to independent photography projects, where I would choose a location and ask dancers to improvise for the camera. This kind of "practice" was more than just being in the audience at a theatre and resulted in my bodily engagement in this creation, although different to the one when I danced. I began asking myself a series of phenomenological, performative and artistic questions which included the following: What is my involvement in Butoh while photographing it? What is the difference between me as the photographer and the rest of the audience? How do I 'see' Butoh through the camera? The body of this thesis addresses these questions,

which emerged intuitively from my own photographic practice and were challenged and strengthened by the testimonies of other Butoh photographers and theoretical platforms in cognitive science, phenomenology and performance.

1.1 Framework of the research enquiry

This thesis examines the symbiotic relationship between Butoh dance and photography. It argues that the act of photographing has a performative character similar to Butoh dance and is based on the inner embodied cognition of a performer. The photographs which are produced by this act may also possess a performative dimension, even though they are not direct records of the photographer's performance. Dance and photography have been previously examined separately through various angles: artistic (Schwarz 1985, Fraleigh 1987), philosophical (Flusser 2000, Liao 2006), political (Benjamin 1973, Introduction in Viala and Masson-Sekine 1988), sociological (Freund 1980, Orlando 2001) and cultural (Lury 1998, Laage 1994). This research combines dance and photography by using interdisciplinary methods drawn from cognitive science, phenomenology and theatre. It is centred around the act of photographing and its performative structures within the theatre paradigm, a perspective that has yet not been addressed in academic research.

1.1.1 Historical context of Butoh

Butoh is a contemporary art form, which was born from a partnership of two Japanese men: Kazuo Ohno (1906 -) and Tatsumi Hijikata (1928 - 1986). Having studied different types of dance (with Baku Ishii, Takaya Eguchi, Mitsuko Ando) both artists realised that none of these forms allowed them freedom of expression. Their long-term collaboration started as a result of the subversion of conventional notions of dance and led to the creation of Butoh.

The word Butoh was first used for all types of dances which did not belong to Japanese tradition. It even included Western dance forms such as flamenco and the waltz. It was not until the 1980s that it started to be used as a description of the art form created by Kazuo Ohno and Tatsumi Hijikata; it was first called "ankoku butoh" to differentiate it from other forms of dance. The Japanese character for Butoh consists of two elements: Bu (dance) and toh (step) and ankoku means darkness. The term "Ankoku Butoh" was then translated into English as "dance of darkness" (Blakeley Klein 1988, p 2).

The first Butoh performance “Kinjiki” took place in 1959 in Japan where it was not well received and resulted in Hijikata being expelled from the Japan Art Dance Association. His dance was too provocative and shocking.¹ Butoh scholar, Paul Roquet, describes the first Butoh performance:

Two men were on stage, Hijikata and a young boy named Ohno Yoshito (son of Ohno Kazuo). After several minutes of slow, oblique movements, the boy smothered a live white chicken between his thighs, simulating sex. The older man (Hijikata) made advances towards the boy, the boy fled, and the dance concluded in darkness with the sound of the boy’s retreating footsteps (Roquet 2003, p 28).

Another Butoh scholar Susan Blakeley Klein (1988) presents the main characteristics of the Butoh’s ‘look’ in her master’s thesis, which was the first academic work dedicated to this dance. They consist of a very slow movement, *ganimata* (a characteristic Butoh crouch), grotesque (a handicapped body, performers making grimaces), costumes and set design very often on the edge of kitsch, and androgyny (white make-up, shaved heads which erase distinctions between the appearance of male and female). Apart from aesthetics she also discusses the underlying concepts of Butoh dance, for example, the specific notion of the body which “is, in itself, contemplated as a small universe” (Nario Goda cited in Blakeley Klein 1988, p 27), transformation (Butoh dancers try to transform their body and spirit into the body of another animal or person²) and dealing with socially taboo subjects such as homosexuality and violence. Although Blakeley Klein clearly points out the characteristics of Butoh she also admits that:

for any one technique practiced by a particular Butō group, it is always possible to find another group that rejects it, or who may have developed some other technique that has a completely opposite goal (Blakeley Klein 1988, p 26).

Butoh dancers such as Tanaka Min (Marshall 2006) or Tatsumi Hijikata (Shibusawa 2000) among others, refuse to accept a clear definition of the dance. Butoh scholars, including Toshiharu Kasai and Butoh practitioners such as Kazuo Ohno almost always insist that there is no formal Butoh school with clearly defined techniques. They very often state that there are as many Butoh styles as there are dancers, rejecting fixed definitions and accepting the impossibility of grasping totality of the dance.

As Butoh moves into its sixth decade, more and more problems with its

¹ It seems worth pointing out that Butoh was not a precedent of an art form being rejected by officials. Other Japanese theatre forms in the past were also considered provocative and immoral. Kabuki can serve as an example. It was first deeply rooted in popular culture, and its early form (late 16th and the beginning of 17th century) was banned in 1652 (Taniyama, 1992).

² Butoh dancers do not wish to imitate something or someone else but they seek to become something or someone else. The notion of transformation regarding Butoh will be developed later in this thesis.

definition appear. These problems relate to Butoh's origins: its pastiche style that combines traditional Japanese dance with modern western techniques and the fact that this dance has become widespread around the world, resulting in exposure to diverse non-Japanese cultural, political and economic influences. Since Butoh was not positively accepted in Japan many 'students'³ of Hijikata and Ohno travelled abroad, mainly to Europe (Sankai Juku led by Ushio Amagatsu, and Ariadone founded by Charlotta Ikeda in Paris) and North America (Poppo Shirashi, and Eiko and Koma in New York) where Butoh was quickly recognised as a powerful new art form. Only after finding recognition in the West, has Butoh been accepted in Japan. It reached Europe, as well as the USA, Australia and South America. Many Japanese Butoh dancers decided to settle abroad, which led to a specific exchange: the Western world influenced their works whilst they in turn influenced Western artists. Non-Japanese Butoh dancers currently perform in many countries including Norway (Butohbasert founded by Monica Emilie Herstad), Sweden (Susannah Akerlund using a stage name SU-EN), Mexico (Diego Pinon) and Argentina (Gustavo Collini Sartor). Hijikata's and Ohno's dance has become a vital form of cultural exchange.⁴

Butoh, however, has not only become widespread in geographical terms. It has shown itself to be capable of absorbing ideas and methods from a wide variety of disciplines and has begun to pervade other artistic and scientific fields such as photography (e.g. Eikoh Hosoe's photographic albums), psychology (Tanaka Min and Ishii Mitsutaka are known for running dance therapy classes in mental health hospitals and homes for the disabled) and philosophy/religion (Sondra Fraleigh's "Dancing into Darkness: Butoh, Zen, and Japan" 1999). What made Butoh so universal and capable of influencing other fields remains an unanswered question. There has been much speculation on this matter – ranging from the rich possibilities of Butoh aesthetics

(Butoh has variety: it can be understated and nude (Tanaka), antiheroic and wild (Hijikata), spiritual (Ohno), mystical (Amagatsu), existentially dark and void (Ashikawa), or uplifting (Nakajima). Sometimes a single work will contain all of this – as in Kayo Mikami's 'Kenka' (1992) (Consecration of Flowers) (Fraleigh 1999, p 38)

³ The term "students" suggests that a formal Butoh school existed, however, Kazuo Ohno has never claimed to simply teach someone Butoh. He says: "During the first few years, they study elementary movement and they try to become aware of their behavior in daily living. But the area which I cannot teach, which words cannot describe, must already exist" (Viala and Masson-Sekine 1988, p 176). Daisuke Yoshimoto, Butoh dancer who used to work with Hijikata, prefers to call his students "friends".

⁴ There has been an ongoing discussion in academic world whether Butoh is Japanese or not. Many different views are presented by scholars such as Joan Laage (1994), Marie Gabrielle-Rotie or Paul Roquet (2003).

to the notion of the archetype enclosed within the body (Orlando 2001). Many attempts have been made and each comes with its own range of theories and approaches. The diversity of Butoh leaves an open path for further exploration of this art form. A Butoh dancer Ko Murobushi once said: “Butoh is not yet achieved” (cited in Hoffman et al 1987, p 15). This thesis engages in this diverse background and provides a photographic perspective of the contextual qualities and characteristics of the photographer’s performative condition in a Butoh dance context.

1.1.2 Artistic context of Butoh

This thesis is interested in a specific quality of Butoh dance, which makes it unique in comparison to other performing art forms. It is argued that Butoh is not merely a visual event that is being shown to the public but an event that engages the audience in the experience "involving body and mind", as Butoh researcher Nanako Kurihara stated (Kurihara 1997, p 42). Butoh scholar and dancer, Toshiharu Kasai suggests that this particular engagement comes from the fact that Butoh may be performed without physically apparent movements. A Butoh dancer can appear to be standing still while he “shifts the air in the right lung to the left via his/her trachea with indiscernible bodily movements” (Kasai 2000, unpaginated). The internal or mental movements are not visually perceived but are present in the audience and dancer interaction based on the bodily sense. Kasai proposes the term “unseen dance” to describe this unique quality of Butoh. Whereas other forms of dance or theatre may be performed for the audience based on visual kinaesthetic empathy, Butoh places the importance on the experience drawn primarily from other modalities of perception, mainly the specific spatio-temporal condition of body/mind, which will be discussed further in this thesis.

Butoh goes beyond the frames of the typical notion of dance because it may also be performed with the dancer’s artistic attention directed inwardly towards himself rather than towards the audience. Kasai noted:

(...) although Butoh dance is a performing art shown in front of the audience, Butoh is also keen on what is going on internally in the dancer’s mind/body rather than how his/her body appears to the audience (Kasai 1999, unpaginated).

Kasai names Butoh that a dancer performs for himself, level 1, as opposed to Butoh level 2 which is performed to other people. In support of this statement Kasai recalls the artistic career of Tatsumi Hijikata who at one point stopped dancing and devoted himself to choreographic work for his students. When asked why he had stopped

dancing, he remarked that he had been dancing, but nobody noticed it (Kasai 2000, unpaginated).

Butoh level 1, however, does not remain a solely intimate and inaccessible experience of a dancer, a kind of *l'art pour l'art*. Kasai analyses this type of dance in theory and practice with psychosomatic theories. He emphasises the therapeutic values of the body/mind unity in Butoh, which allows a practitioner to access the deeper layers of the way their body reacts and awareness to it, thereby benefiting from the healing effects of the dance form.

1.1. 3 Butoh photography context

Butoh has been widely photographed since its beginning. It has attracted photographers because of its strong visual aesthetics and the physical appearance of dancers' well-trained bodies. The dancers welcomed the collaboration with photographers, which resulted in the creation of many Butoh photographic publications. Tatsumi Hijikata collaborated for a few years with a Japanese photographer Eikoh Hosoe creating an album "Kamaitachi" (2005) in which Hijikata appears as a legendary Japanese demon haunting villages where both the dancer and the photographer spent their youth. After Hijikata's death in 1986, his wife Akiko Motofuji asked Hosoe to set up a photography school next to the Asbestos Studio (Butoh dance studio gathering not only dancers but also artists from other fields such as literature and music), which was finalised in 1992 and lasted for eleven years. Kazuo Ohno has always been happy to dance for photographers in his studio, never treating these sessions as less valuable or less important than a stage performance. This equal weighting of 'stage dance' and photographed dance establishes precedence for the examination of the act of photographing Butoh as an independent and particular performance.

Butoh photography can be divided into several groups, according to the context in which photographs are used and the purpose for which they have been taken. First of all, they can be seen as documents used to support a written text describing Butoh, as in "Butoh: Dance of the Dark Soul" by Hoffman et al (1987), or to consult statements about the dance, as in Kurihara's statement about Hijikata's dance:

In photographs of the piece, his unusual appearance is striking. One photo shows him standing stiffly with eyes wide open, holding the cat out in front of his chest. Another shows him bending his back slightly, thrusting out his arm with fingers spread, mouth and eyes wide open. In both stills, the tension in his body and eyes suggest a trance-like state (Kurihara 1997, p 44).

Secondly, Butoh photographs can be considered part of the dance. Nourit Masson-

Sekine situates the Butoh dancer at the same level with the photographer, like a duet. She rejects the category of subordination and precedence between the dance and photography. She says: “These images are an integral part of the butoh world, close in spirit and often possessing the same textural qualities as the dance itself” (Viala and Masson-Sekine 1988, p 9). Elizabeth Fisher, a Butoh scholar, shares the view on photography as a medium possessing the same qualities as Butoh dance. She wrote about Amagatzu Ushio’s *The Hanging Event*:

The image of a naked, hairless man suspended upside down by a long, twisted cord as he slowly descends from the sky to the earth below is archetypical. Here is the image at birth. It hits the viewer with profound intensity. Even the photograph of this image captivates its viewers as it reaches into their souls (Fisher 1987, p 56).

Thirdly, Butoh photographs may be seen as an image captured during a performance, which is not capable of grasping the essence of Butoh. Previously cited Kurihara who composed statements about Butoh dance based on its visual record, says:

Many who witnessed Hijikata’s performances have mentioned he was incredibly powerful even when he was just walking or standing still. The experience they describe cannot be adequately captured in a photographed or a motion picture (Kurihara 1997, p 43).

As cited here, she makes a clear distinction between Butoh dance and photography, and believes that photography does not possess the power to transcribe Butoh’s essence into an image. A less radical view is presented by Jean-Marc Adolphe, who in introduction to Laurencine Lot’s album “Carlotta Ikeda. Buto Dance and beyond” (2005) wrote:

I think that the *flesh* of the dance, that constant metamorphosis of changing moods, can neither be photographed, nor filmed. As strange as it may seem, Butō is indeed photogenic: zooming in grinning faces, grotesque postures, white-painted bodies, could well evoke exotic and frightening deformities (Lot 2005, p 12).

He concludes that only some photographs by some photographers are successful in grasping the entity of Butoh.

Finally, Butoh photographs may be treated as independent from the dance. Photography books such as Eikoh Hosoe’s “Barakei” (2002) or “Kamaitachi” (2005) represent this standpoint. The photographs taken of Butoh dancers were altered to create a new piece of art, not necessarily indicating Butoh as a point of reference. Alternatively, Butoh photographs are used in art installations, for example, Masson-Sekine’s installation shown at Butoh dance and arts related festival in Brazil in 1995 (Festival de Butoh et des art reliés Taanteatro).

This condensed overview shows the diverse and contradictory attitudes towards Butoh photographs. They are used in rather intuitive ways, according to the needs of the researcher/writer at the very moment, thus leading to false or, at least, incomplete assumptions regarding the dance as well as the photographic medium. This thesis does not oppose the view that photography in general is exposed to multi-perspective and contradictory analysis. The classification of photographs has always been problematic (e.g. Roland Barthes “Camera Lucida” 1980 [1993]) and it would be naïve to believe that the entity of photographs can be universally theorised. In her essays on photography Susan Sontag (1977 [1979]) portrayed the complexity of the photographic medium with great intensity. Although criticised by many (e.g. Westerbeck 1978 or Lesey 1978) for her subjectivity and lack of methodology in examining photography, she succeeded in revealing the difficulty of discussing this medium from many different perspectives without contradicting herself. This thesis highlights one of the problems with Butoh photography, which is that some of these difficulties seem to have been forgotten.

There is an interesting statement appearing in the testimonies of many Butoh photographers stating that the act of taking pictures places them closer to the dance (Masson-Sekine 1988, Sandberg 2003). They often claim that they themselves are part of the Butoh dance. The creative involvement of the photographer has been recognised and appreciated by Kazuo Ohno for many years. He often collaborated with a French photographer Nourit Masson-Sekine. He would invite her to take photographs during rehearsals in his studio, allowing the clicking sound of the camera to become his guide to whether the inner focus in his dance was sustained (personal conversation with Masson-Sekine 2008). Photographers such as Eikoh Hosoe or Masson-Sekine suggest that a **Butoh photographer is someone who stands between the dancer and the audience**. This thesis shares the view that the photographer experiences a Butoh performance in a different way to the rest of the audience because their encounter is mediated by the camera. This generates a question about the intervention of the camera and the notion of the photographer as a creative actor within the performing arts. Before formulating this question in detail, it is necessary to state a few limitations to the diverse context of this research.

1.2 Delimitations

It is difficult to research Butoh and photography in an academic context without setting up critical demarcations and frames within which the investigation can be conducted. The examination of Butoh dance photography is delimited by narrowing the scope of Japanese Butoh practitioners and photographers.

1.2.1 Butoh dance delimitations

As Butoh expanded, many of its original aims and ideas were modified which put the dance in danger of losing its identity. It became difficult, if not impossible, to decide whether a particular dancer or group belongs to Butoh or is just influenced by it, and whether Butoh is Japanese or not. These issues have been widely discussed and the cross-cultural exchange was, for a long time, the main angle for the research of Butoh. I will refrain from taking a stand on this debate, but will, however, narrow the notion of Butoh in my investigation to better develop my argument. For this reason I shall examine only first generation Butoh dancers including Kazuo Ohno, Hijikata and their direct ‘students’. The work of these practitioners was seminal in defining original ideas and elaborating the art form.

I also argue that it is more appropriate to locate Butoh dance in a wider context within the performing arts, in particular in the theatre. The terms ‘dance’ and ‘theatre’ are not distinctively separated in the Japanese tradition of performing arts. Noh and Kabuki serve as an example where these two forms are interchangeable. This approach allows the investigation of Butoh (its history as well as aesthetic elements) in comparison to current theatre practices, which use the body as the main medium, and through this to elucidate both the similar and the unique problems related to Butoh. Nourit Masson-Sekine argues a similar framework, broadening the origins of Butoh to include the origins of experimental art of the post-war period (Masson-Sekine 2006, online). Therefore she places Hijikata and Ohno next to such artists as Lucio Fontana, Jackson Pollock, Kazuo Shiraga and John Cage, uniting them all as “performing arts” artists, followed by an explanation of the concept of performance:

One could say that performance is born from the encounter of all artistic codes and their decomposition. It is a place where theatricality can exist without theatre and pictoriality without a painting (Masson-Sekine 2006, online, my translation).

The strict line between the different mediums is questioned, which allows one to talk about dance and theatre on the same artistic and conceptual level.

1.2.2 Photographic delimitations

In this thesis, the act of photographing is considered from a phenomenological point of view, in the sense that I am interested in the event during which a photographer does not 'see' a photograph in his imagination before capturing the image of reality. In other words, my research does not concern photographs that are the realisation of something that a photographer preconceived before pressing the button. This mechanical or technical activity would be an attempt to confirm what one already knows about the photographed subject/object. On the contrary, I propose to examine the photographer who captures an image intuitively because it 'looks good' and 'feels right' or is intriguing but cannot be precisely described in rational terms. As Susan Sontag wrote:

Picture-taking has been interpreted in two entirely different ways: either as a lucid and precise act of knowing, of conscious intelligence, or as a pre-intellectual, intuitive mode of encounter (Sontag 1979, p 116).

There is a difference between photographers who plan their work in advance, imagine a setting for each picture and look for props in order to execute a particular concept that will appear in a photograph, and the ones who photograph intuitively, to 'see' what the camera and act of photographing will reveal in the final product. My thesis concerns the latter practices. They are situated within the *photographic medium*, understood as all the aspects of photography, including the act of photographing, the photographs, the photographer, the camera, the viewer of a photograph, the viewer of the photographic act, and the photographed subject. This thesis elucidates the relationships between these constituents in the view of their performativity.

1.3 Research enquiry

This thesis shifts the locus of attention from photographs considered as the final artistic object towards the **act of photographing itself**. This approach is correlative with theatre practices in the 1960s, when Butoh also developed, which challenged the division between performers as 'acting' subjects and the object as the effect of their action. A painter in his act of painting was just as much of a performer as an actor on the stage. This shift allows one to see a Butoh photographer as a 'creative subject' and an 'object of creation' at the same time: the one who is an artist in the moment of creation and his action as the artefact, the result of that creation. It would be justified to place a photographer alongside such artists as Pollock, Shiraga, Fontana and Cage

whose actions of ‘making objects’ were considered performances. Masson-Sekine noted in relation to these artists: “An artist becomes himself his own tool. He is not only a subject creator but also an object of creation” (Masson-Sekine 2006, online, my translation). The performer and his creation became one, also resulting in the merging of different art forms. This view would allow us to speak about the ‘theatreness’ within the photographic act, a concept, which will be addressed in my thesis. The act of photographing could then be explored as a performance in its own right. The origins of such an approach can already be seen in Shuzo Takiguchi’s words:

I dare to say it is not even theatrical photography, but it is that rare case where the camera obscura itself becomes theatre. If ever an unexpected and happy chance visited the dancer, it was the camera’s paradoxical existence which made it possible to possess a great void, in spite of an intention of possessing a protrusion (Shuzo Takiguchi in Kamaitachi 2005, unpaginated).

This comment relates to Eikoh Hosoe’s artistic practice who defines the act of photographing as theatre. He performs it on different levels: in an album composition, as in “Man and Woman” (1961) where photos are sequenced as a performance by applying “(...) principles of theatre to his photographs in a way unknown in the West” (Holborn 1991, p 53) but also in the act of photographing itself:

Photography became another form of encounter for him, ‘In my work I want to organize an encounter with the imagination. Theatre consists of chance encounters. Encounters are all incidents, they are not planned. To provide opportunity for these accidents or incidents, this is what I call creation’. Photography allowed him to disrupt reality and construct fiction. He had no interest in either photographic technique or in photographic ‘truth’. He saw the medium as another means of revolt (Shuji Terayama about Eikoh Hosoe, in Holborn 1991, p 94).

Masson-Sekine is perhaps the photographer who most strongly argues that the act of photographing Butoh dance is a performance in itself. It is worth citing her statement in full, as her point of view is shared by many others and informs my research.

Watching the dance, the eye constantly on the alert, the finger click-ready, gauging the chasms and hues of the darkness, manipulating the presence of the dancer’s body in space, ever attentive to the least sign of life. The silent mise-en-scene unfolds like a love story shrouded in stillness, a dimension of wavering visions and fluctuating meanings. The spontaneous and reciprocal interaction unveils itself on the spur of the moment. Photographing Butoh involves **perceiving the unperceived, feeling the emotional chasms locked within a body**, watching for the many subtle nuances in expression and the violent contrasts of light and shadow. Paradoxically, the lighting is not always used to pinpoint the dance but to illuminate the depth and shades of darkness out of which the life emerges. The photographer is witness to a spiritual experience, albeit a sacrilegious witness since he, **in attempting to eternalize the experience,**

falsifies it. The dance exists for no more than a single moment and then disappears into the vacuum of time; the photographer's quixotic pursuit in seeking to capture this fleeting moment leads only to a simulation of the experience. The extreme concentration and determination of the photographer is evident during the performance or the practice session, film-rolls winding, the hasty click-click of the shutter interspersed by nervous silence and the unfolding play of shadow and light, pose and movement, anxiously awaiting the quintessential moment. The interaction often takes the form of a chase, at times frontal, at times circular; the photographer becomes the hunter chasing a prey that lies outside his field of vision; he himself becomes part of the dance by hunting illusions, combating the flux of time and seeking to halt its flow towards death. The frozen image of the dance is a portrayal of the constant conflict between the opposing natures within the photographer himself: the longing for eternal life and ineluctable death. The image is but the portrayal of one of these fleeting moments (Masson-Sekine 1988, pp 8-9, my bold emphasis).

Building on this statement, the enquiry of this thesis is twofold. Firstly, it addresses the questions regarding seeing the Butoh photographer as a performance artist and his act as a performance. It looks specifically at issues concerning the photographer's ability to "perceive the unperceived", his embodied relationship with the Butoh dancer and the characteristics of his performative act. Secondly, it proposes to look at Butoh photographs in view of their relation to the act of photographing and not as artefacts in their own right. The intention of this thesis is to shift the attention from the perceived object (the Butoh dancer observed through the camera and captured as an image by the camera/photographer) to the act of perceiving (the act of observing the Butoh dancer through the camera). As Masson-Sekine suggested, the experience of the dancer and the photographer is falsified within a photograph. As a Butoh researcher and photographic practitioner, I propose to confront the tension that exists between these two art forms. To better understand this tension, in the context of this thesis, I introduce two terms, which will facilitate the discussion on the subjects outlined above, namely a *photo-actor* and a *photo-performance*.

1.3.1 Photo-actor

The term is coined analogically to Augusto Boal's term *spect-actor* (Boal 1979). In his book entitled "Theatre of Oppressed" (1979 [2000]) Boal argues that the audience should be transformed from passive viewers to active creators of theatre. In this way, theatre could be used as a new language for social communication. In the chapter "Poetics of the Oppressed" he suggests "to change the people – 'spectators', passive beings in the theatrical phenomenon – into subjects, into actors, transformers of the dramatic action" (Boal 2000, p 122). He then continues:

(...) the *poetics of the oppressed* focuses on the action itself: the spectator delegates no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solution, discusses plans for change – in short, trains himself for real action (p 122).⁵

This thesis argues that a **photo-actor** should be viewed similarly to a spect-actor. His position differs to that of the rest of the audience regarding the perception of and involvement in Butoh dance. The photo-actor observes in action; he is actively engaged in the event emerging on the stage. The habitual mask of the body and behaviour is naturally abandoned due to the possession of a camera. Holding a photographic device not only changes body posture and movement but also social behaviour. A photographer is allowed to deviate from socially accepted (or predicted) behaviours; no one is surprised to see a man crouching down on the floor with a camera in his hand in the middle of a public event; however, this same person acting in same way but without a camera would be considered to be outside the expected norms of behaviour in that particular situation. A camera, like the theatre, allows society to accept behaviours, which would otherwise seem socially incorrect or inappropriate. As such, within the context of this thesis a photo-actor is not an analytical observer experiencing an event but the dynamic creator of the artistic event.

1.3.2 Photo-performance

This term derives from Toshiharu Kasai's (2000) premise of the "unseen" Butoh dance.⁶ It delineates the photographer's act, which is internally directed without an audience as a constituent element of his performance. In the context of this thesis I argue that the photographer's act has performative qualities: by 'doing' photography, the photographer creates new states of matter. This statement is in line with what J. L. Austin state is "performative":

The term (...) 'performative' is derived, of course, from 'perform' (...): it indicates that the issuing of the utterance is the performing of an action. (...) The

⁵ Boal also suggests the particular stages in the process of transforming a **spectator** into a **spectactor**. They include: knowing the body ('undoing' the body which has been shaped by its social, cultural use; break the habitual mask that the body has acquired), making the body expressive (to shift attention towards the expressive possibilities of the body, instead of the usual means of the language), the theatre as language (spectator is encouraged to intervene in the action of a performance), the theatre as discourse (not finished spectacle but an on-going rehearsal) (Boal 2000, p 126).

⁶ Augusto Boal (2000) talks about the "invisible" theatre. For him, it is the presentation of a scene, which takes place in a location other than a theatre; there is no set up audience, only the people who happened to be in a chosen location; they should have no idea that what an 'actor' is doing is a spectacle (this would make the audience spectators). These people become spect-actors as they willingly and freely join in the action as long as the actors do not reveal themselves as actors (Boal 2000, pp 143-144).

uttering of the words is, indeed, usually a, or even *the*, leading incident in the performance of the act (...) (Austin 1962, pp 6-8).

Photo-performance is signified by the photographer's subjective experience of multi-modal provenance and constitutes the photographer's mode of cognition within the Butoh dance context. Although it is focused on the photographer's self-exploration (in the presence of a Butoh dancer) and is not directed towards a wider audience, it is not *l'art pour l'art* type of creation. This thesis suggests that, in the view of Kasai's (1999) argument about the therapeutic functions of Butoh, the photo-performance, being a particular mode of embodied cognition, may offer equal potential for psychosomatic exploration.

1.3.3 Aims of the research

To examine the research questions outlined above, this thesis has two sequentially related major aims: firstly, to provide a description of the photo-performance as performed by the photo-actor in a Butoh dance context; and secondly, to articulate the relationship between the photographs and the photo-performance. The meanings of the terms introduced above will be further developed in the course of this thesis with each chapter contributing to the holistic apprehension of these notions. The general aim of this research is to provide an original framework and provoke fresh discussion of Butoh dance photography. The goal is "to find a bridge that projects what is known onto uncharted territory" (Cummins in DePaul and Ramsey 1998, p 114) which leads, however, not to a theory but expands the field with intersubjective knowledge. As such, it aims to reveal a deeper understanding of the photo-actor's performative act within the context of Butoh dance and photography context.

1.4 Methodology

The research presented in this thesis is practice-led and informed by theoretical analysis. The concepts of the Butoh photo-actor and Butoh photo-performance emerged from my photographic practice, which included photographing Butoh performances as well as conducting independent photographic projects. These concepts, however, are elaborated upon through the intertextual analysis of the philosophies of photography, performance studies and cognitive phenomenology. Both practical and theoretical methods are linked together in the context of this thesis in a reciprocal way, in that they give insights to each other.

1.4.1 Practice-led research

The practical research in this thesis is based primarily on three photography projects with Yuko Kawamoto, Tadashi Endo and Katsura Kan conducted in London in 2006 and 2007. The dancers were asked to improvise for the camera in three chosen locations: the National Gallery, Westminster station and Abney cemetery. The projects were initiated by the researcher in order to gain first-person experience of photographing Butoh in environments outside theatre. This practical methodology differs, however, from what is known as participant-observation methods. Within the framework of these projects, I am a Butoh photographer but I do not participate (in the act of photographing) in order to gain direct access and experience the interactions between Butoh photographers. I participate in order to be able to observe the meaning and interactions between a photographer and a Butoh dancer. Therefore I am not a member of a group of photographers per se, nor of a group of dancers. I gain insight into the act of photographing, which involves an interaction between both dancers and photographers. I have access to the same environment as other photographers but photographing is a unitary practice marked by the subjective decision of pressing the camera's shutter. As such, Butoh photography is more susceptible to a qualitative description and analysis through the use of first-person methodologies.

There are now calls within psychology, philosophy and cognitive sciences among other disciplines, for a shift from objective research methods to incorporating both objective and subjective ways of knowing. This thesis makes references to the theoretical concepts of first-person methodologies embedded in writings of Varela and Shear (1999), Claire Petitmengin (1999, 2006) and Natalie Depraz (2003). Francisco Varela explains:

By first-person events we mean the lived *experience* associated with cognitive and mental events. Sometimes terms such as 'phenomenal consciousness' and even 'qualia' are also used, but it is natural to speak of 'conscious experience' or simply 'experience'. These terms imply here that the process being studied (vision, pain, memory, imagination, etc.) appears as relevant and manifest *for a* 'self' or 'subject' that can provide an account; they have a 'subjective' side (Varela and Shear 1999, p 1).

This thesis investigates the photographer's experience based primarily on the account of my own experience as a Butoh photographer. In order to give an intersubjective voice to this research, the research problems are critically examined with the use of the existing literature on the subject of Butoh dance and photography and through personal conversations with other Butoh photographers.

The practical methods in this research include photographing Butoh performances in Poland (Daisuke Yosimoto in Gdańsk, Poznań, Kraków and Wrocław, Tadashi Endo in Gdańsk and Atsushi Takenouchi in Poznań), Japan (Yohito Ohno and Uesugi Mitsuyo in Yokohama) and England (Atsushi Takenouchi in London) as well as participating in Butoh workshops with Daisuke Yoshimoto, Itto Morita and Yoshito Ohno and observing the workshops given by Atsushi Takenouchi and Katsura Kan. I also include my Butoh photography exhibitions in Gdańsk, London and Los Angeles in this section along with the viewings of many Butoh performances by various artists around the world, which gave me an insight into Butoh dance from the perspective of the audience. These practices allow me to elaborate on the differences between various approaches to the photography of Butoh dance and to elucidate the characteristics of photo-performance within the framework outlined in this thesis.

Butoh photographs are one of the practical methods used in investigating photo-performance; they are, however, approached in this thesis in a particular way. The overview of Butoh photographs proposed earlier in this chapter indicates that there might be a distinction between the content of a photograph and the act by which that photograph has been produced. In other words, photographs, although being a direct result of the act of photographing, may not be the obvious tangible artefacts to give insight into the qualities of the position of the photo-actor and the characteristics of his photo-performance. This approach does, however, question the statements of other photographers such as Maja Sandberg who claims the following in her Butoh photography album: “My aim was to create images as an expression of my experience of the performance, not just to photograph stage production” (Sandberg 2003, p 9), or the art critic Shuzo Takiguchi writing about Kamaitachi: “(...) I recognize here an inevitable force to reject to separate superficially the photographer from the photograph” (Shuzo Takiguchi in Hosoe 2005, unpaginated). Contrary to Masson-Sekine (1988) who aimed to present a photographic record of the visual experience of Butoh in her book, Sandberg does not specify the kind of experience she tries to capture in her photographs. What is that experience? What structure does it have? This thesis addresses the questions relating to the ‘recording’ of the visual and non-visual experience using photographs in the context of the act of the photographer. It argues that the photographic image that subsequently appears as a result of the photographic encounter does not necessarily constitute a record of the photographer’s performance, which as in any other context, disappears the moment it has been performed. The photographic medium implies a transformation of the ‘liveness’ of a performance

resulting in a creation of a new artistic realm in a photograph. This photographic realm derives from the photo-performance but is outside the boundaries of the act of photographing. This thesis uses photographs to illustrate the limits of the medium to communicate the photo-performance, however the photographs also create basis in this thesis for a discussion of their performative potential, which could translate the qualities of the photographer's act into a visual medium.

1.4.2 Theoretical research

The theoretical methods used in this research include a conceptual examination of theatrical, photographic, phenomenological and cognitive theories, and an analysis of the practice of Butoh dance and the act of photographing. This thesis draws on the philosophies of 20th century Polish theatre represented by Jerzy Grotowski (1933 – 1999) and Tadeusz Kantor (1915 – 1990) in relation to Butoh dance by referring to the existing literature concerning these practices, theatre reviews, scholarly research, Butoh performances both seen live and on video recordings, and also the video recordings of works created by Grotowski and Kantor. The concept of the performative body, which these artists present, helps to elaborate on the nature of the Butoh photo-actor's performance.

By virtue of the relationship between the act of photographing and phenomenology, this thesis is supported by the cognitive phenomenological perspective and approach to Butoh photo-performance. The phenomenological notions such as embodiment, perception and lived experience refer mainly to the ideas of Maurice Merleau-Ponty (1962), Shaun Gallagher (2000, 2003, 2005, 2008) and Eugene Gendlin (1992, 2000, 2007) whose work help in understanding the nature of the photo-performance. The works of Francisco Varela (1993, 1999), Pierre Vermersch (1994, 1999) and Claire Petitmengin (1994, 2006) in the field of consciousness studies provide the tools for examining the 'inner' pre-reflective dimension of the photo-actor's experience.

This thesis also refers to the literature on the subject of photography. Current theories of photography and performance do not pay attention to the performative act of photographing. It is necessary, therefore, to analyse the existing written materials to extract information, which has the potential to elucidate the characteristics of the photographer's act and the qualities of photographs in such context. The philosophies and theories proposed by Roland Barthes (1980 [1993]), Susan Sontag (1977 [1979]), Vilém Flusser (2000) serve as a point of departure for this thesis enquiry, and the

personal accounts on the act of photographing given by Gross and Shapiro (2001), Jeff Berner (1975) and Nourit Masson-Sekine (2008) contribute to this study by providing an intersubjective platform for an exploration of Butoh dance photography.

The theoretical methods chosen for this research have been informed by the emerging findings. As Butoh scholar Joan Laage noticed:

Because it is not possible to predict the flow of events as they unfold, qualitative inquiry is most successful if researcher takes cues from what emerges, and adjust their course of action as necessary (Laage 1994, p 29).

Thus the methodology brings forth different fields of phenomenology, cognitive science, psychology or sociology; however the interdisciplinary nature of the proposed debate remains an attempt to address problems within the performing arts. The core interest of this thesis lies in analysis of photographing Butoh dance as a creative process within a performance setting.

1.5 How the thesis is organised

The structure of this thesis is divided into four major sections: Section One illustrates the research context. It includes Chapter 2 which analyses the photographic theories of Barthes (1980), Sontag (1977) and Flusser (2000) and indicates their limits as well as ‘unrealised’ potential to elucidate the notion of performativity in photography. By the same token it looks at theories of photography which regard photographs as documents and points out the ‘gaps’ of academic investigation relating to the documentation of an act of photographing, which may be elaborated upon with the concept of photo-performance.

Section Two examines the practical research⁷ and consists of two chapters, 3 and 4. Chapter 3 analyses case studies based on three photography projects the author conducted with Yuko Kawamoto, Tadashi Endo and Katsura Kan. It outlines the experiential knowledge and reflective outcomes on these projects, and embeds them in a discussion of the photo-performance and the photo-actor regarding a classical audience

⁷ Although Sections Two and Three divide the research into practical part and theoretical, both methods intertwine throughout this thesis. As mentioned above, they continuously feed into each other. The division is made on the basis of a dominant mode of ways of ‘knowing’. Section Two derives primarily from the practical research and is analysed with a theoretical angle. Section Three is prompted by theoretical discussions in the fields of photography and performance studies, and is enriched by insights of the researcher has gained through reflections of her practice.

and performers settings⁸. This chapter also includes photographs as ‘by-products’ of the photographic shoots, and outlines the boundaries of communicative possibilities of the photographic image relating to the performance of the photo-actor. Chapter 4 addresses the problem of gaining access to one’s subjective experience and looks at methods of researching such an experience. It draws on the research by Pierre Vermersch (1994, 1999) and uses his method of the explicitation interview to describe the pre-reflective dimension of the photographer’s experience. The findings from this interview are discussed in the light of Butoh photography seen as a performance and the model of photo-performance is suggested.

Section Three presents the theoretical articulation of performative possibilities within the photographic medium. It includes Chapter 5 which is a comparative analysis of the notion of performative body as proposed by Jerzy Grotowski, Tadeusz Kantor and Butoh dancers. It creates a thematic umbrella within a theatrical context and provides an opportunity to analyse photo-performance as an embodied cognitive act. It also offers additional concepts and frameworks through which the photographic act can be investigated. Chapter 6 draws inference about the embodied cognitive processes underlying the act of photographing a Butoh performance and elaborates on them in the context of the photo-performance aesthetic. The following chapter (Chapter 7) in Section Three addresses concerns about documenting the process undergone by the photo-actor and his performative experience, and tries to establish the contextual position of the photographs in relation to the performative act. As such, it elucidates the performative potential of photographic documents.

This thesis finishes with Section Four. The eighth and final chapter in this section, summarises the research undertaken, outlines its limitations and indicates directions for future research.

⁸ By ‘classical’ I mean a clear division within theatre, which separates an audience that is watching a performance from the actors performing for that audience.

SECTION ONE: THE RESEARCH CONTEXT

CHAPTER 2: PHOTOGRAPHY AND THEATRE – LIMITS OF THE EXISTING PHOTOGRAPHIC THEORIES

This chapter takes a critical stance regarding the photographic theories. Firstly, I look at Barthes' (1980), Sontag's (1977) and Flusser's (2000) concepts of the act of photographing, the photographer's position in the photographic medium and the notion of photographic seeing. Secondly, I address the issue of recording a performance with a photograph by drawing on writings of Auslander (2006), Phelan (1993) and Reason (2004, 2006), who touch upon the subject of the transformative effects of the 'liveness' of a performance. Both discussions identify gaps within these theories concerning the photographer's performative gesture.

2.1 The act of photographing in theories of Barthes, Sontag and Flusser

Photographic literature lacks attention towards the photographer's performative experience, although there have been many tentative attempts at linking photography with theatrical arts. Seminal works regarding photography are Roland Barthes' "Camera Lucida" (1980 [1993]) - one of the earliest academic books on photography presenting an enquiry into the essence and the nature of this medium, Susan Sontag's "On Photography" (1977 [1979]) - a collection of essays about the history and the role of photography in a modern world and Vilem Flusser's "Towards the Philosophy of Photography" (2000) - a short account on photography as a medium in industrialised society. These works, although mainly focused on photographs as products of the creative act, also include some insightful comments on the act of photographing as seen from the photographer's perspective. A brief overview of their concepts regarding the elements of the photographic medium, the act of photographing seen as an experiential event and the mechanical photographic seeing will identify the potential for extending these notions with the performative condition of a photographer.

2.1.1 Barthes' elements of the photographic medium

Roland Barthes (1980 [1993]) provides a good point of departure for clarifying the place of all the components engaged in the act of photographing. In his study he writes:

I observed that a photograph can be the object of three practices (or three emotions, or three intentions): to do, to undergo, to look. The *Operator* is the

Photographer. The *Spectator* is ourselves (...) And the person or thing photographed is the target, the referent (...) the *Spectrum* of the Photograph (Barthes 1993, p 9).

Barthes investigates the effect of photography on the viewer whilst the role of the photographer is left un-examined. His perspective is understandable since he was not a photographer himself (this is the argument the French critic gives to excuse himself for omitting a discussion on that subject); however it is incomplete to discuss the nature of photography when neglecting the role of the photographer. Barthes does not talk about the interactions within the photographic practice he elicited and ignores the relationship between the photographer and the camera. In the context of this thesis a Butoh photographer exists in a realm which consists of the Butoh dancers, the audience, the space surrounding him and the camera. These elements do not exist separately from each other; they are entangled in specific relationships which need to be acknowledged. Photographers, for example Sandberg (2003), who claim that they photograph their own experience, place themselves as “Spectrums” in the photographic medium, a shift not considered by Barthes. Similarly, my research challenges the clear division outlined by Barthes and examines the photographer as the one who does the performance instead of the referent of the photograph (models, actors, and so on). The photographer’s participation is not a passive observation; he is not ‘just’ an operator. It is a dynamic and relational creative act, the photographer is a performer.

2.1.2 Sontag’s experiential photographic event

Susan Sontag (1977 [1979]) considers the act of photographing as practice, which places a photographer in the ‘in between’ position; he plays a different role around other people who encounter the same event. She writes:

Photography has become one of the principal devices for experiencing something, for giving an appearance of participation. One full-page advertisement shows a small group of people standing pressed together, peering out of a photograph, all but one looking stunned, excited, upset. The one who wears a different expression holds a camera to his eye (...) While the others are passive, clearly alarmed spectators, having a camera has transformed one person into something active, a voyeur; only he mastered the situation (Sontag 1979, p 10).

The photographer, here seems to have unique understanding of and reaction to the encountered situation by taking an active part in the event with the camera. The camera changes the photographer’s perception of the world, giving him more insight into the confronted phenomena. Sontag does not follow her reflection on the

transformative and cognitive values of the photographic medium, and instead turns to an opposite idea, as she says:

The camera is a kind of passport that annihilates moral boundaries and social inhibitions, freeing the photographer from any responsibility toward the people photographed. The whole point of photographing people is that you are not intervening in their lives, only visiting them (Sontag 1979, pp 41- 42).

She argues that the photographer does not intervene when he photographs something and although he is not a passive observer but an active participant, it seems that this dynamic stance relates only to the cognitive and perceptual abilities of the photographer rather than to his involvement in creating a new event. This view, however, is questioned by the author herself, when she states:

Although the camera is an observation station, the act of photographing is more than passive observing (...) it is a way at least tacitly, often explicitly, encouraging whatever is going on to keep on happening (Sontag 1979, p 12).

These contradictory statements miss the potential of further exploration of the photographer's action as a particular experience of the world which is mediated by the camera. Even though Sontag recognises at some point that the act of photographing is an event with its own "peremptory" rights (Sontag 1979, p 11), she prefers to examine it from the photographs' point of view, i.e. as an act only justified by and fully dependent on the production of photographs.

Sontag shifts sometimes, however, her attention to the moment of taking the photograph. These views offer valuable insight to the photographer's practice as considered in this thesis. She points out that the photographer may choose to use the camera in order to experience and explore his/her life in a certain way. She uses the example of the American artist Diane Arbus. According to Sontag, she photographed "freaks" because she wanted to question her own innocence and privileged background. By photographing what was ugly and hidden she would mark her safe existence with an element of something dangerous (Sontag 1979, p 43). What Sontag does not take into consideration is the fact that Arbus herself influenced the people she photographed; her presence 'demanded' a certain behaviour or look from her models. As such, the American critic neglects the relational dynamics between different elements of the photographic medium.

This omission is partly brought into discussion by Sontag in the context of the photographer's way of seeing. Again, she presents two opposing views regarding this subject. On the one hand she suggests that photographic seeing is a result of the

different experiences which happen when one confronts the reality with a camera. She claims:

It would not be wrong to speak of people having a compulsion to photograph: to turn experience itself into a way of seeing. Ultimately, having an experience becomes identical with taking a photograph of it, and participating in a public event comes more and more to be equivalent to looking at it in photographed form (Sontag 1979, p 24).

She points to the act of photographing as a new, creative way of looking at things, but makes incautious conclusions about the photograph, equating it with a record of that experience. On the other hand, however, she does not seem to be fully interested in the concept of seeing as an experience, limiting it only to a visual experience. In other words, she considers photographic seeing firstly as a visual stimulus carried through the eyes and secondly as a result of it, a concept of the mind. She writes in her book:

Photographic seeing, when one examines its claims, turns out to be mainly the practice of a kind of dissociative seeing, a subjective habit which is reinforced by the objective discrepancies between the way that the camera and the human eye focus and judge perspective (Sontag 1979, p 97).

This is one of many examples, which support the view that photographing is different to other forms of participation in an event because seeing with the naked eye differs from seeing through a camera. This points to the technical possibilities of the camera as the core of this distinction whereas this thesis argues that photographic seeing is an embodied act and as such the camera animates not only a human eye but first and foremost a human body.

“On Photography” (1977) is full of statements that have great potential for exploring the act of photographing as a new way of seeing. Sontag, however, takes a different, more obvious path. She writes:

According to Minor White ‘the state of mind of the photographer while creating is a blank...when looking for pictures... The photographer projects himself into everything he sees, identifying himself with everything in order to know it and feel it better (Sontag 1979, p 116).

She quotes the American photographer but she does not notice the most important aspect of what she is saying that the photographer needs to somehow connect with the world around him, not through his eyes; this is not the way he sees. He needs to “know” it by “feeling” it. Hence there is a role of other senses that allow a photographer to establish an interaction with his surroundings. He interacts with the world as a part of that world. Sontag does not answer the question as to how this happens although she

emphasises the unique cognitive abilities of the photographer. She mentions that the photographer is searching for new information. The acquisition of this knowledge is mediated by the photographic act. Sontag notes:

To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed (Sontag 1979, p 14).

The characteristics of the photographer's cognitive perception are not developed by Sontag. It is beyond the scope of this thesis to analyse the whole of "On Photography", but the examples given above show that Sontag does not deny the concept of embodiment regarding the photographer's act; rather she neglects that fact and takes it for granted, which seems to be the underlying aporia.

2.1.3 Flusser's mechanical photographic seeing

Vilem Flusser's point of departure for examination of the photographic medium echoes some of Sontag's statements. He says: "They [photographers] are not working, they do not want to change the world, but they are in search of information" (Flusser 2000, p 27). He denies the performative qualities of the photographic act, which this thesis argues, stating that this act aims to find 'objective' information and not to transform reality. This claim stands in contrast to my argument that the photographer is intricately intertwined and mutually engaged with the world. In the context of this thesis I argue that the notion of photographs and the act of photographing being a matter of a concept, as Flusser suggests (Flusser 2000, p 36), is a misconception lacking the full understanding and overview on the subject.

In his book, Flusser does not distinguish between the non-conceptual content of the visual experience and the conceptual content of thoughts. He considers only the latter focusing on the relationship between the photographer and the camera concerning photographic seeing. He argues that the camera is a technical object, with which a human being fights. He writes:

On the hunt, photographers change from one form of space and time to another, a process which adjusts the combination of time-and-space categories. Their stalking is a game of making combinations with the various categories of their camera, and it is the structure of this game – not directly the structure of the cultural condition itself – that we can read off from the photographs (Flusser 2000, p 35).

The photographer alters the shutter speed, focus, aperture and so on, ultimately playing with the notions of time and space; he sets up the camera in order to realise one of the

technical possibilities the camera programme offers⁹. In this way, the act of photographing and the photograph become the realisation of the concept of photography as nothing more than an ability to process information. To support his claim, Flusser uses the example of a painter who creates or discovers symbols for an image in his mind. As a result, to decode the painting is to decode the way of encoding made by the painter in his mind. By the same token, according to Flusser, if one wants to decode a photograph it is necessary to decode the original encoding which happened between the photographer and the camera.

This is certainly true in Flusser's logic but there is another way of looking at the act of photographing where these statements lose their validity. If one assumes that the skill of using a camera becomes 'second nature' then the photographer does not think conceptually about setting the camera, the same as he does not think about moving his hand in order to press the button. He becomes one with the camera on a physical and a mental level and they act as one. In this way, the camera stops being just an extension to the eye as Flusser suggests (Flusser 2000, p 23).¹⁰ Instead, it becomes an extension of the body. It allows the eye to see further and from a different angle, but it also allows the body to move differently. It shapes the arm differently just like, for example, a bow and arrow shape the posture of a person. Holding an object with the intention to use it according to the purpose it was designed for makes the body move differently.

Drawing on the above premise, this thesis argues that the photographer's perception needs to be considered as a perception through his performing body and with his body. What follows in the case of Butoh photographing, is that the photographer's performative act is based on the way his body interacts with the dancers. In other words, he constitutes the dance through the intersubjective mode of embodied cognition. As a result, the photographs are not, and can never be exhaustive records of the performance due to modifications of its qualities that the transformation from one medium to another implies. The next section illuminates these transformations and creates contextual basis for later discussion of the performative potential of photographic documents.

⁹ According to Flusser although the possibilities are limited, there are so many of them that none of the photographers would be able to exhaust them (Flusser 2000, p 26).

¹⁰ A phenomenologist Chan-Fai Cheung, quite opposite to Flusser talks about the "photographic reduction", although he describes the same property of the photographic medium, that is the visual perception mediated by the camera. He writes: "Photographic seeing is seeing through the view-finder of a camera. (...) To see photographically is to reduce the perceptual world into a photographically framed world" (Cheung 2005, pp 47-48).

2.2 Transformation of the performance's 'liveness'

The photographic act discloses certain tensions between different mediums about the transformations of an event. For example what is a photograph when one looks at it and reads about it? What is the relationship between an image and a text? What is the experience of a performance and what is the experience of a photograph of a performance? Fundamentally, these questions revolve around the phenomenological and ontological status of photographs as representations of live performance. The following sections address this subject through references to Phelan (1993), Auslander (2006) and Reason (2004, 2006), who analyse the differences between live performance and the performance depicted in photographs. These transformative qualities of the photographic medium will be discussed further in Chapter 7 with the notion of photo-performance based on the embodied experience.

2.2.1 Performance *a posteriori*

Peggy Phelan (1993) claims that the most crucial transformation that happens within a photographic medium is the fact that photography transforms a live performance to the representation of a performance. She argues that the ontological status of a performance is characterised by its disappearance. If it is being kept in a form of a recorded 'document' or repeated as a performance again, it becomes something other than that performance which took place in a certain space and time. Performance only exists when it is live performance. She says:

Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction it betrays and lessens the promise of its own ontology (Phelan 1993, p 146).

By citing the example of a French artist Sophie Calle, who collected descriptions of stolen museum paintings from different people and then displayed the descriptions instead of the paintings, she suggests that the memory can constitute an extension to the presence of a performance or an object (e.g. a painting). This does not change her approach to a performance, whose ontological status is nonreproductive (Phelan 1993, p 148) and if an attempt to record it is made, an inescapable transformation takes place because it alters the event itself. She concludes: "Performance honours the idea that a limited number of people in a specific time/space frame can have an experience of value

which leaves no visible trace afterward” (p 149). Therefore a document, for example a Butoh photograph, cannot present the dance; it can only re-present it, which gives a new ontological status to an event or an object. The French photographer Henri Cartier-Bresson describes this elusive quality of the act of photographing by saying:

We photographers deal with things which are continually vanishing, and when they have vanished, there is no contrivance on earth which can make them come back again. We cannot develop and print memory. The writer has time to reflect. He can accept and reject, accept again (...) But for photographers, what has gone, has gone forever (Cartier-Bresson 1952, unpaginated).

Drawing on the above premise, this thesis argues that the photographer’s experience, as it happens during his performative act, cannot be repeated and only a new experience can be created with a photograph. This new experience, however, may well be a platform for sharing what has been experienced. The nature of the experience implies its exclusivity to the person living through that experience. The photographer’s performance may not be visible to others and can only be experienced by him. If he wants to communicate it to an audience, it needs to be ‘altered’. Therefore the question related to the documentary status of photographs is more about how to share the photographer’s performance with others, than how to archive or record that act. This approach divides the act of photographing and photographs into two separate artistic practices. The act of photographing, described in the context of this thesis as a photo-performance, is marked by its experiential ‘liveness’, although always resulting in a creation of photographs as by-products, whilst photographs focus on independent aesthetics, according to which a photographer carries out or performs post production creative tasks, such as printing/developing photographs, changing them with the use of different softwares and choosing one photograph over another when editing through all of the shots. Therefore, these two practices are not necessarily mutually dependant. Photographs may be chosen by someone other than the photographer who took them and ‘altered’ according to an editor’s needs, his aesthetic views or experiences. By the same token, a photographer may create a different art form as an expression of his experience of the act of photographing, which happened with my art installation “Embodies” (Appendix 3). This thesis, however, looks at the photo-actor’s *a posteriori* criteria in ‘altering’ photographs with reference to his photo-performance. This subject will be addressed in Chapter 7.

2.2.2 The independence of the photographic document

Philip Auslander (2006) explores the possibilities by which a document can gain its own independence in relation to the usual referent, that is the every-day reality. Like Phelan, he agrees that live performance can never be repeated and in support of his view he asks whether a performance can be accurately reconstructed via access to such documents as photographs. He examines the performativity of performance documentation stressing that a performance and a photograph do not necessarily exist in subordinate and precedent relation. By comparing two photographs – “Shoot” by Chris Burden (1971) which depicts the artist’s performance in which an assistant shot him in the left arm from a distance of about five meters, and “Leap into the Void” (photograph taken by Harry Shunk) by Yves Klein (1960) presenting him apparently jumping off a wall, arms outstretched, towards the pavement, Auslander studies the difference between documenting a performance (the first photograph depicts what actually happened) and something which is a captured event performed for the photograph. The first one belongs to the performance documentation within a category of “documentary” because the existence of a photograph is authorised by the performance which preceded its appearance, whilst the other belongs to the category of “theatrical” (Auslander 2006, p1). “Performed photography” includes photographs, which present performances that were only staged so they could be captured by the camera. “The space of the document (...) thus becomes the only space in which the performance occurs” (Auslander 2006, p 2). Klein’s “Leap into the void” is a darkroom manipulation of two images so the event in the photograph did not actually happen.¹¹ A photograph creates a performance that did not exist prior to the photograph. Auslander concludes that in both categories the performances are staged for the camera and questions the arguments for a strong division between documentary and theatrical photography. A documented performance is a performance regardless of whether it was seen by an initial audience, performed only for the camera, or manipulated afterwards in a darkroom or using software.

To further explain his point, Auslander cites the example of Vito Acconci’s “Photo-Piece” (1969) where the ontological status between the performance and the document is distorted. The artist’s performance consisted of him walking down the street and taking a picture every time he blinked his eyes. The photos produced “by”, not “of” as Auslander underlines, this performance are the evidence of it as well as part

¹¹ An interesting comparison can be made here with some Lois Greenfield’s photographs. In a photograph of the Antigravity Dance Company (from the album “Airborn”) four gymnasts are doing somersaults in a circular formation. They form a figure of the internal workings of a watch. The coordination of movements captured in the photograph looks like post-photographic manipulation; the event did happen as shown in the photo but it looks like it could not have happened.

of it. Acconci becomes or is recognised as a performer only through presenting his photographs. Auslander says:

(...) it is not an initial presence of an audience that makes an event a work of performance art: it is its framing as performance through the performative act of documenting it as such (Auslander 2006, p7).

Interestingly, Acconci's performance resembles a photographer's performance; the latter might not be recognised as a performer by the people around him, however, the photographs are hardly ever considered as evidence of the photographer's performance. They tend to exist as a proof of the photographer's presence in the event but their performative possibilities are somewhat less obvious.

If one looks more closely at how and why Acconci is recognised as a performer through the resulting photographs, then Auslander's statement may not be that clear any more. In the American artist's photographs we do not see him blink and then clicking the shutter of the camera; it is not the photographs that "frame" the event as a performance for the audience. The viewer sees only some snapshots of the streets of New York but if he does not have the information about how they were taken, the photographs themselves will not allow him to think of a performance. The information about Acconci's act creates a frame for the performative act of documentation. In the case of Butoh photographs, a photographer may say that the act of photographing dancers is a performance in itself because of that act. Whilst I agree with that statement, it would be too great a jump from that statement to the conclusion that the photographs are proofs of and constitute that performance to the viewers. They may be considered in this way in the case of Klein's "Leap into the void" where a performance is available to the audience only in the form of a photograph which was manipulated according to the need of the photographer and performer, but not in the case of Acconci whose act of documenting his performance was not perceived as a performance by the people on the street. The core of this confusion seems to lie in the a priori claim that the photographs are the record of the act of photographing. Although Auslander says that "(...) the act of documenting an event as a performance is what constitutes it as such" (Auslander 2006, p 5) he speaks of "performativity of documentation" because it indicates that the photograph does not describe the performance but 'does', produces or turns the event into the performance. In the context of this thesis I argue that the act of documenting a performance makes it a performance in itself but the photographs are not necessarily what tells the viewer (not the photographer who 'decides' to experience his act as a performer) about that

performance. Like with Acconci's work, photographs are proofs of the photographer's presence in a particular time and space but do not give any exhaustive information about the "performative framing".

Auslander perceives "the document itself *as a performance* that directly reflects an artist's aesthetic project or sensibility (...)" (Auslander 2006, p 9). However the photographs, used for the performance by both Acconci and Klein are incorporated in their projects on very different levels. Klein's performance was the work within a photograph. Acconci's performance was a happening on the streets of New York, and the photographs were supposed to be documents of it. Whatever Acconci captured with the camera may include his aesthetics (the randomness of the images may reflect the artists pointless wandering around the streets) but is not sufficient to claim that they depict or constitute a performance. There is no reason why the viewer of his photographs should suddenly consider the photographer as a referent to the photographs, and not what is depicted in the image.

Auslander claims that the authenticity of an event is not what constitutes a performance and suggests that the crucial relationship is not the one between the performance and its document but the one between the document and its viewers. According to him there is no difference in phenomenologically experiencing Klein's document-photograph whether someone saw the photograph being taken (Klein jumping down a repeated number of times and landing on a safety net) or not. He asks: "(...) is our appreciation of Klein's image of him leaping into the void sullied by the fact that he erased the safety net from the photograph?" and answers "no" without any hesitation (Auslander 2006, p 8). Once again, he does not recognise that the information about an artwork provided for the spectators does change their experience of it. Depending on the information, Klein's photograph may be examined as a conceptual art, an example of photography exploring self-harm or pain and so on. The context will certainly influence the experiential approach towards Klein's performance. The issue arising from this observation is how much is the photographer present in a photograph; how can he be incorporated into a photographic image by the reference only to what the viewer encounters, and not by providing additional information for him, indicating the way of interpreting the meaning of an artwork. This thesis answers these questions regarding the photographer as a referent of a photograph in proceeding chapters.

2.2.3 Referent of a photograph

The problem of identifying a referent of a photograph extends beyond the notion of photographer and includes other participants of the photographed event, for example audience. Auslander writes:

The purpose of most performance art documentation is to make the *artist's work* available to a larger audience, not to capture the performance as an 'interactional accomplishment' to which a specific audience and a specific set of performers coming together in specific circumstances make equally significant contributions

and he goes on: "(...) while the presence of an initial audience may be important to performers, it is merely incidental to the performance as documented" (Auslander 2006, p 6). He is reluctant to admit any relationship between the presence of the camera, the performers and the photograph, and suggests that the photograph would be exactly the same whether the photographed event was initially seen by an audience or would only be 'available' afterwards in a form of a photograph. Therefore he claims that the interactions between the audience and performers are not depicted in the photograph presenting dancers, or at least an average viewer of a photograph does not look for it. Performances are documented to make the "artist's work" available, however, it is sometimes not easy to identify who the artist is¹²: was "Leap into the void" Harry Shunk's work since he was the one who took the photograph (like Acconci whose photographs Auslander considers as the artist's performative document) and later manipulated in the darkroom, or was it Klein's work because he is the one 'performing' in the photograph. Although there may be no audience present during the performance, the photographer plays that role, as suggested by Barthes (1980 [1993]) or Masson-Sekine (2008). He and dancers interact; they do not exist totally separately but rather co-exist within shifting dynamics.

Auslander argues that performance documents do not aspire to show part of the audience in a picture. Whilst I agree that usually the presence of the public in a photograph is accidental (when shooting during a performance it is often difficult to frame the image in a way that captures only the performers), I also believe that sometimes these are the members of the audience who 'create' a photograph (see my photograph in Figure 1).

¹² The ownership of a photograph has always been problematic – it is often difficult to agree whether the rights to a photograph belong to a photographer who took it (sometimes imagined it, directed and arranged props) or to a person who is depicted in it (acted for it, offered their image). Signing necessary agreements prior to a shoot usually solves the problem; nevertheless it does not explain the issue of the ontological status of the photographic ownership.

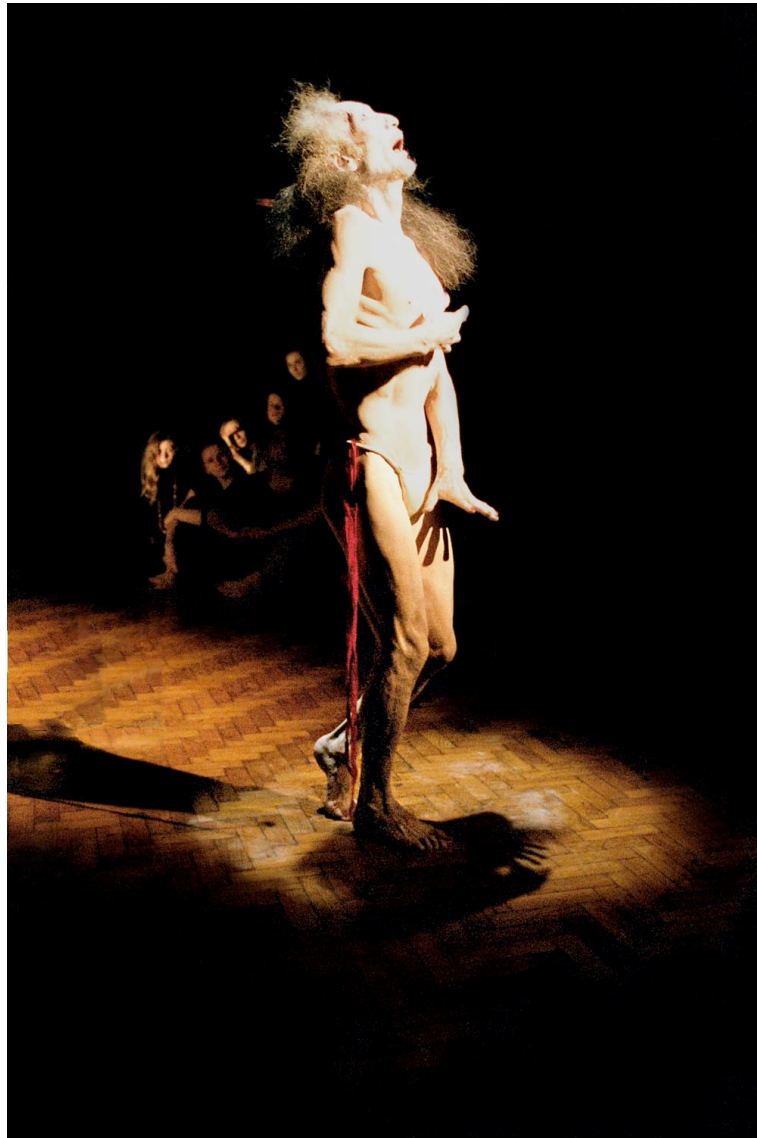


Figure 1. Daisuke Yoshimoto

Auslander rejects the possibility for the audience to change the visual appearance of a performer and suggests that the work would be seen in a photograph always in same ways regardless of whether the photograph was taken during two different shows of the performance. He is clear on concluding that the interaction between the viewers and performers is not documented (or even should not be) as a photograph. In the context of this thesis, an opposite view is presented. It is precisely the reciprocal interaction between the photo-actor and the Butoh dancer that this thesis is searching a place for within a photograph.

2.2.4 The viewer of a photograph versus the audience of a performance

Matthew Reason in his essay “Theatre Audiences and Perception of ‘Liveness’ in Performance” (2004) examines the subject of live performances from the audience perspective. He disagrees with Auslander about the lack of difference between live and non-live performance based on the concept of repeatable/non-repeatable. His study suggests that, indeed, this criterion is the basic element which makes the audience experience of two kind of performances different. Through the analysis of the audience reactions/experience of a theatre play “Olga”, Reason states that the live performance allows one a physical and mental awareness of co-members of the audience. It creates an intersubjective relationship. Two conclusions can be drawn from this point of view. Firstly, the experience of watching the dance and watching a photograph are very different because the viewers’ participation or identification with regards to each other is different. Secondly, a photographer is an outsider to the audience as his action and involvement are different; he exists in a different dimension of the event’s realm. The camera positions him somewhere in between the actors and the rest of the audience.

Reason (2004) stresses the fact that the audience is not a homogenous community, by referring to the transcription of the talk, which took place after the theatre show. Reason designed “small-scale exercise audience research” by gathering student volunteers to attend the performance and then discuss it within a group. He highlights their use of language, which divides the audience into “us” and “others”, claiming the audience heterogeneity. He does not recognise that the design of the experiment itself creates this division. Inviting only part of the audience to discuss the theatre piece afterwards naturally divides the group into the ones who are present in a debate and ‘the others’ who are not. Because of the present time, immediacy, presence, sharing time and space one refers to himself as a constituent part of the group. As such, this thesis argues that a photographer is ‘the other’ in a different sense. He performs his ‘inner’ dance rather than passively perceiving the actors. The ‘audience’ of a photograph would be, in Reason’s terms, homogenous hence their experiences would differ.

Whereas Reason’s discussion aims towards a contention that the event phenomenologically changes when watched live and when watched through its visual emblem, Auslander seems to argue that this distinction between experiences of different media is not important. He explores the mutual entanglement of live and mediated performances and concludes that there are no ontological differences between those two. In the history of performance studies both events will be considered as the same

ones. It is precisely this assumption that led Butoh researchers and practitioners to so many contradictory statements about Butoh photographs and consequently about Butoh dance itself. Some would agree with Auslander and provide knowledge of the dance by examining photographs of it whilst others would carefully underline that the dance is known to them only through the photographs, hence their statements may differ to the ones provided by live audience members. Seeing a performance through its documentation alters the 'original' performance. What Auslander seems to be saying is that a photograph captures the actual live performance experience whereas Reason's research leads him to a statement:

What certainly does happen is that in freezing and isolating a moment of the performance the photographs present the work to us in a new and changed manner from that experienced by the live audience (Reason 2006, p 128).

This thesis agrees with Reason that this 'altered' dimension of perception needs to be taken into account when examining the performative potential of photographs from the viewers' perspective. Since the direct audience of a photo-performance consists only of Butoh dancers, sharing it with other people through photographs entails a different type of audience, namely viewers of a photograph.

2.3 Summary

The critical overview of photographic theories presented in this chapter aimed to identify a gap regarding the notion of performativity in both an act of photographing and in photographs. In the context of this thesis I argue that a photo-performance (act of photographing) is an event with its own integrity independent to photographs, hence the photographs are something else than this performance. This thesis, however, looks at the mutual compatibility of these two art forms in the view of the photo-actor's embodied cognition. In other words, it searches for the photographs' potential to communicate the photo-actor's performance. Although the theories proposed by Barthes (1980), Sonatg (1977), Flusser (2000) and Auslander (2006) lack a coherent and comprehensive view on the performativity of the photographer and the photographs, they provide the grounds for examining this subject further. This thesis addresses these issues, first by analysing case studies based on my photographic practical research and then by examining the subconscious dimension of the photographic act through the explicitation interview.

SECTION TWO: PRACTICE-LED PHOTOGRAPHIC RESEARCH

CHAPTER 3: PHOTOGRAPHER'S CREATIVE PROCESS – CASE STUDIES

This chapter presents case studies of three photographic projects. The first two were the author's collaboration with Tadashi Endo and Yuko Kawamoto at Westminster station and in Abney Park Cemetery in London (September 2006); the third was a project with Katsura Kan in National Gallery, London (March 2007).¹³ This part of the thesis is an empirical enquiry investigating the phenomenon of the creative process undertaken by the photographer in its real-life context. It explores the photographic act as a site-specific performance, prompted by Butoh dancer Min Tanaka's claim on the embodied relationship between a performer and surrounding environment; he said: "I don't dance in the place, but I am the place" (Min Tanaka in Viala and Masson-Sekine 1988, p 152).¹⁴

The purpose of this chapter is twofold. Firstly, it provides concrete cases of the act of photographing Butoh to illuminate the theoretical discussions. In the context of this thesis, this experiential knowledge is used to bring forth the particularities of a photo-performance, which emerged from structured improvisations (the photo-shoots) within different qualitative locations. Secondly, in reflecting on these projects, conclusions are drawn with respect to: experiencing an act of photographing from the photographer's point of view as the one who stands in a different position to the rest of the Butoh audience, the interventions that the camera makes in the relationship between the photographer and the dancers, and the creative involvement of the photographer and his presence in the collaborative process.

Building on the references to photographic practitioners (Masson-Sekine 1999, 2008; Berner 1975; Gross and Shapiro 2001) this chapter argues contextual appropriateness of the use of experiential methodology to this research as the key moment of examination, that is the decision of when to press the camera shutter, is available only to someone who experiences it. As such, parts of this chapter are given personal voice (marked in the body of text by a handwriting font). In her conference paper presented at the Annual Meeting of the American Educational Research

¹³ During all the photo-shoots I used a digital SLR camera with a tripod.

¹⁴ There is an interesting link between this understanding of site-specific performance with the work of Australian artist Stelarc called "Stomach Sculpture". A capsule size 1.5cm x 5cm was inserted into the artist's stomach and then opened to the size 5cm x 7cm. Stelarc explained: "The idea was to insert an art work into the body – to situate the sculpture in an internal space. (...) The technology invades and functions within the body not as a prosthetic replacement, but as an aesthetic adornment. One no longer looks at art, nor performs as art, but contains art" (<http://www.stelarc.va.com.au/stomach/stomach.html>).

Association in New Orleans (2000), Valerie J. Janesick emphasised the importance of illuminating the researcher's role in qualitative research:

(...) the role of qualitative researcher is of critical importance since the researcher is the research instrument. If we can help to describe how we use our intuition and creativity in our research projects, all of us benefit (Janesick 2000, p 5).

This chapter follows her academic lead in my attempt to develop and extend the notions of photo-performance and photo-actor.

3.1 Overview of the photographic projects

Each of the photo-sessions analysed in this chapter lasted around 1,5 hours and was followed by informal discussions with the dancers about their experience of the shoot. This section presents my textual and pictorial journal¹⁵, which will be integrated later into an analytical discourse.

The projects set out to photographically explore the environmental influences on the photographer's experience. Dancers were placed in a public space where live performances are not usually seen. The emphasis was placed equally on creating stills as final products as well as on the process of photographing, the experience. Butoh dance has been photographed outside the theatre before, however most of those photographic shoots took place only in natural environments (photographs taken by Meital Hershkovitz [Raphael 2002] and Eiko Hosoe [Holborn and Hosoe 1999]) where Butoh dancers were part of it, creating a kind of unity. The projects conducted for my research were aimed for exploring both contrasting qualities and a thematic unity of Butoh and the surroundings.

3.1.1 Synopsis of the project at Westminster Underground Station

The 'Westminster Project' took place on the 19th September 2006 at London's Westminster Underground station and was a collaboration between me and Butoh dancers Tadashi Endo and Yuko Kawamoto. Tadashi Endo is the head of the Butoh-Centrum MAMU in Göttingen, Germany, the artistic director of the MAMU-Festivals in Germany and Japan, and the head and chief choreographer of the MAMU DANCE THEATRE. He has been collaborating with Kazuo Ohno since 1989 (<http://www.avantart.com/endo/endo.htm>). Yuko Kawamoto is a cofounder of Shinonome Butoh Group (1999) and is currently based in Tokyo, Japan. As the initiator

¹⁵ Full written diaries from the photo-shoots are included in Appendix 1.

of the project I chose the location for the photographic shoot and asked dancers to improvise for this photographic act.

I wanted to contrast Butoh's slow movement with the urban London life; for instance to juxtapose the sound of quick footsteps with the experience of Butoh dancing. Westminster Station is a place with a cold, industrial appearance, built in stainless steel. The aim was to place the dancers in a difficult environment in the sense that its aesthetics were based on sterile and impersonal visual qualities which do not directly correspond with the aesthetics of Butoh dance. Furthermore, Westminster station is not conducive to any artistic performance on a purely practical level. It is a place where many people pass by but they do not gather to experience something together. They constitute a big mass but each element of it is a separate individual with their own life, not related to the rest. They 'meet' (pass by) at this public place only to catch a train. The choice of the location was inspired by the sound of heels hitting the ground at London's St Paul's station at 8.30am, which expressed not only the vast numbers of people during the morning rush hour at the station but also the speed of Londoners' lives. The sound of heels was very dominant and what was significant was the lack of voices. This depersonalised the space and objectified both the space and the people.

When I was setting up the camera I was aware of people looking at us with curiosity, especially at Tadashi who was wearing a traditional Japanese red kimono (Yuko was wearing a long white dress). When I started looking through the camera my perspective changed completely; the space around me consisted only of the dancers, my camera and me.



Figure 2.1 Westminster project

Yuko and Tadashi started dancing by the stairs. There were another escalators next to it, which passers by chose to use. However, one lady took 'the dancers' stairs' to get down, not seeing them at the bottom. She looked a bit confused and I thought it was a good moment to capture. Something unpredictable had happened and it corresponded well with the idea of Butoh at the station. I felt it was an extremely interesting encounter: the reality of the fast paced everyday life and the slow movements of Butoh. After a while I understood that the lady was waiting for some sign from me to let her know when she could pass by without interrupting the photographing. She did not know she was already in the frame.

At some point during the photographing Yuko started taking off the top of her dress. I felt it was another amazing contrast: her naked body and the steel scenery of the station; the body as a 'living object' marked by individual experiences and qualities confronted with the stainless steel as a 'dead object', clear and perfect but somehow empty.

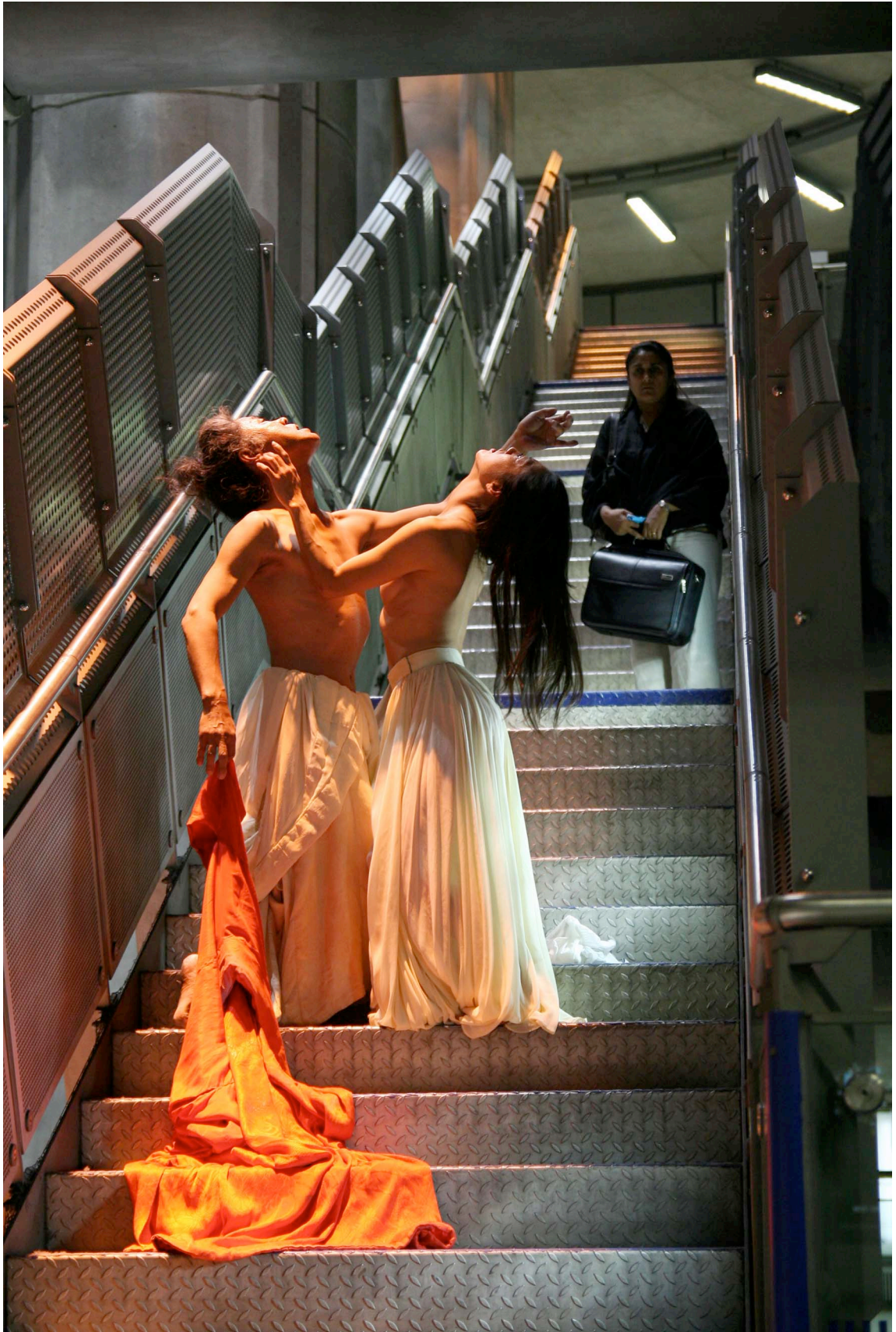


Figure 2.2 Westminster project



Figure 2.3 Westminster project



Figure 2.4 Westminster project



Figure 2.5 Westminster project

3.1.2 Synopsis of the project at Abney Park Cemetery

The 'Cemetery Project' followed directly on from the 'Westminster project' as it was conducted in London on the 21st September 2006 with the same dancers. Abney Park Cemetery is an unkept cemetery, used by people as a park where families come with their children or walk their dogs. The exact spot for the dancers' improvisation was not specified until we arrived at the cemetery. The shoot finally took place firstly around graveyards and then next to a disused chapel.

The primary motivation for this project was to contrast the experience of photographing at Westminster station with the experience of photographing in a more natural environment, where Butoh conceptually belongs. Abney Park Cemetery was my choice because of its wild, exuberant nature. There is little human control seen in this cemetery, as if the place belonged to, or was left to be managed by the dead. It reflected my thoughts about death in relation to Butoh, which I think of as something dynamic, 'lively' in a way. The cemetery seemed like a natural choice for Butoh considering its relationship to death. Hijikata once said:

To make gestures of the dead, to die again, to make the dead reenact once more their deaths in their entirety - these are what I want to experience within me. A person who has died once can die over and over again within me. Moreover, I've often said although I'm not acquainted with Death, Death knows me (Hijikata in Hoffman et al 1987, p 131).

Taking photographs at the cemetery gave potential to creatively realise Hijikata's notion of renewed dying: for me by confronting my Catholic background, which disapproves of dancers performing on graves, and for dancers by embodying the spirits of absent corpses. Here, the Butoh ideas of death influenced the thematic location unlike the first shoot, which was meant to create a purposeful tension between the Butoh practice and the location.



Figure 3.1 Cemetery project

After the shoot Yuko said that at some point she had accidentally stepped into a partly open grave. I felt this was very close to the Butoh spirit. This made me think of the Polish expression "to be with one foot in a grave" meaning to nearly die. I felt that this metaphor described the nature of the relationship established between our experience and the surrounding space of the cemetery; like Hijikata, we "shook hands with the dead".



Figure 3.2 Cemetery project

Tadashi and Yuko first danced close to graves, walking slowly through wild bushes. I set up the camera in one position but I had to move together with it from time to time to 'follow' the dancers. They began walking and sitting on the graves which, because of my Catholic upbringing, I would normally find upsetting, or at least inappropriate. Instead, I was focused on photographing.



Figure 3.3 Cemetery project

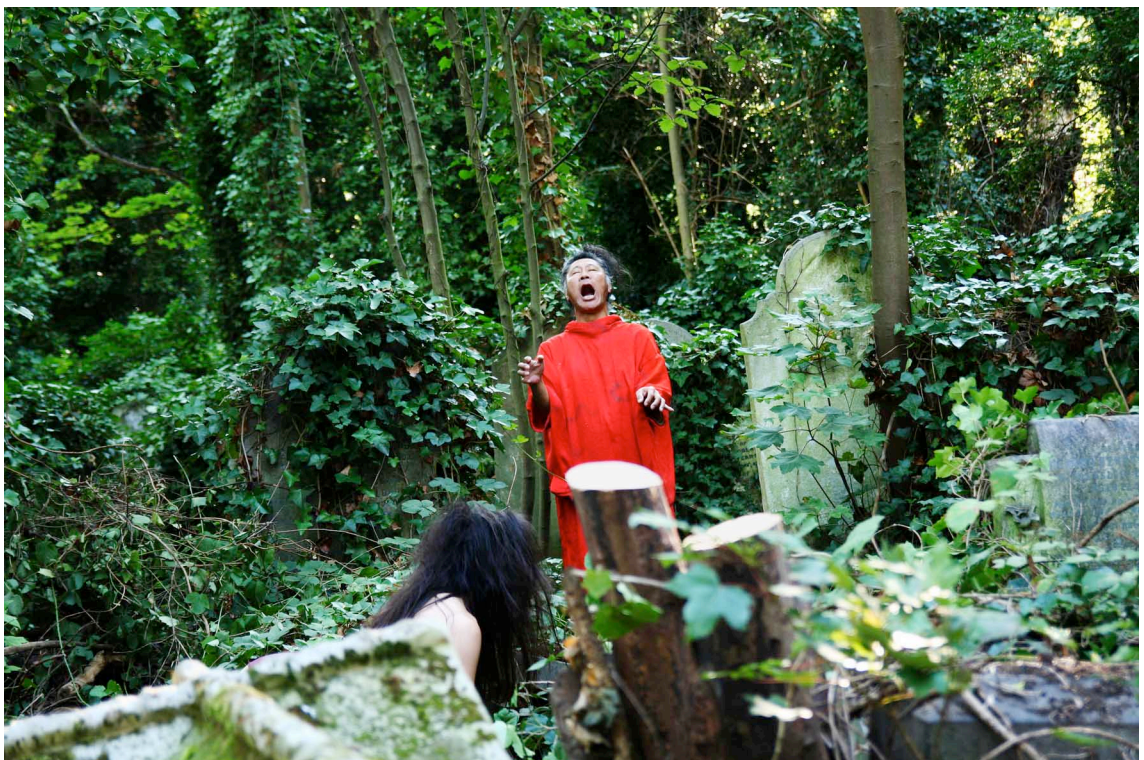


Figure 3.4 Cemetery project



Figure 3.5 Cemetery project

3.1.3 Synopsis of the project at the National Gallery

The 'Gallery Project' was realised in the National Gallery in London on the 6th March 2007 in collaboration with Butoh dancer Katsura Kan¹⁶. He belongs to the first generation of Butoh dancers and has been performing this dance since 1979. Prior to that, he studied Noh theatre with master Hirota (Kongoh School). Currently he leads the research into Butoh-Beckett notation, which fuses the writings of the Irish playwright and Hijikata's Butoh-fu, a choreographic notation system.

Although I was asked by the dancer to be involved in choreographing the piece for the shoot through Butoh notation, I decided against it since the project was to explore the space of the gallery through improvisation. I did however take part in choosing costumes.

The project again set out to put the Butoh dancer in a demanding environment. The National Gallery is a place imbued with such a strong cultural inheritance that any other art form needs to defend its individual presence there. Katsura Kan reflected on the project afterwards: "I just recall myself asking what my body said... I heard many screams and actually noise as too many drawings were together, almost like a Zoo" (personal conversation, 2007). I found it interesting to juxtapose Butoh with the 17th century paintings. My choice was not dictated by a thorough knowledge of the history of art; it was made on a visual basis. Therefore I did not research any particular paintings, the stories behind them, their historical and cultural context or the painters. I selected the collection in National Gallery which, in my view, offered some new insight when confronted with a Butoh dancer. I was particularly interested in placing Katsura Kan in front of "Perseus Turning Phineas to Stone" because of its cruelty and strong directness in presenting it. The size of the painting

¹⁶ Katsura Kan's Greek partner also took part in the project. Kan had requested this in order for them to have photographs to promote their duet piece in Los Angeles in 2007. This thesis concerns only first generation Japanese Butoh dancers hence further references to Katsura Kan's partner are omitted.

(285 x 366 cm) also adds to the impressiveness of the image. By juxtaposing Butoh with these paintings I had in mind the contrasts as well as similarities: Butoh, an avant-garde dance rejected by many when it was first performed and still fighting for its place in the art world (especially in Japan) and old paintings, accepted and glorified by so many over the years; a two dimensional object against a three dimensional body; an object framed, made beautiful for public viewing and the naked body stripped away from the 'social costume' to reveal the truth beneath. I was interested to see how these contradictions would interact since my feeling was that despite these differences, there was common ground between Butoh and the paintings, especially "Perseus turning Phineas to Stone" which depicts the mythical hero holding Medusa's severed head which, by the power of its gaze turns Phineas and his companions to stone. The gaze that can objectify the body finds a new context in the relationship between the painting and the viewer; another layer emerges in the confrontation between the camera, the dancer and the painting. As I mentioned previously I did not analyse the paintings in order to approach them with a camera in a certain way and 'show' something particular in my photographs. The idea of choosing National Gallery for the project came to my mind suddenly and it 'felt right'.



Figure 4.1 Gallery project



Figure 4.2 Gallery project



Figure 4.3 Gallery project

I remember being aware of Kan dancing 'with' the painting "The Virgin in Prayer" (Sassoferrato, 1640-50); they existed together on the same level. The colours of the Virgin's clothes were strong clear blue and white which made her very vivid. I was looking at both Kan and the Virgin as 3D bodies; they belonged to the same space.



Figure 4.4 Gallery project



Figure 4.5 Gallery project

My photographing in the National Gallery was video taped by documentary filmmaker Aashish Gadhvi and the stills below (Figure 5) come from this recording. They inform a different perspective of the experiential involvement in the photographic event and illustrate the concept of the ‘in between’ position of the photographer as well as his presence and absence in the photographic image.



Figure 5 Gallery project

3.2 The ‘in-between’ position

Butoh photographers (Masson-Sekine 1988, 2008; Sandberg 2003) suggest that their photographic act places them in the *in-between* position in relation to the dancers and the audience. Firstly, in the context of this thesis, this position describes the idiosyncratic phenomenological stance of a Butoh dance photographer who engages in the dancer’s performance with a different perceptual cognition in comparison to the rest of the audience. In other words, the unique way of perception (mediated by a camera) separates him from the audience watching the dance without a camera. Secondly, the

term implies the position of a photographer who is not directly involved in the Butoh dance, as he is not on the stage with Butoh dancers performing for the same audience, but whose presence intervenes in both the dancer's and the audience's space. The photographer's 'in-between' position will be elaborated upon in the following subsections in the view of these two perspectives. The photographer's act then, gains a new ontological status. It is a new event with its own distinctive qualities.

3.2.1 Negotiations of the perceptive space

This chapter argues that a performance is realised through people's spatial engagement. Space is understood here not as an ontological constant but as a phenomenological condition shaped by people's interactions between each other. Each space offers different ways of perceiving other spaces hence indicating a particular position within the photographic medium. I propose the following diagram (Figure 6) outlining the possible spaces within the Butoh dance photographic act.

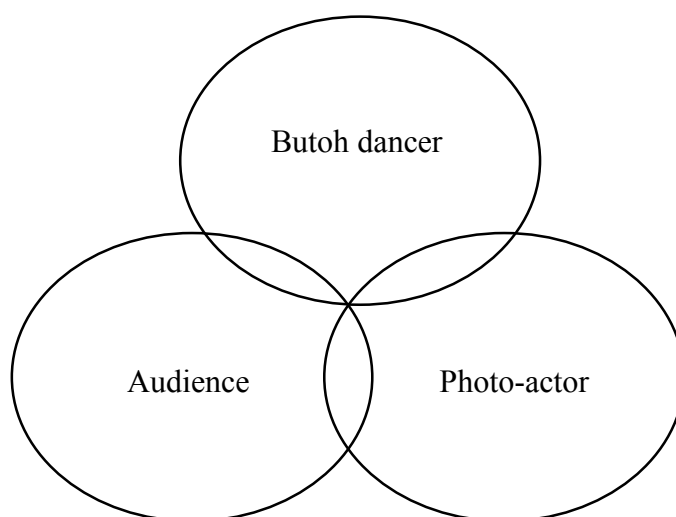


Figure 6. Perceptive spaces within the photographic act

The suggested diagram shows three perceptive positions: the audience (people watching a performance without a camera), the Butoh dancers and the photographer who acts with his camera¹⁷. These positions are not fixed and assigned to the same person(s) but depend on the quality and characteristics of the interactions that he/she engages with. The interactions between different positions are marked on the diagram

¹⁷ The concept of a photographer embodied in action with a camera will be developed later in this thesis.

by overlapping spaces and they create particular *sense-spheres*, which indicate the relational dynamics within the perceptive spaces in the act of photographing. The possible transitions between these positions were clearly marked in the ‘Westminster Project’. The people passing by using the underground station became the audience. They did not expect to see a Butoh performance. Consequently, only parts of the event could have been grasped by them as people tend to stop at the station only when they wait for the train; it is not a place where one can pause for a while and contemplate the surrounding stimuli. The performance they could have seen was not only the improvisation by dancers but the photographer who was equally active in the event; in other words, the event consisted of dancing and photographing. In this way my position as a photographer shifted towards that of performer due to the audience perception. On the other hand, I remained in a photographer’s position from the point of view of my assistants. They had been informed about the project and expected Tadashi Endo’s and Yuko Kawamoto’s improvisation. Their presence formulated the relationship with the dancers as in a theatre with a shared space between the audience and the actors. The traditional boundaries of the audience watching and performers acting were set up.

A different example of similar space negotiations comes from the ‘Gallery Project’. Although I asked Katsura Kan to improvise, the shoot evolved into more of a modelling and photographing event. Katsura Kan admitted that when he works with visual artists it is not his work; he only offers his body and sometimes his ideas (personal conversation 2007). The photographic event was observed by the security guard of the National Gallery who at the end of the shoot clapped his hands and thanked us for the performance. I suggest that he perceived the whole event (me photographing the dancer) as a performative act, since Katsura Kan did not perform a dance per se. So while I was acting as a photographer, I was also a performer, depending which shared space is taken into account, the space between me and the guard or that between me and the dancer. This transition from one role to another is depicted in the differences between photographs in Figures 4.1 – 4.5 and Figure 5 in this chapter.

The particular nature of the interaction (shared space) between a Butoh dancer and a photographer may place a dancer in the position of the audience regarding the photographer’s act. It is a common argument that actors’ performances are influenced by the presence of the audience. By the same token, a Butoh dancer reacts to the presence of a photographer, performing according to impulses he receives from him. Kazuo Ohno’s ‘duet’ with Nourit Masson-Sekine may serve as an example here. The French photographer’s act informed the Butoh dancer as to his inner focus, which

implies Ohno's conscious perception of Masson-Sekine as a performing artist. The photographer's act becomes a creatively transformative gesture hence, in the context of this thesis, performative.

The perceptive positions within theatre photography depend on the quality of the sense-spheres between different people. This thesis argues that the shared space between a photographer and a dancer is characterised by their embodied reciprocal interaction, which is based on their performative act in opposition to the more passive interaction between an observer (the audience without a camera) and the dancer. Although Butoh performers (and any other performers) react to the stimuli coming from the audience and may 'adjust' their performance according to it, I argue that the photographer's act carries more strength and different dynamics in influencing the dancer; for example, the clicking sound of the camera informs a dancer about the photographer's decisions. The next subsection develops this argument.

3.2.2 The idiosyncratic experience of the photographer

It is not revolutionary to remark that the experience of the audience watching a performance and the photographer photographing the same performance is different. My research on Butoh dance first began with watching the performances and only later did I start to photograph them. These positions afford two distinct ways of perceiving Butoh. When 'watching' the dance with a camera I felt a sense of loss in my experience of the Butoh performance. Gross and Shapiro explain in the chapter "The Camera as a Barrier" (Gross and Shapiro 2001, p 92) that the camera can reduce the experience to a souvenir as it may become a substitute for careful seeing. The technical side of a camera may reduce the photographer's engagement with a subject and the camera can foreshorten an experience by clicking it away (Gross and Shapiro 2001, p 92). I agree that I felt detached from the dancers when photographing but at the same time new perceptive dynamics were emerging. I argue that the feeling of loss came from me not anticipating the influence of the camera on my experience, which left unfulfilled expectations. Occupying a new dynamic required a new attitude. Gross and Shapiro's (2001) further statement supports that view, which leaves aside the technical side of a camera as something that diminishes the photographer's experience. Gross points out how using a technically challenging camera (Hasselblad) made him fight against its complicated technicalities and through that gain the photographic production skills he wanted. He specifies how those technicalities made him look differently at things; he became aware of the light and shadows, of different perspectives and how to translate

this new way of seeing into a photographic image (Gross and Shapiro 2001, pp 2-4). Masson-Sekine talks about the awareness of the shift in the quality of her experience: “I have no real distance when I act with the camera (...) as with the camera I do not think” (personal conversation 2008). There are two arguments that can be drawn from Masson-Sekine’s statement: firstly, the photographer’s interaction with the camera influences his/her experience; secondly, the photographic situation changes the photographer’s interaction with the dancers. Therefore he becomes an active participant in the dance but in a different way to the rest of the audience because of the quality of interaction he comes into with the dancers and the camera. This might seem obvious, however the consequences of these characteristics and the importance of these interactions missed to be further elaborated on within the photographic or dance field. Sondra Fraleigh, American dancer and philosopher, wrote: “The dance takes on its life between us” (Fraleigh 1987, p 65). Consequently, a different meaning of the event (Butoh performance) can appear in the interaction between the dancers and photographers since the quality and the circumstances of that encounter are very different.

This thesis submits that the shift of the quality of the photographer’s experience from passive to active, comes from a particular embodied cognitive perception. In his book “The Photographic Experience” (1975) Berner emphasises how the nomenclature within the photographic medium implies the nature of the act of photographing, when we say “shoot”, “go after” a picture or “capture” the image (Berner 1975, p 80). These expressions suggest that the photographer approaches the world with the intention of possessing something, be it an experience, an image and so on. They also describe the fact that the photographer, with his act, makes a decision; he chooses when to release the camera shutter. This decision can derive from two standpoints. Firstly, it may be made with regards to the photographed subject. Berner (1975) examines different photographic themes, landscapes and animals to people, and claims that each subject requires a different approach and different technical equipment; for example, when photographing a tiger versus photographing a mosquito.¹⁸ Extending Berner’s claim, this thesis argues that the photographed subject demands from a photographer a particular perception, which has an embodied character. In other words, like a Butoh dancer who does not imitate an animal but becomes an animal, the photographer

¹⁸ Berner’s (1975) style falls sometimes into the manner of a guide for the novice photographer. His book is a personal account of his photographic experiences, and it is of great value to my study, yet sometimes Berner seems to explore not his phenomenological experience but rationalistic ways of photographing.

'adjusts' his perception to the photographed subject. This leads to different experiences carried through the act of photographing. Berner even suggests that behaviour is related to the way of seeing, for example nearsighted people tend to be introverted compared to more expressive farsighted people (Berner 1975, p 16). In the context of my projects, this reciprocal embodied perception also applies to the surrounding environment. The experience (mine and the dancers') of dancing/photographing at Westminster station was very different to the one at Abney Park cemetery. I felt more restricted during the first photo-shoot due to the nature of the underground public place. For example, at some point Yuko Kawamoto took off her top whilst dancing, which I recognised/experienced as a unique moment depicting the essence of the shoot aiming for exploring the difference between a depersonalised space and individuality inscribed in a human body. 'Being in the moment' (a term which I will address later) I kept taking pictures, however I was quickly warned by my assistant that the view of the naked dancer was attracting attention from passers by for whom it might have been offensive. Yuko had to put the top on since we had to 'comply' with social restrictions (this also could have affected my permission from London Underground for photographing at the station). Interestingly, after the shoot Yuko reported that she took her top off as a manifestation of her freedom, as she also felt repressed by the expected behavioural appropriateness (personal conversation 2006).

Secondly, the decision of pressing the shutter of the camera may be prompted by the photographer's immediate experience of his photographic act. Berner writes:

When making a picture, the sound of the shutter can 'click off' the scene. One immediately turns to look for the next thing to shoot. To avoid killing what you behold, linger on it. Not merely saving the view for posterity, but savouring it in the now is the only antidote to this subtle occupational hazard (Berner 1975, p 80).

Berner seems to be suggesting, and this thesis supports that view, that the photographer shifts his attention from the mode of 'possession' towards a more submissive mode. This is similar to the Butoh dancers' mode of perception. According to Kasai (2003) Butoh dancers do not search for a particular experience but accept what emerges from within their bodies. This idea of "passive perception" as Kasai calls it (Kasai 2003, unpaginated) will be elaborated upon in the context of the photographer in following chapters.

3.3 The performative contract

The collaborative nature of the act of photographing is truly reflected in the practical matter of who owns the photograph. Does it belong to the photographer who took the picture? To the dancer who offered his body? To the person who owns the place where the photographic act took place? Or maybe to an artistic director or a costume maker if such people were involved? The question of who owns the photograph is similar to a theatrical production, which requires the creative engagement of many people: an actor(s), a director(s), a set designer(s), a musician(s) and so on. Both photographic and theatrical arts are based on and derive from a complex network of individuals who negotiate common time, space and experience as outlined in the previous section. These interdependencies play an important role in the creation of work and often cannot be separated into individual contributions of each artist constituting an artwork. As art curator Tracey Warr noted: “Artists’ collaborations are more than simply method. They are also subject. They enact a radical interconnectedness” (Warr 2008, online). As such, the collaboration between a photo-actor and a Butoh dancer is part of their performative act and not just a tool or a process leading to their performance.

The interactions taking place between the creative people involved in photographing may place a photographer in various *performative contracts* with the rest of the artists. In the projects conducted for this research I asked dancers to improvise and contribute choreographically, within the locations I had chosen. This approach set up the context of the photo-performance (a research project), but the dancers and I did not decide beforehand on a detailed split of creative responsibilities and engagement. The performative contract was implemented through different relational dynamics. During the ‘Cemetery Project’ Yuko Kawamoto and Tadashi Endo started their improvisation before I set up the camera, indicating that their creative engagement required time to ‘connect’ with the surroundings, which extended beyond the photo-performance boundaries. As experienced from my perspective, their dance started unnoticeably without a clear sign of the transition from the realm of every-day life to the realm of the photographic shoot.

The act of photographing analysed here is characterised by artists’ participatory negotiations. Although the performative contract is outlined from the outset, hence the performance takes place within a theatrical and a photographic convention (unlike the practice of, for example, Acconci whose ‘audience’ did not know of his performance

when it was taking place), the performative contract develops in the course of the mutual intuitive experience of the creative event. Sometimes it may be broken by one of the artists if his experience shifts towards self-exploration (self-noticing) to the extent that he ‘forgets’ about the context of the photo-performance. This happened during the ‘Cemetery Project’ when Tadashi Endo suddenly started dancing away, running very quickly to some place, which was invisible from the place where I was taking pictures. I was equally focused on my experience and did not follow the dancer with the camera. I was firstly surprised by this breaking of the performative contract and then too focused to react immediately according to this ‘outside’ impulse.

Slightly different dynamics emerged from the project with Katsura Kan. During the shoot the dancer expected me to direct his movements, however he also offered his own ideas. He commented after the shoot:

The situation of the National Gallery was strong but the famous drawings themselves were weak as they were two-dimensional. So if I, as a Butoh dancer, could be a white canvas or just a flame it would have been the best (personal conversation 2007).

The performative contract was strongly set up, with the dance appearing only within the photo-performance. Similarly, photographing Butoh dance during theatre performances is characterised by clear division in creative responsibilities. Butoh dancers perform for an audience and a photographer takes photographs of the Butoh dancers. The dynamics of the performative contract emerge, however, in yet another way. The context/convention is set up a priori by a third element within the perceptive spaces, namely the audience. Butoh dancers do not only dance for the camera but also for the audience which mediates the space between them in a different way whereas the photographer interacts not only with the dancers but also with the audience, having to respect their presence and engagement in the dance by, for example, not moving in their way with a camera or disturbing them with the shutter’s noise.

Kazuo Ohno and Masson-Sekine creatively explored these different dynamics within shared spaces. They developed a strong relationship with each other and the French photographer more than once influenced the creation of Ohno’s performances. She claims that this phenomenon derives from the fact that by agreeing to the photographer’s presence, Butoh dancers were able to verify whether they concentrated enough and were fully engaged in their dance. If they felt disturbed by the camera it meant that the desirable focus was not achieved. In other words, the photographer became a helpful tool in their training (personal conversation 2008).

During all three projects, regardless of the intensity of the performative contract, I was able to connect with the Butoh dancers on an ‘intimate’ as opposed to every-day social level through the photographic act. We did not talk during the projects, however the photographic situation created the environment, which allowed us to relate to each other in a different way to that of the every-day. I would suggest that there is some kind of ‘closeness’ or ‘togetherness’ between a photographer and dancers in experiencing an act of photographing. The meaning or experience emerging from the photographer and the dancers’ act is a creative one, which connects them on a meta-verbal level. The photographic convention assumes that both parties agree to the ‘x-raying’ character of the camera. They both offer something personal, their subjective cognition of the surrounding environment, in order to share it and confront each other in the interactive space. This thesis argues that this performative contract is part of the photo-performance, informing the quality and nature of the interactions between dancers and photographers.

3.4 Structured photo-improvisation

As stated in the introduction of this thesis my understanding of the photographic act has been framed in a phenomenological context, in the sense that this thesis is interested only in the photographer who does not execute what he had previously imagined or conceptually planned as a photographic image. As Gross and Shapiro noticed: “(...) photographing can constrict a photographer’s awareness by replacing the experience of the present moment with an anticipated snapshot to be experienced later” (Gross and Shapiro 2001, p 92). Instead, this thesis is focused on the photographer who is open-minded and without preconceptions regarding his own act. He does not create a *mise-en-scene* for the photographic image but, as in my case, offers a context for experiential photographic exploration. Therefore, in the context of my work with Butoh dancers I call this approach a *structured photo-improvisation*.

The choice of location for the projects discussed in this chapter was made on an intuitive basis without thinking of arranging props and so on for a pre-planned *mise-en-scene* to be captured into a photographic image. Although I was involved in choosing costumes and certain places for the Butoh dancers, I was framing not a possible photographic image but the image of Butoh (as embodied in the surrounding environment) embedded in a certain context in the real-life world. In short, my intent was to look at the moment when the experience appeared in such a frame. The locations

offered certain visual qualities, which I wanted to explore with the dancers. Two of the places, Westminster station and National Gallery, had difficult lighting conditions for photographing without a flash. It set up a technical challenge for me as a photographer to obtain clear images. Darkness, broken with a few moments of very bright light is a dominant ambiance in staged Butoh performances. Not knowing whether I would capture anything onto a digital negative was part of my improvisation. It was important for me to follow the dancers, to let them and the camera animate me, and so discover the surroundings, the act of photographing and observe the experience that emerged.

Independent photography projects are very different from photographing theatre performances, suggesting more freedom in terms of arranging the photographic situation as well as the autonomy of the photographer's body movement to extend his perception. In my projects, however, I still wanted to have the sense of the unknown so after intuitively choosing the place for the dance I asked the dancers to improvise. In this way I did not know what was going to happen, where to place the camera in order to capture a particular movement, or where and how the movement would appear. I could not and did not want to influence the space either. All of the locations were public places where rearranging 'props' was not a possibility.

Paradoxically, improvisations may also take place while photographing stage performances, although given permission to photograph, the photographer has to comply with many restrictions, which limit his possibilities of exploring the interactive spaces; for example, due to the noise of the camera I could only press the shutter when there was louder music or some other sound on stage; I could not change my position so the images could only be captured from one perspective; I had to always be aware of the audience behind me so that they were not interrupted by my photographing. According to Masson-Sekine these restrictions actually place a photographer somewhere between the audience and the performers and constitute the foundation for his improvisation. They position him closer to the dancers in terms of his concentration and awareness than to the public. Masson-Sekine explains that a Butoh photographer stands close to the philosophy and the training of the Butoh dancers; like them he renounces ego, frees his mind and shifts the focus to the immediate presence (personal conversation 2008). A Butoh photographer becomes one with the camera and the dancers, and presses the button of the camera intuitively whenever something new or intriguing reveals itself to him. As Berner noticed: "Photography is intuitive, non-verbal, and is its own reason for being" (Berner 1975, p xi).

3.5 The photographer's presence and absence

This section of the thesis argues that the photographer's act requires from him a certain presence, an inner focus or attention. The photographer's awareness of that presence constitutes part of the decision making process when pressing the shutter of the camera. On the other hand, this presence places him away from the every-day, social mode of cognition, his consciousness during an act of photographing belonging to the artistic space but partially absent from the social realm. The photographer's absence will also be discussed here regarding his position in the perceptive space of others involved in the act of photographing.

3.5.1 The photographer's inner presence

Philippe Gross noted on his personal experience of photographing:

My preoccupation with the insistent existential questions of youth was suspended when shooting pictures or developing them in the darkroom. In these precious, joyful moments I felt totally 'in the present'. No questions arose, no answers were required (Gross and Shapiro 2001, p 5).

This statement suggests that the photographer suspends his beliefs and preconceptions about the world and lives the moment 'outside' social and cultural cognition. This thesis argues that the photographic act creates a phenomenological space and time marked by the particular contemporaneity. The photographer's perceptual experience is conditioned by his peculiar inner attention, which embeds him in the immediate vicinity of his environment. His attention is directed towards the reciprocal interaction with the photographed subject/object as mediated by the camera. An example from my photographic projects might be helpful to illustrate how the photographer may experience this inner presence. During photographing at Westminster station I was interrupted by my assistant who made me aware that people were looking disapprovingly at naked Yuko. Another time I had to stop photographing when a woman appeared on the stairs where the dancers were dancing, and waited for me to let her know when she could continue her journey. In both occasions I felt uncomfortable at being 'drawn out' of my inner perceptive state. My focus was framed by the camera's viewfinder and my primary consciousness stayed within these limits. I suggest that, like Butoh dancers, a photographer enters a kind of attentive state whilst he 'performs'; any interference pulls him out of this contemplative, inner focus. His body/mind state is the one of Kazuo Ohno, who being photographed whilst dancing allowed the camera's

clicking sound to be his indicator as to whether his inner focus was sustained during the performance.

Gross argues that this focused awareness or selective attention does not diminish the perception of the surrounding world but on the contrary, improves one's experience and cognitive abilities. He says:

(...) photography provides an exceptional opportunity to experience being fully alive in the present and attuned to my surroundings. Simply having a camera around my neck enhances my awareness of the moment (Gross and Shapiro 2001, p 5).

The photographer's consciousness is engaged with the subject in their photographic relationship as they share intimacy, which may be unconscious and unintentional. At this very moment of heightened awareness the camera's technicalities are being internalised and become like breathing; they do not work against the photographer but are incorporated in his inner presence and the gesture derives from this state.

In the context of this thesis, the photographer's inner presence is considered as his creative stance leading to and constituting of the moment of pressing the shutter of a camera. It is argued that within this framework, releasing the shutter is not prompted by the photographer's deductive decision. The moment of recognition equals the moment of pressing the shutter. As such, I argue it is a pre-reflexive gesture. The photographer presses the shutter of a camera before a verbalised thought about the scene is formed. As Mark Farnsworth wrote on the online forum entitled "Logical Positivism and the Phenomenology of Photography": "Photography is a kind of 'making', as opposed to thinking. We make a photograph when we are finished thinking about it (otherwise we would never press the shutter release)" (Farnsworth 23 November 2003, online). Consciousness and intentionality may precede and proceed the moment of this intuitive decision but the gesture itself is based on the pre-reflective sensorimotor coupling. The act of photographing (pressing the shutter) is an act of cognition in that the photographer learns about his experience and something new about the photographed subject is revealed to him. This cognition is often reported by photographers as the 'right' moment. Since the premise of this thesis is that this performative gesture is pre-reflective, it will be further discussed in the next chapter, which through the use of introspection will explore the qualities and detailed characteristics of this 'unconscious' gesture.

3.5.2 The photographer's co-presence

The photographer's inner focus during an act of photographing occurs or is shaped by the quality of the interaction between him and his environment. As outlined above, based on the proposed diagram of perceptive spaces within the photographic act, the position of the photographer depends not only on his engagement with a Butoh dancer, but also on how he co-exists with others. The presence of 'others' may shape his act into a more performative gesture where the audience observes his body in motion, as happened during the Westminster project or the Gallery project viewed from the perspectives of passers by or the gallery guard. The absence of the external viewer may place the photo-actor in the position of a Butoh dancer who performs without an audience, with his act directed not towards the potential gaze of others but towards himself as a process of self-exploration.

The act of photographing, however, always implies a dynamic between the photographer who is a photo-actor with a camera, and the photographed subject. Both of them feed their actions from the stimuli arising between them, adjusting to the unforeseen incentives. Berner claims: "Changing lenses causes major shifts in perception, running up and down the rations of person-to-universe intimacy, altering sensory awareness (...)" (Berner 1985, p 27). By the same token, a Butoh dancer, as any other photographed subject, reacts to the clicking sound of the camera and the photo-actor's presence. Although the act of photographing is marked by inescapable a priori intentions, for example I chose specific locations for the photographic shoots, whilst the Butoh dancers I collaborated with approached the projects with a certain understanding of the place and our performative contract, this thesis argues that this co-intentionality is suspended at the very moment of pressing the camera shutter. Photo-performance is based on relational dynamics in the co-presence of the photo-actor and a Butoh dancer and it unfolds in the immediate present time of both artists therefore cannot be fully predicted. A photographer may choose a place from which he anticipates capturing a particular dance gesture or he uses the technical scope of the camera in choice of lenses, shutter speed, aperture and so on to fulfil his intention. This intention is not limited only to capturing the image previously imagined, but also refers to the photographer's aim for catching his own experience onto the film. The conscious thought may take place before the performative act of pressing the camera shutter or afterwards when it is being reflected upon, but the cognitive embodied gesture of a dancer cannot be fully envisaged other than in the actual moment when the gesture happens. Similarly, no one apart from the photo-actor himself can gain full insight into his zone of perception.

When I photographed Katsura Kan in National Gallery I was not permitted to take pictures of certain paintings, those which did not belong to a permanent collection of the Gallery. This restriction, however, did not seem to be very authoritative since I was the only one who could see what was in a frame of a viewfinder. The post-photographic process had to take the Gallery's restrictions into consideration but the act of photographing was marked by the exclusiveness of my perception and as such was unpredictable for others. In this way, the co-presence of a photo-actor and a Butoh dancer provides access to new knowledge about each of them in the particular setting because it realises an act, which is both creative and performative. As Berner pointed out: "Photography examines and clarifies life, and adds dimensions of meaning to reveal possibilities that must go unnoticed without it" (Berner 1975, p 114). Ronald Sivers, a Canadian photographer supports the view that the act of photographing should be considered as the photographer's mode of cognition, which extends the usual ways of perception. In his paper presented to the Canadian Museum Association (1997) he wrote:

The creating of the trace is a consequence of the sensitized operator of the camera who sees within the landscape, person, occasion, site, what is essential and emerging, but not yet visible. (...) Photographing is an act of revealing what has been "veiled" from us by personal anticipations and cultural judgments. The photographic process is subject to chemical and physical constraints, but what it yields goes beyond ocularity to offer us what we do not yet see. The full bodily engagement informs us about a presence not perceived by the organ of the eye. As such, photography introduces shifts in our perception and in our feelings about what we can see. This medium offers an opportunity to discover dimensions of ourselves and others through continued sensitized receptiveness (Sivers, online).

3.5.3 The photographer's absence

Although a photo-actor may be present in the perceptive space of the audience and experientially present in the moment of taking a photograph, his act is also characterised by his absence; firstly on the level of his act of photographing as the unseen performing subject and secondly on the level of his photographs.

Toshiharu Kasai (2000) proposed the term "unseen dance" to describe a Butoh dancer's performance, which cannot be visually perceived by the audience because the body movement takes place internally, in the dancer's body. This thesis argues that a photo-performance is based on a similar principle. From the dancer's perceptive position, the physical gestures of a photographer may not be observable however they may be sensed, as happens in relation to the Butoh dancer and the audience. The photo-actor's performative movement takes place in his embodied cognition and is 'expressed'

outside by the sound of the camera's click. In the photographic projects described in this chapter, I had the sense that the clicking sound encouraged the dancers to explore certain spaces further whilst it gave me the impression that the dancers were often aware of the lighting conditions and visual qualities of the space around with regards to the camera. From the perceptive position of the audience a photo-actor may appear to be sitting still waiting for the 'right' photograph. Again, like a Butoh dancer even though he is standing still it does not mean that he is not performing. The relational dynamics between the audience and the photo-actor are beyond the scope of this thesis, however it is worth noticing here that the interaction with and the perception of a photo-actor would differ in a theatre performance setting from the independent photographic projects, in that in the latter the photo-actor belongs to the artistic performative space of the dancers, hence his act being perceived by the audience more as part of the overall performative event.

The photographer's absence may also refer to the photo-actor himself, more precisely to an absence of the awareness of body movement. After doing the photo-projects I felt very tired although I could not consciously evoke any particular body movements that I had performed. I had to move with a camera from time to time to follow the dancers; that, however, was not physically demanding. The fatigue must then have come from somewhere else. Clarification on this subject will be outlined in the following chapter, which deals with the subconscious phenomena of the act of photographing. I suggest that there are internal movements, which may be absent from the photo-actor's immediate consciousness but which still require his body engagement and work, even if those movements are not physically visible from the outside and are only subconscious from the inside. A photo-actor may be unaware of his body movements because of the intensity of his inner presence, which strongly links his action and perception. The photo-actor's awareness of his own body differs, of course, from one photographer to another and depends on the focus of his attention. Ku-Ya, a Japanese Butoh dancer, always dances with a video camera in his hand and his attention is divided between the realm of the viewfinder and the artistic realm of his co-dancers. This thesis, however, examines the photo-actor whose performative act is not constituted by intentional body movement but rather creates a *meta-performance* which belongs to a different level of cognition.

Since the act of photographing is a collaborative artistic process, there is another area where the photo-actor is absent. In Chapter 2 I questioned the assumption that the content of a photograph is a record of the photo-performance. Therefore a photo-actor

does not necessarily create a self-referential artefact through the act of photographing. The referent of the photograph is usually a photographed subject. How then can a photograph make the photo-actor present in its content? The absence and presence of a photographer in a photographic image will be discussed in detail later in Chapter 7.

3.6 Summary

This chapter has discussed three case studies supported by the reflections of photographic practitioners, including Berner (1975), Gross and Shapiro (2001) and Masson-Sekine (2008), on their experience of the act of photographing. In the context of this thesis the photo-performance emerges from a specific quality of the interaction between the photographer and the Butoh dancer, which differs from the one between the rest of the audience and the dancer. The photo-performance is characterised by the photo-actor's inner presence, shifting his perception towards the immediate stimuli, which at the moment of releasing the camera's shutter becomes pre-reflective.

The case studies presented here aim to situate the photographer's experiential act in a pragmatic, social and cultural context. Subjective experience is always present in the company of many other different thoughts, sensations and embodied perceptions. This chapter facilitates a further discussion of the photographer's experience in a performing art setting, which will be conducted in tandem with Varela's belief that "Exploring the pre-reflexive represents a rich and largely unexplored source of information and data with dramatic consequences" (Shear and Varela 1999, p 4). The pre-reflective gesture of pressing the camera shutter will be examined with the use of first person methodology, which allows the investigation of such phenomena in great depth. Shear and Varela (1999) noticed:

First person methodologies are available and *can* be fruitfully brought to bear on a science of consciousness. The proof of the pudding is not in *a priori* arguments, but in actually pointing to explicit examples of practical knowledge, in case studies (Shear and Varela 1999, p 3).

CHAPTER 4: THE STRUCTURE¹⁹ OF THE SUBJECTIVE EXPERIENCE DURING THE ACT OF PHOTOGRAPHING BUTOH DANCE – A MODEL OF THE PHOTOGRAPHER’S INNER PERFORMANCE

Based on the case studies introduced in the previous chapter, this chapter proposes a way of interpreting and structuring the subjective experience of photographing Butoh dance with first-person methodologies. It aims to explore the latent stratum of the photographer’s consciousness during the act of photographing by shifting the locus of attention from the more abstract language reporting the experience towards the experiential modalities of the subjective experience. The human mind/body consists not only of the elements, which a person is aware of, but also the ones, which remain hidden in their consciousness (Shear and Varela 1999, Depraz et al 2003). This subconscious level may contain many valuable, although elusive, traces left by the photographic act and I propose to examine them using techniques from Psycho-phenomenology and Consciousness Studies, and Neuro-linguistic Programming. This chapter draws heavily on the work of Claire Petitmengin (1999, 2006), Francisco Varela (1999), Pierre Vermersch (1999), Natalie Depraz et al (2003), and Jane Mathison and Paul Tosey (2008), whose main concern is gaining access to the subjective experience, making it explicit and finding the structure of that experience. I will explore the experience of photographing Butoh dance not only in the field of consciousness studies but will also inscribe it in performance studies.

4.1 First person methodologies

This chapter argues that through the analysis of the act of photographing with the terms and principles of performance, a more complex creative contract, which takes place between the photographer and the photographed subject may be discovered. The photographer’s act can be illuminated with precise research tools such as first-person methodologies, which provide a detailed description of the structure of the experience. Researchers from different disciplines present a unique contribution to the methods for first-person data collection; Shaun Gallagher (2005), Francisco Varela (1993, 1999), Claire Petitmengin (1996, 1999, 2006), Pierre Vermersch (1999, 2003) and Natalie

¹⁹ I use the term “structure” as understood in Neuro-Linguistic Programming (Bandler and Grinder 1979) and then applied by Claire Petitmengin (Petitmengin 1999). The term describes mapped out patterns within subjective experiences, which were reported by experiencing subjects. It delineates intersubjective modalities present in descriptions of the experience.

Depraz (1999, 2003) are amongst them. Their methods often overlap and are compatible. Although they may use different perspectives and different terminology, in that sense first-person methodologies is a composite of disciplinary traditions such as phenomenology, consciousness studies, psychology and linguistics, they cover the same subject of achieving a description of a subjective experience as complete as possible²⁰. I will briefly review the propositions and extract their core features.

There are a number of theoretical and conceptual starting points that are different in comparison to other methodical approaches. The first one is a common belief that every experience has a subjective domain partly due to its pre-reflective character, and the value of the subjective experience is emphasised. The experience is not an object of one's reflection; it is immediate as it happens to a person. One can reflect upon it or be conscious of it afterwards. Hence it is not observable; when it becomes observable, it stops being pre-reflective because when one consciously perceives an external object one is acquainted with the experience of that object (Gallagher 2005, p 49). Cognitive scientist Shaun Gallagher argues that the experience is always given as mine. He writes:

I do not first have a neutral and anonymous experience only to infer in a subsequent move that it is mine. (...) In effect, all my experiences are characterized implicitly by a quality of *mineness*, that is, as having the quality of being experiences *I* am undergoing or living through (Gallagher 2005, p 50).

Studies based on subjective experience and data gathered through the first person account, disregarded from the field of scientific investigation for a long time as non reproducible and of weak validation, are now winning their way through by developing comprehensive techniques and rigorous methods. First-person methodology has been used in many fields, for example in the study of transformative learning (Mathison and Tosey 2008a), a neurophenomenological research on the anticipation of epileptic seizures (Le Van Quyen & Petitmengin 2002; Petitmengin 2005; Petitmengin 2006) or in the analysis of interaction between humans and computers (Light 1999). The researchers defending this approach emphasised the fact that their work is not the subjective study of the experience but the study of the subjective experience. Although the experience has the subjective character, its structure can be examined by the intersubjective validation.

The second conceptual distinction of first-person methodologies is that consciousness has many levels and one can explore those levels through the process of

²⁰ It can never be fully complete with all the details and in all dimensions.

introspection. Shear and Varela indicate a difference between conscious and non-conscious phenomena (experience), however they state very clearly that the demarcation line between these two is not permanently fixed and the fluidity of consciousness and non-consciousness should always be kept in mind. They point out that “the intermediate” zone can serve as a great source of information and that introspection is one of the methods that can be used to explore that zone (Shear and Varela 1999, p 4). Introspection can take different forms such as meditation or other contemplative practices, for example the Buddhist tradition of Samatha or even the creative process of an artist as they do not necessarily have to be expressed. Depraz et al (2003) also write about different acts of becoming aware (they use the term “sessions”): a discussion group, a seminar, a meditation session or a psychotherapeutic visit. They all have a temporary character; as the authors claim, this is the way most of us encounter such acts (Depraz et al 2003, pp 20-21). They also introduce the notion of a “basic cycle” which includes *epoche* (attitude of suspension of the truth until one can find absolute certainty about the examined phenomena) and *intuitive evidence* (the intuition which emerges not as a product but as “an act and a process of coming forth” [Depraz et al 2003, p 50])²¹ as essential for the act of becoming aware (reflective act) but which leaves aside the issue of expression and validation, two other components of a session. My thesis takes into account only those reflective or introspective practices which are verbally expressed, therefore practices such as meditation are not pertinent to this research. As Depraz et al notice:

Expression and validation respond to needs for objectivation which are certainly optional, but without which any accumulated know-how or theoretical articulation, and thus any transmission across generations of a refined practice would be impossible (Depraz et al 2003, p 21).

When talking about introspection, one fundamental caution needs to be taken into account. Gallagher and Sorensen (2005) make a distinction between “weak introspection” and “strong introspection”. Weak introspection is understood in its common meaning, as the reporting of an experience by the subject in an experiment. The authors cite the example of a subject who is asked to report either verbally or by pressing a button when a light comes on. The person does not reflectively introspect on their experience but only reacts to the stimuli. Hence they refer to it as a “weak introspection” as it only provides indirect information on the experiential state of the

²¹ Both terms are used in their meanings followed by the reference to Husserl’s phenomenology. They will be explained in more detail further in this thesis.

subject. The strong concept of introspection is observable when a subject pays attention to the experience rather than the stimulus. She/he becomes acquainted with their mental states and reports on what he/she discovered. Researchers of first-person methodologies are not interested in weak introspection; however they point out the application and usefulness of it in different disciplines, especially in experimental sciences when research investigates something that the subject is not aware of, for example the time of a subject's reaction to the stimuli. Instead, they draw on introspection in its stronger meaning making further distinctions. They utilise Husserlian phenomenology claiming that "the phenomenological field of research does not concern private thoughts, but intersubjectively accessible modes of appearances" (Zahavi 2003, p 54). The experience that they examine is not psychological, which is private and subjective but one which can be understood in its structure in a form of common representation. Phenomenological introspection aims for the subject to describe 'pure' perceptions that appear in the subject's consciousness instead of their subjective interpretations. This type of introspection as a method of investigation is not entirely new; Gallagher and Sorensen argue that the Copenhagen School of Phenomenological Psychology (represented by E. Rubin, 1888-1951; F. From 1914-1998; and E. Tranekjaer Rasmussen, 1900-1994) used a similar approach by employing phenomenological description in the study of psychology (Gallagher and Sorensen 2005).

The proposed definition of introspection leads to a number of methodological concerns: how can one access all of his experience at once? Can the content of experience be captured in language? Can introspecting an experience change the actual experience? Will the introspection consequently produce the 'illusionary' reports on the experience? Those concerns are carefully addressed by most adherents of first-person methodology. I will present some of their suggestions, which will give a wider picture of the methodological precision and thorough approach.

Claire Petitmengin²² and Pierre Vermersch propose to gather first-person data by careful questioning in an interview setting. The latter calls this method the "explicitation interview" (Vermersch 1994) or "guided introspection". A researcher who takes on the role of an interviewer, drawing on the knowledge from Neuro-linguistic Programming

²² Petitmengin's highly detailed studies on the intuitive experience (1999) as well as the interview method for the science of consciousness (2006) elucidate problems related to the access to subjective experience (such as becoming aware of one's own unconscious experience) and suggest how these difficulties can be overcome. Although her early research presents limited usefulness in research investigations due to the need of the interviewee and interviewer to be specially trained for this method (e.g. in meditation), the later articles provide a range of techniques (using e.g. focusing or Neuro-Linguistic Programming) for describing personal experience with great precision by untrained persons.

(NLP) constructs carefully targeted questions to allow an interviewee to access his consciousness. The researcher's questions should be free from preconceptions and encourage the interviewee to direct their attention towards their own experience. It is performed similarly to a phenomenological reduction, which suspends beliefs, theories or opinions that one may have regarding one's experience. The interviewee describes the conscious appearance of his experience by developing his own descriptive categories which are not predetermined by the interviewer. Therefore, the explicitation interview explores the sensory level of conscious experience, in opposition to the more abstract dimension represented by verbalised, languaged experience, which is dominated by interpretations and explanations. Mathison and Tosey (2008b), following Depraz et al (2003) indicate the distinctions made between "experience from accounts of experience, procedural knowledge from declarative knowledge, verbal from pre-verbal information, content from process, and internal from external attention" (Mathison and Tosey 2008b, p 8). All these distinctions provide the basis for the techniques suggested by Vermersch, emphasising the fact that the consciousness/experience has a pre-verbal dimension that tends to 'hide' behind the interpretative or representational mode of the language but which can be accessed by shifting one's attention internally to the sensory levels of experience, leading to the description of how one knows the world rather than what one knows about the world.

Based on the above account, it may be seen that there is a potential danger of the experience being changed in the process of reporting it by a subject. Varela proposes the term "lived experience" (Shear and Varela 1999) to designate the immediacy of the unconscious phenomena in opposition to the representation (e.g. in a verbalised form) of that experience. Since a verbal report from the subject is necessarily retrospective (going back to the lived experience rather than simultaneously reporting on the mental states as they happen), Vermersch recognises that there are problems with the reliability of memory and the influences of what is lived at the moment of recalling and describing the past experience on the actual past experience. He addresses them by making a further distinction between the actual lived experience (which can be described and verified only by the person who directly had the experience), the lived experience of introspection (which happens in the moment of describing the actual lived experience) and the lived experience of reflecting on the act of introspection/retrospection. He stresses that outlining the reductions made by the subject will help to eliminate the confusion as to which experience the researcher actually examines. It should draw a line between different reports: the subject's description of his/her lived experience (the lived

experience as such cannot be accessed in a verifiable form to others) and the researcher's description of the act of introspecting/retrospecting. He proposes the following diagram (Vermersch 1999, p 32) as a representation of these stages:

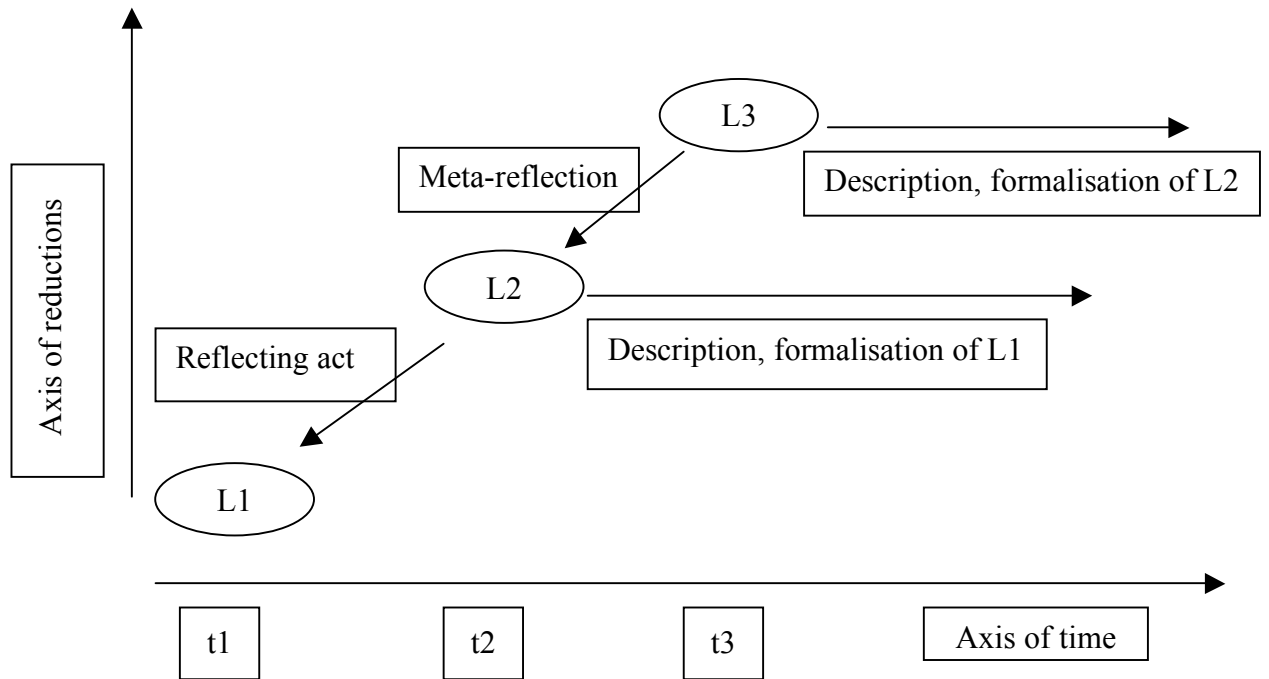


Figure 7. Pierre Vermersch's diagram of introspecting/retrospecting. L1 refers to an actual lived experience, L2 is the experience of reflecting on that experience, and L3 is the experience on reflecting on the act of introspection carried through in L2.

The diagram presents a disciplined approach to the examination of the subjective experience which, according to Depraz et al (2003), helps to overcome objections related to retrospection. It calls, however, for further clarification regarding the position of the subject and the researcher in the above act. Shear and Varela propose a critical distinction between the three perceptual positions that one can take in the research, which is based on the gradation of "insertion in social framework" (Shear and Varela 1999, p 9). Shear and Varela emphasise the importance of making such a distinction because all three perceptual positions are part of the detailed hologram of an event. The first person position relates to the person having the experience under investigation. The explored experience can only be reported by this person. The second person position comes into being when the information about the lived experience is gathered through another person. As Petitmengin explains:

This is a method enabling the gathering of 'first person' data, i. e., data that express the viewpoint of the subject himself, in the grammatical form 'I...'. But

as these data have been gathered through another person (a 'You'), it has been dubbed a 'second person' method (Petitmengin 2006, p 231).

The third perceptual position refers to the external observer or researcher whose view is presented as 'objective truth', "objective in the sense that every reference to subjective judgment is removed by the scientific method" (Depraz et al 2003, p 80). Although the particular perceptual positions are specified, they all form or relate to what Shear and Varela call "insertion in a social network" (Shear and Varela 1999, p 9) and serve as a descriptive convenience rather than fixed positions. Therefore importance is placed on indicating in the manner in which these positions graduate²³ and how they complement the validation of the description obtained. In other words, the three positions are helpful in situating subjectivity and objectivity in a research context. The researcher has to be aware of the standpoint from which the information originates (Mathison and Tosey 2008a, p 10).

The first-person methodologies researchers' work aims primarily to propose the means, which enable precision in gathering information on a subjective experience and validation of this data, and deal with the possible difficulties when using the suggested techniques. Varela's work on first-person accounts strongly influences the innovations in first-person methodology approaches in terms of recognising that a description of explored experience is always to some extent interpretative and, for that reason, it is important to ensure that, wherever possible, the potential deformations of the actual experience are clearly and reliably indicated. By the same token, an interviewer cannot guarantee to be completely free from preconceptions and always avoid leading questions. Keeping these objections in mind, my research draws on these methods, which aim to present "potentially valid intersubjective items of knowledge" (Shear and Varela 1999, p 14) rather than facts to be considered in the categories of 'truth' and 'lie'.

4.2 Application of the method

First-person methodology has received attention in other fields as a source of useful information; however, this approach represents an innovation in the field of performing arts photography. This thesis uses this method as a tool to access introspective processes during the performative act of photographing as it creates a

²³ Since all three positions are not necessarily permanently fixed and they do not always describe three individuals, it is crucial to elaborate on the transitional moments when, for example, a second or a first person position becomes a third person position. This will be further explained when I refer to the application of the method in a subsequent section in this chapter.

structure to address the question of how a photographer experiences the act of photographing, how he processes information within that setting and what happens in his 'inner landscapes'; in other words, what his 'unseen' photo-performance might be like. My study seeks considerable depth and quality of detail for the purpose of exploration in order to fulfil the aim to provide a 'finely grained' description of the photographer's inner dance. A guided introspection will facilitate a precise communication of conditions for which there are no ready-made verbal expressions, it is an experience which goes beyond the level of words.

First-person methodology precludes simple classifications for the purpose of developing 'objective' knowledge. Although my study situates the subjective experience of the act of photographing in a theatrical context, it does so not by applying pre-existing theories but by evaluation of the process based on interpretations of methods and outcomes, as well as proposed performing perspectives outlined in the previous chapters. Moreover, in the course of this chapter I will refer to Claire Petitmengin's study of intuition (Petitmengin 2006) to intersubjectively validate my process of interpreting the experiential structures of the photographer's act. These descriptions will also be supported by references to autobiographical testimonies of photographic practitioners such as Gross and Shapiro (2001). These authors draw on Taoist Chuang-tzu and suggest that the ancient wisdom possesses similar values to the ones of photography. They claim that photographing can be practiced with the same purpose or aims as mindfulness meditation (Gross and Shapiro 2001, p 121). In the context of my thesis, their work is very relevant since this thesis examines the conscious (on different levels) experience of the photographic act.

I have obtained my data for this research through a mediator who facilitated a guided introspection. The purpose of such introspection, as mentioned previously, is to gain access to my own experience and retrieve the pre-reflective material, details that I was not aware of during the process of photographing Butoh dancers or choosing locations for the projects. A mediator plays two crucial roles here: the first is to, in an interview setting, guide me towards reliving of the past experience and to assist in revealing the sub-personal experience by helping me to enter and maintain the state of evocation (this process will be discussed later; for now it will suffice to say that it is a condition necessary for increasing the awareness of the level at which cognitive processes take place); the second is to note what I express (through unconscious gestures, etc.) but do not formulate. Jane Mathison, who conducted the interviews with me, is a specialist in NLP (PhD in 2003) and has followed Pierre Vermersch's training

in *explicitation methods*. My two interview sessions with her were guided introspection based on NLP in the service of psycho-phenomenology. The chosen mediator had expertise in first person and second person methodology, which allowed her to guide and follow my cognitive processes, but did not have the experience of photographing Butoh nor any detailed knowledge of the dance form. I did not inform her about the exact subject of my research and the details about the research question were not discussed at any point. This was to ensure that a non-inductive manner of interviewing was applied and possible biases, due to potential hypothesis and/or presumptions on the experience were kept to minimum. I do indicate however, where the potential influence of the ‘second person’ on the description of my experience may have appeared, when analysing the information gathered through the interview. Thus I come back to the third person position after obtaining necessary details on my experience at the other level of my consciousness. In that sense I shift from the first to the third position whilst analysing the findings from the mediated interview.

Referring to Vermersch’s diagram (Figure 7, p 85), my actual lived experience would be on this subconscious level of experience, the level of making sense or information processing, which is beyond the level of words. This is the experience that I had during a particular moment of the act of photographing Butoh dancers or when deciding about places to carry out the projects at. With the use of a mediator, thus inserting the second person in a “social network”, I performed the act of reflecting upon the actual experience. The result of this was a verbal description of that experience which was recorded and later on transcribed (Appendix 2). Shifting from the first person to the third person position I produce a written description, which is a formalisation of the reflecting upon the act of retrospection. Discourse in this chapter is therefore twofold. It focuses on the application of the methodology touching upon the lived experience of reflection (L2 in Vermersch’s diagram) as well as on the introspected experience itself (L1).²⁴

According to additional or rather complementary parameters set up by Depraz et al (2003) my description is a deferred description (taking into account the “temporal phases” this is the description of an experience which is conducted after the actual experience), a written one (according to the “means of expression”), and both a mediated and an autonomous one (taking into consideration “modes of mediation” I became aware of the subconscious level of my experience during the session with a

²⁴ All the statements coming from the transcription of the interviews and giving insight to the original lived experience (L1) will be marked in the body of text in italics in order to avoid the confusion of which experience is being investigated.

mediator, however I remain the researcher analysing and writing up the description of the act of retrospection).

The perspectives proposed by Varela (1999), Vermersch (1999) and Depraz et al (2003) for investigating experience constitute a precise framework for obtaining a useful description of subjective phenomena. However only a singular experience may be examined; Petitmengin emphasises that one cannot explore experience in general because it leads to abstract representations of the experience (Petitmengin 1999, p 46). Through the personal narrative (Appendix 1) of the three photography projects that I conducted in the National Gallery (March 2007), Westminster station (September 2006) and Abney Cemetery (September 2006), all in London, I identified three singular experiences to be elaborated on. The first one was the moment when I had the idea of photographing a Butoh dancer in the National Gallery. After considering different places, with which I was not entirely happy or convinced by, the National Gallery came to my mind as a 'eureka' type of idea. This exact moment was investigated with Jane Mathison and lasted nearly one hour. The two other experiences explored were the moments during the act of photographing just before I pressed the shutter of the camera; just before making the intuitive decision to capture a certain image that I saw, or rather experienced. That image was of Tadashi Endo and Yuko Kawamoto dancing on the stairs at Westminster station and a passer by, a woman coming downstairs while the dancers were performing. The other image depicted Yuko Kawamoto kneeling on a grave at Abney Cemetery. The interview sessions also covered the seconds which followed the camera's click after taking the photograph. Each of these sessions lasted approximately one hour.

Fundamentally, each of those moments concerns a type of intuition that I experienced. Intuition regarding the appearance of some kind of concept not through deductive enquiry, but suddenly, 'out of nowhere' was largely examined by Claire Petitmengin and my study fits in, to a certain extent, within her study. The intuitive moments preceding and succeeding the release of the camera shutter, however, have a slightly different context. The intuitive moment of taking a photograph requires the immediacy of the body reaction. Therefore I speak here of the **pre-thought body movement** that underlies the photographer's intuitive decision, rather than an intuitive concept (for example a mathematical solution). By "pre-thought" I mean non-analytical, non-deductive but not pre-cognitive, as the embodied intuition equals the moment of cognition. This body intuition appears in the relational dynamics with Butoh dancers, which differs in the case of conceptual intuition. Although there is an intentional object

for the person having intuition in both situations (Butoh dancers in the first one, and a mental object in the second), the interactions between that person and the intentional object do not develop in the same way. Claire Petitmengin indicates this when differentiating between a report from a psychoanalyst on his intuitive experience during a session with a patient and other reports that do not involve active stimuli from other persons (Varela and Shear 1999, p 64). The concept of the pre-thought body movement will unfold in detail in the following sections of this chapter.

The first person data obtained with regards to the three singular experiences has been analysed by me from the third person position. The recorded sessions of the explicitation interviews have been transcribed. I then selected the parts of the report concerning the effective description of the experience rather than comments, judgements, beliefs and theoretical knowledge. The latter has been eliminated and treated as statements that do not directly inform about the singular experience under investigation. The focus has been placed on the acts carried out by the interviewee and the description of her state during the experience. Interpreting the considerable volume of information leads to identifying the internal gestures of the interviewee's experience and the model of the experiential structure is suggested. It is presented in this chapter in a performance art context.

4.3 Before the curtain goes up – entering the state of evocation

The explored experience is relived by the interviewee (with a help of a mediator) to the extent that sensorial and emotional dimensions of that experience are more present than the interview setting (Petitmengin 1999, p 46). This state is called the *state of evocation*. The interviewee slows down the cognitive processes and turns to what is inside. Petitmengin compares it to slowing down a film (Petitmengin 1999, p 47). The interviewee, however, is never completely present in the reliving experience and often falls into representations, making comments and venturing into a judgemental mode. During the session I reported: “I know I have to start taking pictures” (Appendix 2, p 226). The statement does not contain any sensorial description of the experiences; it is a purely abstract concept. A mediator helps to limit my focus only on the actual experience. Hence Jane Mathison prompted: “How do you know that?” (p 226). There are many signs which can indicate that the state of evocation has been achieved; slowing down speech, loss of eye contact, use of the present tense and moments of silence all offer clues that the interviewee is exploring the internal experience rather

than citing ready-made concepts about the experience, about what she thinks the experience is like. She becomes aware of certain aspects of the experience, which were pre-thought before. The focus is on how, not on why or what. This ensures that the interviewee stays away from the abstract language.

The state of evocation draws on phenomenologist Husserl's notion of *epoche*. Epoché is a state that one achieves by phenomenological reduction and is characterised by the person's release from the bonds of past knowledge or beliefs about the external world. One starts to examine phenomena as they are given to consciousness. Depraz et al notice three principal phases of epoché in relation to the explicitation interview: suspension (suspending one's beliefs about the world, eliminating prejudice and preconceptions), redirection (focusing on interior rather than exterior) and letting-go (accepting the experience that comes into prominence) (Depraz et al 2003, p 25). Suspension is an initial phase; the two others are complementary. They confirm the changes of one's cognitive activity that are necessary, directing attention towards the interior world. Letting go is shifting from "looking for something" to "letting something come to you", from the active mode to a passive and receptive waiting (Depraz et al 2003, p 31). In other words, an interviewee needs to change the direction of that attention and the quality of attention.

It is, of course, very difficult to achieve and sustain the state of evocation. Practices such as meditation allow one to experience that state after many years of training. The un-trained person, however, needs to be guided towards epoché by a specialised mediator. With a slow pace of speech, Jane Mathison asked at the beginning of the interview:

J: So just allow yourself, if it's ok with you, just to go back in your mind, to that time when just before you decided on National Gallery. In whatever way it's comfortable with you. And be aware of where you were...perhaps when it was...what time of day...what you are paying attention to...what's going on around you...what you're hearing...whatever sensations there are...and just allow yourself really to go into what you see, hear, feel...and pick a time just before the choice. And just very simply maybe just tell me what you are aware of... (Appendix 2, p 207)

A mediator gives time for the particular moment to come back to the interviewee's mind and asks her to turn her attention inwards, to her interior world. Something is at first present as emptiness to the interviewee, which is often being prematurely fulfilled with judgements, verbal representations or with a denial that the experience is not remembered or it is not there, it is not coming back (Depraz et al 2003,

p 27). It happened a few times during my sessions with Jane Mathison. When prompted about the moment of the National Gallery coming to my mind as a place for a photographic shoot, I replied: “I cannot recall the situation” (Appendix 2, p 211); or in Session 2 I first reported not being able to ‘connect’ with my consciousness, saying “It [my consciousness] just jumps out. (...) It’s like a spirit that doesn’t want to fit in the body. It just flies out” (Appendix 2, p 219). The experience being relived is tacit, pre-reflective and pre-conscious therefore it is necessary to adjust one’s attention to it. The initial emptiness experienced by the interviewee may also take form of silent moments; it does not always have to be vocalised (e.g. by a subject saying “there is nothing”, “nothing is happening”). The mediator also pays attention to any changes taking places with regards to the interviewee’s external gestures, such as the slowing down of speech, transformation of breathing or change of body posture. Petitmengin (2006) notes other indications of being in evocation. They include transformation of the perception of the body and mental activity as well as interior criteria verifying whether the intuitive state has been achieved. A passage from my session can be useful here to illustrate how one adjusts to one’s own consciousness, in other words, to illuminate the transition from the emptiness/denial mode to the state of evocation.

K: I can still see the camera in front of me and I see the dancers as well. It’s very hard actually to go and see through the camera.

J: Just notice that. What’s the difference between seeing the dancers from inside your body and looking through the camera?

K: Looking through the camera...it feels a bit like in a box.

J: Be aware of the difference between looking through your eyes and looking through your camera... And just allow the scene to unfold...

K: It still escapes from that box.

J: Were you looking through the camera when this particular episode happened?

K: Uhm. I have a feeling I could lock myself in this box and then I would be just looking through the camera. I think there are a lot of distractions from outside. The space is too big to look through the camera.

J: It’s ok. Do whatever you need to do to allow yourself to look through the camera and at what’s happening.

K: Yes, if I close myself in this box then I can easily do that.

J: Close yourself in the box and look through the camera... What sort of image do you see?

K: It is a framed image; there are limits. And I can see the dancers.

J: So as you are aware of your feet on the ground, being in the box, looking through the camera, through the frame, noticing the dancers, what comes to mind?

K: First, I think the awareness of my body, my muscles in my body, they were detached from the picture, from the frame, I could not relate them to...they were separate somehow but then there was this feeling of *...as if something floated through my body, through my camera, through the lens*

and to the space of the dancers. Then it feels like a tunnel, we are in the same tunnel (Appendix 2, p 220).

The role of the mediator is clearly seen in this passage. She remarks upon what the interviewee is saying, helping to recall and ‘connect’ to a specific moment from the past. It may also be observed that my perception was changing from being aware of the external position in relation to the camera, towards a feeling of unity with the surrounding space. My awareness shifted towards the interior, mental visualisations and bodily feelings. Through self-verification I could confirm that I had reached the evocational state. In the fragment cited above, it was not verbally expressed. Depraz et al argue:

An immediate and direct giving evidence hits you like a lightning-bolt of sudden clarity. On the cognitive plane, the lightning-bolt is the ‘Ah-hah!’ or ‘Eureka!’ when you make an unexpected discovery of a clear and distinct truth; on the affective plane, it is the sudden feeling of a profound justice, of quasi-aesthetic success, often accompanied by an emotion of joy or even jubilation (Depraz et al 2003, p 52).

The self-verification may take an internal stance; at other times, it may be clearly reported in words. In one of the sessions I noted my doubts whether I was already in evocation or whether I was prematurely fulfilling the state of preparation for something to appear with my past knowledge. I said:

K: (...) I don’t know if that was when we were talking about it with my partner, the real situation or maybe now I’m recalling it this way that there is a sound of cars.

J: There is a sound of cars...

K: And I don’t know if we were then on the street or when I had this image, when I imagined photographing in that place that there would be cars (Appendix 2, p 210).

With Jane Mathison prompting my doubt, the sound of cars turned out to be the internal construct of my consciousness, hence indicating that I was already in the state of evocation.

4.4 The photographer’s inner performance

The experience has multiple sensory modes, including visual, auditory, kinaesthetic or olfactory processes. During my sessions, the body has been identified (through the use of NLP) as a dominant element. Jane Mathison noted the extent to

which I used the phrase "I feel". She followed this cue and prompted with questions regarding my bodily awareness. She was checking to see if what I was describing was processing or making sense of something through the body. This approach was very surprising to me since when I entered Jane's office and she asked whether I was a dancer, I immediately replied that I was not because the body is not my medium and that is why I "only" photograph the dance. A medical doctor and philosopher Drew Leder suggests that when people talk about their sensual experience, it is often not so obvious to actually talk about the body. He explains that it might be the case due to the fact that we are body, hence experiencing from this point of view we might not see the body (Leder 1990). During the sessions I discovered that my awareness of my body while photographing the Butoh dancers was mainly on my upper and lower body, but not on my head or eyes. I said: "*I think my muscles are in my arms, my back, my legs, but not my head. I don't see my head, I don't feel my head*" (Appendix 2, pp 220-221). It appeared that whilst photographing Butoh dance, I do not perceive dancers with my eyes but rather with the rest of my body. This idea of non-seeing eyes is often present in Butoh dance. Scholars like Joan Laage (1994) or Toshiharu Kasai (2003) refer to dancers who roll back the eyes showing only whites in order to redirect the attention towards their interior, or to Butoh training workshops when a dancer asks students to imagine that their whole body is covered with eyes. In that sense, the photographer's performance emerges from a similar state of perceptive awareness. It is the body as an organic whole which connects the performer with the environment.

The explication interviews revealed to me the different dynamics present during an act of photographing Butoh. They situate themselves in an ascending itinerary of consciousness in the body, marked by the internal gestures of sensorial modalities. I will present the photographer's performative diachronic experiences in this order rather than according to the order in which the particular interior gestures were recalled/relived. As Petitmengin argues, the awareness of the pre-thought experience rarely unfolds in a chronological order (Petitmengin 1999, p 53). Sometimes flashbacks are necessary (guided by the interviewer) in order to fully explore the unconscious phenomena. For example, when exploring the moment of photographing Yuko Kawamoto on a grave, I first described my body as well as visual sensations. Only at the end of the session did I go back to the moment just before pressing the button of the camera to report my awareness of the olfactory dimension of the experience.

4.4.1 'Hunting' for a photograph – the introduction

Many photographic practitioners and theoreticians (Masson-Sekine 1988, Gross and Shapiro 2001, Flusser 2000, just to name few) have described the moment just before taking a photograph as hunting, waiting for the unknown to come into prominence. Flusser claimed:

If one observes the movements of a human being in possession of a camera (or of a camera in a possession of a human being), the impression given is of someone lying in wait (Flusser 2000, p 33).

Masson-Sekine literally calls the photographer a hunter (Masson-Sekine 1988, p 8). The description of my sensorial experience explains further what it means to wait for a photograph.

In the explicitation interview I reported:

K: (...) It feels like a hunt (...)

J: How did you know it's like a hunt? Try to go back to just before when you were aware of it was like a hunt...

K: *I think it's breathing and the air...kind of cold. Cold but like during summer time. And I think waiting for something...*

J: Waiting for something...

K: *That I breath in and it feels like breathing in order to wait for something. I think this breathing in creates something in my body, which goes like a vertical line. It's not fulfilling, it's more like preparing for something or clearing up. There is this strong feeling of the cold nice breath. It's very silent as well (Appendix 2, p 228).*

The point of departure for the photographer's performance is the attentive mode, which becomes free of preconceptions. Like a Butoh dancer, a photographer observes rather than acts, accepts what reveals itself to him rather than searches for fulfilment. He remains open and ready for some stimuli to arise. Therefore it is not a hunt for something that is known; a photographer is not like a hunter in the woods who tries to capture an animal. He empties out his mind and body and observes what emerges from that state. Gross and Shapiro cite the American abstract expressionist photographer Aaron Siskind: "We look at the world and see what we have learned to believe is there. We have been conditioned to expect...But, as photographers, we must learn to relax our beliefs" (Aaron Siskind cited in Gross and Shapiro 2001, p 86). The orientation of the attention is modified towards co-noticing. The photographer's cognitive awareness corresponds with the one of a Butoh dancer. Joan Laage noticed: "In Butoh, the other senses, especially the tactile sense, are relied upon, yet sensing is only an avenue leading to the 'emptying out' process" (Laage 1994, p 48).

The sense of waiting is strongly anchored in the body. During the sessions with Jane Mathison I referred to my body many times when describing the seconds just before taking a photograph. I said, for example:

K: I think it's just getting ready for some jump. Something needs to be done.

J: Something needs to be done... And is that "something needs to be done"...does it come as words?

K: No.²⁵ *It's just the muscles; it's a very strong feeling of muscles. When I'm saying this, I have a feeling that my legs were tensed as well. I'm sitting tensed with my legs and my feet. I think my whole body is just ready for something.*

J: Your whole body is just waiting for something...

K: *It's more like the feeling when... before my body was muscles that had potential to move. Now they just freeze. They stopped. There is this feeling that something needs to happen to bring another movement (Appendix 2, pp 222-223).*

Although the body was the dominant modality in my case, other sensorial dimensions were also present. In a fragment cited at the beginning of this section, I became aware of the silence, hence the acoustic modality was active. I also had a visual image of Yuko on the partly opened grave accompanied by olfactory sensations. The image appeared slightly to the left of my head. I noted:

K: *I can see her on this grave, which was partly opened. I can see and feel this dark coming out from the opened grave. I'm not sure if that was in real that I could see it...*

J: So what was this dark like?

K: *It's like a big dark space that is floating out of there but it just disappears when it comes out. It smells like an old cellar. It's cold but it's not contrasting the air that I'm breathing in.*

J: So what do you see Yuko is doing?

K: *She is on the top and she has one hand grabbing the surface of the grave (...)* (Appendix 2, p 229).

The receptive mode before making a decision of releasing the shutter can also be seen in my awareness of space. I reported a feeling of spaciousness, of something opening my body. It was the space that I did not have a need to fulfill; it did not feel empty in that

²⁵ It is interesting to notice here that even though a mediator tries to prompt with questions 'empty of content', it is not always possible. In this fragment Jane's question could have led my attention onto different modalities of the experience (seen/heard as words). The similar inductive question appeared in an interview, which is an Appendix to Claire Petitmengin's article (Petitmengin 2006). The interviewee was describing the experience as a visual modality represented by a screen. The interviewer had said earlier: "it's as though we had a video recorded: we are going to go backwards..." (Petitmengin 2006, p 261); the use of a metaphor of a video recorder might have suggested the appearance of the screen for the interviewee. In both cases, however, if the interviewee is truly in the state of evocation, those leading questions will be verified; and as happened in my situation, I consciously rejected the suggested mode of appearance of the experience.

sense. Once again, a parallel may be drawn with the performance of a Butoh dancer. A writer on Butoh dance, Bonnie Sue Stein, wrote that

every movement seems to spring from a focused stillness that initiates the next step... emptiness is not a void but a vast space full of choices, brewing together until one simple idea emerges... Butoh dancers wait until the time is right, then spring into action (Stein 1986, p 68).

Guided introspection provided more finely grained information of what was described by photographers with the use of an abstract language expression “to hunt for a photograph”. That experience may have kinaesthetic, acoustic, visual and olfactory dimensions, as it proved in my case. The metaphor of a hunter describing a photographer before taking a photograph is not entirely accurate and can be misleading. The meaning of the word to ‘hunt’ relates only to the attentive mode of a photographer and not to any intentional object/subject to be caught.²⁶ Therefore it would be more appropriate in the context of a performative act of photographing to speak about the receptive and alert mode of hunting preceding the pre-thought body movement. As Petitmengin noticed: “the poverty of the concepts and vocabulary available often force the model maker, when a new experiential category emerges, to invent a name for it” (Petitmengin 2006, p 259). One of the cognitive activities is categorisation. The unique experience is transformed into more limited set of meaningful, learned categories to which people react. This inevitably limits the dimensions of the experience that we live through but are not able to fully communicate in a verbal way. The subjective experience is pre-discursive and our body possesses non-conceptualised knowledge. Jeremy Hayward, the education director of Shambhala Training International, was partly right when he said: “When you take photographs, just before you click the shutter, your mind is empty and open, just seeing without words” (Jeremy Hayward cited in Gross and Shapiro 2001, p 122). The act of photographing goes beyond the level of words but also extends beyond visual perception.

4.4.2 Pre-thought body movement – the culmination

The finger pressing the camera shutter follows the mode of waiting in a state of receptivity. This is what photographers commonly refer to as “intuitively capturing an image”. Again, guided introspection gives in-depth information as to what exactly it

²⁶ Although a photographer may imagine what he is trying to achieve, what he tries to show in his photograph, he can never predict what he will encounter in the moment of the photographic act. Even if he realises his vision of a particular image, he will still be in this receptive mode of involuntary attention, waiting for the ‘right’ image (this, of course, does not mean that the image he had in mind and saw whilst pressing the button of the camera will be the same as what appears in the photograph).

means in terms of the structure of the experience; how a photographer makes the decision when to press the shutter.

According to Petitmengin

unlike the other phases of the intuitive experience, the moment of the appearance of the intuition does not include a description of the act. The arrival of the intuition is not an action, but a process that cannot be forced (Petitmengin 1999, p 68).

However, it can be described by: the sensorial form of intuition (image, feeling, sound, word, taste, smell or many sensorial modalities appearing simultaneously); reactions to the content of the intuition (a feeling of certitude, an obvious knowing, a feeling of coherence, of meaning); internal state at the moment of the intuition (the state of passivity, being a wholeness, in harmony with the surroundings, the feeling of being captivated by the experience, that something important is happening, often a moving experience) and the threshold of awareness (Petitmengin suggests that the intuitive sensations can influence one's behaviour before they reach the threshold of awareness) (Petitmengin 1999, p 72). In other words, she claims that the very moment of intuition cannot be described as an act; a description of actions constitutes 'hinges' onto which the description of intuitive experience is attached. I would argue, however, that in the case of the photographer the intuitive moment is very much an action; it requires from the photographer a bodily decision of pressing the shutter of the camera. This bodily intuition is what I call a **pre-thought body movement**²⁷. In my view, the transition between the two descriptive 'hinges' of the intuitive act is where the pre-thought body movement appears.

Through the analysis of my explicitation interview sessions, a few interior gestures have been identified in this phase. The first one is a gesture of connection followed by the polar pairs of a gesture of ownership/lost ownership, body tension/relaxation and the transformations of spatial awareness. Each of these is described through different sensorial modalities. The body movement takes place not in some gap between those polar embodied experiences but these transitions constitute the pre-thought body movement. I will describe the interior gestures in the context outlined above.

²⁷ Sondra Fraleigh (1987) proposes a term "body lived", which draws on a similar to a pre-thought body movement quality. She explains that it is "a temporal concept, describing the time in which consciousness is present centred, or prereflective. The body-subject can be sensed in dance and through the dancer when she is unified in action; that is, when she is not reflecting on her self or her action but living the present centred moment in her dance as a unity of self and body in action" (Fraleigh 1987, p 13).

4.4.2.1 The gesture of connection

During the act of photographing I had a feeling of unity with whatever was going on; something was coming from me. I said:

K: I know that I have to start taking pictures.

J: How do you know that?

K: Because I have this feeling that the dancers are there and I'm supposed to have some interaction with them.

J: Tell me about that feeling.

K: I'm aware of their presence there. I kind of see them...not looking at them but I know they are there.

J: So how do you know they're there?

K: *In the space between them and me, there is this disturbance going on. I know they are there because the space between me and them is not stable. There is something going on there.*

J: Can you describe that?

K: *It is a little bit like a tunnel but not really. It doesn't have the exact shape. It's more like little elements that are moving around and they cause this disturbance of...I don't know if this is a feeling or something visual... I think it's a combination of smell I would say, as well. I think it opens up the space between me and the dancers as if the air was pushed aside and this kind of tunnel without shape is created between me and the dancers. It feels very spacious. I can just breathe it in (Appendix 2, pp 226-227).*

In another moment during the interview I described this experience as:

the movement was I think this something floating from my body, from my muscles as if it was like water under pressure that just goes and splashes through the camera, through the lens and just goes to the dancers (Appendix 2, p 220).

It was hard to find a descriptive language for the sense of unity I felt, hence in my report there are so many vague expressions like: “a kind of”, “but not really”, “something like”. I sometimes described the connection with the dancers as being in the same tunnel; other times it was a bubble, which could expand in shape. The mediator does not introduce new terms to name the dimensions of experience that the interviewee is reporting but follows her descriptive categories. In other words, the mediator does not impose her presuppositions but uses the language in her questions, which is “empty of content” (Petitmengin 1999, p 47). As a result, the language used by the interviewee to describe the experience will differ from one person to another. However in the model of the structure of the experience, all these descriptive categories of the language can be classified as one – *a gesture of connection*.

The first part of the *gesture of connection* related to the space around me, which had a bodily sensation. I ‘defined’ my space from the back of my body, the space behind me did not belong to my consciousness whereas I held my awareness of

whatever was going on in front of me. In the interview exploring the moment of taking a photograph of Yuko on the grave, I also reported the feeling of a string coming from my chest, which was pulling me to the front to follow the dancer. The mutual space I shared with her was additionally defined by the olfactory sensations, the black smoke coming from the inside of the grave created the closed spatial awareness. The connection with the space was followed by the connection with the dancers. It is difficult to clearly divide these two parts, as the differentiation between the interior and exterior is often vague. I reported that something was coming from my body (I called it a stream of water) indicating that the body did not have strictly defined stable contours. It existed in the environment around as much as the environment existed in the body. My connection with dancers presented itself as a feeling of harmony and of being closer to them. Petitmengin calls this process “introjection” (Petitmengin 1999), which may appear as welcoming the other, extension or absorption of the other or getting into resonance with the other. The photographer’s interaction with the environment around (or rather the quality of the relationship between the photographer and the space around him) resembles the Butoh dancer’s approach. Joan Laage noticed:

In Ashikawa’s training, she encourages her dancers to let the division between the body and the space dissolve; thus, the outline of the body becomes ambiguous, as if disappearing in a fog (Laage 1994, p 62).

Similarly to the stage of connecting with the space, the unity with the photographed subject has different experiential modalities. I had a visual image of Yuko on the grave, which was getting closer. She appeared to be near me with her face being brighter than the rest of the image.

Connecting with a photographed subject has been mentioned by photographers. According to Gross and Shapiro, the photographer should transform his habitual seeing to ‘tune’ it with what he is photographing; he should ask himself questions like:

What is the last thing the mosquito sees before smashing into a car’s windshield? What would a grasshopper see peering up through blades of grass? How do trees look from an owl’s perspective? What does the proverbial chicken see before crossing the road? (Gross and Shapiro 2001, p 72).

Changing one’s perspective to one of someone or something else is also akin to Hijikata’s aims to be able to transform from one kind of matter to another, not by simple imitation but the *e x p e r i e n c i n g* of being someone or something else.

4.4.2.2 The gesture of ownership/lost ownership

The space shared with the dancers belonged to my conscious awareness. I was not aware of anything beyond that. This is why, when talking about the woman appearing on the stairs at Westminster station, I described her as coming from “outside” to the “inside”. The visual image of the experience was a frame with an outlined horizon and clearly limited space. This dimension/phase of the experience can be classified as the *gesture of ownership*. I had a feeling of owning the space. I said in the interview:

K: *I think this tunnel feels quite flexible. It feels it depends on me how much more it can expand or shrink.*

J: So it feels as if depends on you...

K: *My arms and hands.*

J: How else do you know that it depends on you?

K: I'm not quite sure how I know that I can influence it.

J: So you have a sense that it depends on you... Has that sense got any location?

K: *It was with my hands and arms that I feel I can expand or shrink it...not literally doing that. That's how I feel it. But I think with the chest as well...It comes with the breathing. With the breathing there comes the sense of this space, place being spacious (Appendix 2, p 227).*

I also described the sense of owning the space as being able to control “the bubble” in which Yuko was enclosed. I felt I could extend the bubble according to my needs, whilst the dancer had to adjust to the newly defined space.

The interior gesture of ownership changes at some point when the photographer's finger presses the shutter of the camera. The transition takes the gesture of ownership to the opposite sensation, which may be classified as a *gesture of non-ownership*. I reported this sensation as the feeling that something does not depend on me anymore. I said:

K: *She [Yuko] is on the top and she has one hand grabbing the surface of the grave. Somehow she looks irrational...*

J: How do you know that?

K: *Because I have a feeling that I cannot predict what she is going to do or what's going to happen.*

(...)

J: And can you see Yuko?

K: *Yeah. She is in this position as if she was about to jump, she is on her four. She is a little bit like a lost animal. Her hair is wild and there is something about her eyes that looks very unsettling.*

J: Can you describe her eyes exactly as you see them?

K: They are eyes that look but don't see.

J: How do you know?

K: *Because there is no focus in her eyes. The eyes are not moving around so*

it's not this type of not focusing. They are empty in a way. She could see things there, I don't know what things...It's this empty looking...

J: So it's defocused.

K: Yes.

J: And she doesn't seem to be looking at anything.

K: No.

J: And what effect does it have on you?

K: *I'm just not sure what is going to happen. Before I had a feeling of controlling this bubble. Now I don't. It can go anywhere* (Appendix 2, p 229).

The sensation of losing ownership appeared in visual form and related to both the space and the dancer. The image of Yuko changed; I saw something, which I did not expect and did not know. The photographic act revealed something new to me, for which I did not have a previous behavioural pattern ready to apply to the situation. In addition, I had a feeling of being 'overpowered' by the dark smoke coming from the inside of the grave. It appeared as an olfactory sensation of unlimited space, which was not under my control. I described it as a state of being threatened.

A similar transformation of ownership emerged in the interview session examining the moment of taking a picture at Westminster station. When the woman passer-by started walking downstairs, next to the dancers, I had a bodily feeling of the need to capture her. As I explained, I did not want to influence the situation in any way (hence it was not a mode of searching for something specific that I had in mind, but rather this involuntary attention that allows a photographer to notice things) but I had a need to 'possess' the woman in some way. I suggest that this is one of the sensations of pressing the shutter of the camera, of the pre-thought body movement.

4.4.2.3 The body tension/relaxation

As mentioned at the beginning of this description of the photographer's performance, the body has been identified as a privileged modality in my case. My bodily awareness was an important part of the decision making process for me. It is, of course, not entirely separate from other modalities, but is discussed here separately because it constitutes a specific interior gesture of the experience. I perceived my body in a very physical way and often referred to the body as muscles. My awareness was mainly located on the back of my body but not on my head. I had a strong feeling of tension in my body. I reported:

K: *My body is becoming very tensed. I can feel it in my hands, holding on to the camera much stronger. It's very intense.*

J: How is it intense? What is intense?

K: *I think it's somewhere in the chest, where the heart is. It feels very heavy. The muscles are nearly shaking.*

(...)

J: So how would you describe that state?

K: It's a bit like a state of panic. The body is very tense, *this heavy feeling where my heart is. And there is some movement in my body*, impatient and nervous.

J: What does that feel like – impatient and nervous?

K: I'm not sure if it feels good or bad.

J: If you can describe just sensations.²⁸

K: *It feels very strong as if I don't control my body with my mind. It's the other way around. The body feels very big and strong. Yes, strong. It's ready to react to whatever happens. It's like a bit of adrenaline.*

J: Is it strongly located anywhere in you?

K: *There is this heavy feeling in my heart and apart from that there's a feeling of all my muscles, in my tights, arms...* (Appendix 2, pp 229-230).

The state of passive, calm waiting changed to a more active state, nervous and impatient. The small movements in my body emphasised some action taking place. Petitmengin claims that the moment just preceding the intuition, appears as an empty passage, confusion, silence or chaos (Petitmengin 1999, p 68). In my case, it was a very intense feeling of being lost in a chaos of small movements around/within me. I was also able to identify the sound of leaves (in opposition to the previous silence) as a construct of my consciousness. This state was described on the language level (hence more abstract) by both Butoh dancers and photographers. Japanese dancer Akaji Maro confessed: "I'm not interested in a cerebral reaction in the audience. I'm aiming purely for a gut impulse that is the result of the barely controlled panic, or energy, on stage" (Akaji Maro cited in Kennedy 1988, p 11, Laage 1994, p 140) whilst a French photojournalist Henri Cartier-Bresson stated:

I'm not responsible for my photographs. Photography is not documentary, but intuition, a poetic experience. (...) ²⁹ You can't go looking for it; you can't want it, or you won't get it. First you must lose yourself. Then it happens (Cartier-Bresson cited in Gross and Shapiro 2001, p 18).

At the point of releasing the camera's shutter the transformation of my body awareness took place. During the exploration of the moment at Abney cemetery I was able to clearly define that particular moment of transition. Prompted by Jane's question as to whether I was aware of taking the picture, I said:

²⁸ This section shows clearly how the mediator directs the interviewee's attention away from the abstract language towards more precise descriptive sensations.

²⁹ Gross and Shapiro do not explain further what Cartier-Bresson means by the "poetic experience". In the context of this sentence it seems to me that he refers to emotional and sensual responses that poetry may evoke.

K: Yeah. I think I have the need for that and then the sound of the click changes the dynamic of this tension.

J: Can you tell me what changes?

K: *It's that heavy feeling...by pressing the button with my finger, the click...the shutter very slowly closes and then the feeling just goes down, through the lens into my body through muscles. It feels as if I was standing on a stone that this heaviness went into* (Appendix 2, p 230).

It is somewhere in that moment when the photographer's finger touches the button of a camera, that the above sensation appears.

4.4.2.4 The transformation of spatial awareness

I had a very specific awareness of the space when the woman appeared on the stairs at Westminster station. She filled up my visual image. The phase of connection was repeated here and I had a visual and kinaesthetic sense of her belonging to the space of the dancers and me. In the following fragment from the explicitation session I outlined different dynamics present in the image of the woman and the dancers:

J: So next frame...³⁰

K: This is like a still image, I think. Maybe not... It's not a still image. It's not because *it's a very 3D thing. So even when I was saying I was at the bottom and the dancers on the left it is still 3D. Yeah, it's not like a picture. I don't know why she feels bigger than the dancers...*

J: She feels bigger?³¹

K: *For me the dancers feel lighter and she feels heavy. I can see her with dark clothes, with black clothes and that makes her heavy. And I see Yuko's white dress, which is very light. The movement is light...* (Appendix 2, p 221).

When the woman was passing by I perceived the dancers as a unity. They merged into one visually indefinable mass, whilst my visual attention was drawn towards the woman. I perceived this shift of attention as being aware of the contrast between light and heavy, white and dark. Sometime during the moment of releasing the camera's shutter, the woman kept coming downstairs and after she had disappeared from the 'frame' I had a different sense of space. It became empty and the dancers became separate again.

The sensorial perception of the space and the dancer also changed when I took a

³⁰ It may be seen as an inductive question suggesting the visual mode through the language connotation of the frame with a picture. It is clear however, that although I first was influenced by that metaphor reporting the visual modality I quickly evaluated my statement and the interior construct appeared to have a spatial dimension.

³¹ This section shows that not everything is verbally reported during the interview. The experience may appear as an image, sound, etc. and the mediator tries to extract the most detailed verbal description from the interviewee.

picture of Yuko on the grave. Before³², I perceived her as visually very strong, like a wild animal with defocused eyes, whose movement I could not predict. Afterwards her image became more relaxed, not so intense any more. I noted:

K: She still has got wild hair. Just the eyes are different. I don't see her face that clearly anymore. It's not such a clear image. Before her body and her face especially, seemed somehow white or in the light. Now there is no distinction. There isn't any light that would make her body distinctive in the surroundings of the bushes.

J: Is there anything else that is different about how you are seeing...

K: Yeah. I see her from a bigger distance. When she was on the grave and this panic was happening, I felt very close. It was very close to me. Now the space is bigger like it was at the beginning. It can follow and change the shape again (Appendix 2, p 231).

My visual and spatial awareness changed from being focused on a specific object/subject to the panoramic attention.

4.4.3 'Clicking off' the intuitive state - the ending

After releasing the camera shutter the body relaxes and goes back to a calm receptive mode. The breathing, which stopped in the moment of taking the picture, goes now back to normal. There is also a feeling of disconnecting from the photographed subject. In my case it took a form of a dissolving awareness of the space. The stream of water that I previously described as the construct connecting me with the dancers, now became non-limiting. I finished one of the sessions saying: "Now it feels it can go onto the next thing, or maybe the same until the next click" (Appendix 2, p 231). Claire Petitmengin suggests that the intuitive state may continue beyond a few moments and may extend to a behaviour mode of being intuitive. She calls it the "intuitive behaviour" (Petitmengin 1999, p 72). Although the photographer's intuitive pre-thought body movement has its clear frames outlined by pressing the camera button, the intuitive behaviour that Petitmengin talks about may still appear. It will have a different structure though, and would be more related to the 'photographic seeing'.

4.5 Cross-referential view of the model of the photo-performance

This thesis argues that the most creative moment during the act of

³² Although I refer to it as 'before' and 'after' it has a meaning different to its usual sense. During the explicitation interview the interviewee's cognitive processes are slowed down to the extent that a second of the experience may be explored for an hour, sometimes even longer. Therefore the 'before' and 'after' of the click would situate itself in the axis of time somewhere between when the finger first touches the button of the camera, and just before lifting the finger.

photographing starts with the photographer having a sense of unity with whatever is going on around him. It is followed by the coupled polar interior gestures, including the gesture of ownership/lost ownership, the body tension/relaxation and transformation of the space awareness. All those gestures are constructed from the multisensory modalities (kinaesthetic, auditory, visual, olfactory or gustatory), which may appear simultaneously or successively. I argue that the transition between the polar gestures in each pair is the moment when the photographer clicks the camera button. This would be the model of the structure of the photographer's subjective (intuitive) experience during taking a picture, strongly marked by the unique pre-thought body movement. It has been based on the experiential structures rather than the verbal content of the report. As Mathison and Tosey argue, there is a distinction "between the *content* of a reported event, and the *processes* generating the syntactic patterns by which the event is verbalised" (Mathison and Tosey 2008b, p 10). Their statement, drawing on the knowledge from NLP, is strongly supported by Petitmengin on the grounds of psychophenomenology, which states:

the content, like the context, can be useful to understand what kind of experience it is, but contains no information on the subject living out associated with this experience (Petitmengin 1999, p 50).

The suggested model of the photographer's experience is perhaps not universal in the sense that every photographer would have exactly the same structure of the experience, however it is also not purely personal, as it was counter-checked through the references to Petitmengin's study on the structure of intuitive experience as well the references to other photographic practitioners. The description of the photographer's performance is presented as intersubjective knowledge. The explication interview allowed access to non-conceptual knowledge about the subjective experience, outlining the performative dimension of cognition. A photo-actor carries out a certain action as outlined in this chapter (the action, which is linked to the embodied perception), which exhibits a certain level of power; it produces a phenomenon (a new event) and at the same time forms, organises and constrains it. In that sense the photographer's act is performative. Although the photographers' testimonies cited throughout this chapter stay on the level of words, they were useful to define the categories of the experience. I will look further at those testimonies, as they may be analysed in a slightly different light now, when the experiential dimensions of the photographer's act have been made more explicit.

My description of the photographer's act showed that his experience has multisensorial dimensions. Jeff Berner, an American photographer based in Paris, also underlines that seeing photographically is not limited to seeing with the eyes and gives examples of photographers who jog every morning with their cameras, without actually taking pictures. They practice their awareness of the body when in possession of the camera. Berner writes:

With all their sense alive in high body awareness, they photograph from the psychological space of balance between body and spirit, rather than from the brittle detachment of armchair observers (Berner 1975, p 30).

His indication of the bodily sense in the photographer's act is followed by the statement about other sensual aspects designating it:

With eyes open, the photographer's mind stops where his eyes stop, in linear space. But, seeing through the fingertips, he is plunged into the infinity of acoustic space (...) (Berner 1975, p 84),

and concludes:

A portrait is never made in a vacuum, and the interaction between the *seer* and the *seen* will either evoke or distort inner moods and outer expressions as the photographer does his 'photographer's dance' (Berner 1975, p 85).

He suggests that the act of photographing may become a form of contemplative practice, "a meditation beyond photography" (Berner 1975, p 119), which gives new meaning to the encountered phenomena. He claims that the photographer identifies himself with the photographed subject (the phase of connection), and through this learns a new way of perception (Berner 1975, p 120). This 'photographic seeing' can become habitual to a photographer even when he does not have a camera with him (Berner 1975, p 124) hence this corresponds with what Petitmengin called "intuitive behaviour".

Gross and Shapiro share Berner's view on photography as practice, which enhances and transforms one's cognitive awareness. Through the comparison of photography with the ancient Chinese wisdom, the authors introduce the coupled notion of constricted and unconstricted awareness. They write:

We regard the unliberated life in the Chuang-tzu³³ and the unliberated practice of photography as representative of the state of constricted awareness. (...) The unliberated photographer's awareness is constricted by expectation about 'how things ought to look' (Gross and Shapiro 2001, p 10).

³³ The Taoist book named after Chinese ancient philosopher Chuang-tzu.

The authors propose a way of photographing in which a photographer does not work with a “discriminating mind” (p 10) but acknowledges the wholeness of things with their contrasting elements. Their idea reflects the phase in the structure of the examined experience in my thesis, which precedes the photographer’s intuitive body-movement; the phase when the photographer waits in ‘hunting’ mode, clearing out his mind and just observing. Gross and Shapiro find that mental concepts limit photographer’s vision. “Only when the photographer can become free of the discriminatory mind can creative, unconstricted seeing occur” (Gross and Shapiro 2001, p 11).

According to Gross and Shapiro, photographic practice should seek harmony with the photographed subject (phase of connection). Referring to the Chinese book, they use the terms “Little Understanding” and “Great Understanding” to describe two different modes of knowing. Little Understanding represents the frame of the photographer’s mind who focuses only on the technique and tries to capture images that he already envisaged, hence he tries to empower the photographed object. Great Understanding is defined as the photographer’s ability to respond to the photographic situation spontaneously and holistically (Gross and Shapiro 2001, pp 11 – 12). A photographer should respond to an ever changing environment with non-forceful action, by abandoning stereotypical ways of seeing things and instead employing a new way of perception, which is unpolluted with preconceptions (p 12). In other words, he ought to abandon the habitual way of seeing in order to avoid photographic clichés.

The strongest claim that Gross and Shapiro make, which carries some serious consequences, is that photography can become a new way of understanding the world (Gross and Shapiro 2001, p 39). One may gain new embodied cognitive knowledge about the world through the act of photographing. In the context of my research, this statement supports the view that a Butoh photographer perceives the dance in a new way, enriching the knowledge about the dance itself. The authors point out that there are already psychologists who are interested in the similarities between photographic practice and mindfulness meditation, and use photographing to teach and to evoke unconstricted awareness (Gross and Shapiro 2001, p 121). Gross and Shapiro propose the term “conscious camerawork” to unify these two practices. “Conscious camerawork” involves sensing, feeling and thinking. However, photographers may experience heightened awareness not only during the act of photographing but as a new way of the world thereafter. Again, this idea matches the extension of the intuitive mode that Petimengin wrote about. Drawing on that point of view, the conclusion from my analysis of the explicitation interviews is that the photographer may learn to see

Butoh dance differently even when approaching the dance without the camera hence a new dimension of the dance has been discovered. This dimension emerges from the reciprocal interaction with Butoh dancers and is characterised by a performative action, which constitutes a new state of the theatrical encounter.

Building on the above premises, the act of photographing may be considered as self-contained and an autonomous art, regardless of the photographs obtained. Gross and Shapiro (2001) wrote:

When asked what he looks for in photographing, Michael Smith replied: 'I am not looking for anything. I'm just looking - trying to have as full an experience as possible. The point is to have a full experience – the photograph is just the bonus' (Gross and Shapiro 2001, p 20).

4.6 Summary

In this chapter I have outlined the structure of the subjective experience of photographing Butoh dance. It has been argued that this structure constitutes the photographer's inner performance, which takes place on different levels of his consciousness and is represented by pre-thought body movement. The structure of the photographer's experience has been counter-checked with Petitmengin's studies on intuition (Petitmengin 1999), however this thesis expands the model proposed by her with the notion of pre-thought body movement. The photographer's intuition requires from him a body movement, that is to release the camera's shutter. Consequently, his singular intuitive experience is that of the movement of his body. In the context of this thesis, this chapter offers in-depth information about the experiential qualities of the act of photographing, which extends the meaning of common expressions used by photographic practitioners such as 'hunting for a photograph' or 'intuitively capturing an image'. As such, this chapter contributes to the phenomenological understanding of the act of photographing. The next chapter anchors the photographer's performative act in a theatrical context by discussing theatre practices, which use the body in a similar way to that outlined in this chapter.

SECTION THREE: THEORETICAL ARTICULATION

CHAPTER 5: PERFORMATIVE BODY IN BUTOH, GROTOWSKI AND KANTOR THEATRES

In this chapter I create a thematic umbrella amongst Butoh dancers (represented by Hijikata and Kazuo Ohno), Jerzy Grotowski and Tadeusz Kantor (*BGK*). The similarities between them with regards to the concept of the body help to make a critical stance about the notion of the photographer as performer.³⁴ Together they provide a more multi-dimensional concept of the performative body, which in the context of this thesis I call the *total body*, that take heed of the transition from merely ‘making art’ to ‘being art’. This approach allows to further articulate the photo-actor’s pre-thought body movement outlined in the previous chapter and situate the act of photographing in a theatre context as a particular type of performing arts.

There have been a few timid attempts to put *BGK* next to each other. An exhibition entitled “Le Buto at le Théâtre Pauvre. Le corps – objet, le corps au degree zero” was presented in Paris in May 2008, and included photographs and films featuring Hijikata and Grotowski. Film and photography researcher Nicolas Villodre wrote:

Although Hijikata and Grotowski never met, although the distance between the two continents and cultural differences separate them straight away, photographs and film documents show that their artistic, philosophical and political preoccupations are not so far apart from each other (Villodre 2008, online, my translation).

A closer juxtaposition of *BGK* was proposed by international artists in a project called ALICE. The project was based on one performance which the group took to diverse sites around the world for spatial and contextual re-development. The performance was entitled “ALICE # 2: ‘Doors’ - an exploration into human geography” (2002) and the director Unai Lopez de Armentia put into practice an understanding of research legacies regarding the history of the performer’s body from Jerzy Grotowski and Tadeusz Kantor in combination with Butoh (<http://www.zecoraura.com/thealiceproject.htm>). Unfortunately, there is no record of that performance or any proceedings within the public domain.

There has been more interest in linking the artistic practices of Kantor and Grotowski. Research has been concentrated more on their differences than their similarities in publications by Osiński (1998) and Skiba-Lickel (1995). Many anecdotes

³⁴ A comprehensive overview of the origins of Butoh, Grotowski and Kantor theatres and their contribution to performing arts field may be found in Blakely Klein (1988), Osiński (1980) and Pleśniarowicz (1997).

about the uneasy relationship between Kantor and Grotowski conjures up a picture of them standing on opposite sides, each claiming their unique contribution to the artistic world of the 20th century. Both artists encouraged this kind of discussions when referring to each other's work. This thesis aims to focus on the overlaps between the two and create a new perspective on their work in relationship to the thesis question.

In this chapter I deal predominantly with the theory of theatrical practices as presented by *BGK*. Being, in some measure, forced to take a stance on their theatres based to large extent on written documentation³⁵, I propose to discuss these theatres in search for similarities on a conceptual and intellectual level through my readings of Grotowski (1969, 1990, 1992), Kantor (1984, 1997, 2000) and writings of Butoh dancers (Hijikata 2000a, 2000b, 2000c, 2000d; Ohno K. and Ohno Y. 2004 amongst others). I disagree with Zbigniew Osiński, one of Grotowski researchers, who does not see any potential in such a comparison. He noticed: "Jedyne rzeczywiste podobieństwa między Tadeuszem Kantor i Jerzym Grotowskim pojawiają się – i wyczerpują – na poziomie słów" (Osiński 1998, p 326). ["The only real similarities between Tadeusz Kantor and Jerzy Grotowski appear – and finish – on the words level."] It would be difficult to argue with that statement as the contexts and aesthetic or artistic/political cultures of *BGK* are quite different yet it is the theory that combines the three. An exploration of the written material may be valuable to see how the artists gave verbal expression to their practice and the kind of language they used to avoid the trap of defining something which is not inherently transferable to another mode of expression (i.e. language).

Despite being primarily practical artists, Grotowski, Kantor and Butoh dancers also publicly wrote and spoke about their work, frequently adding complexity to an understanding of their performances. Grotowski's writing covers many different disciplines, repeatedly borrowing terms from religion, although the Polish director always claimed that his theatre was profane and rejected suggestions that at some point his group used to live like a religious commune. Kantor, on the other hand, confused critics with contradictory statements about his own art; following the chosen path of the avant-garde artist, he questioned his achievements hitherto and embraced new challenges even if it meant acting in opposition to his artistic past. The writings of the founders of Butoh were no clearer than those of Grotowski and Kantor. Hijikata's texts are full of obscure and abstract language with no respect for grammar or elegance of expression. Ohno's writings, also quite abstract, are dominated by emotional and

³⁵ I have never seen live performances of Kantor's and Grotowski's actors.

metaphorical expressions. All these artists created transitory work, which even for them was sometimes hard to put into words. The points of convergence between them create cross-referential terms for the notions of the photo-actor and the photo-performance.

5.1 The 'Total' Body

There are several characteristics that shape *BGK* theatres, but the use of the body is the one that most clearly sets them apart from other art forms³⁶. A wealth of literature is available on the approaches of the individual artists towards the body of the performer: Kurihara (1997), Fraleigh (2006) and Laage (1994) present in-depth research regarding Butoh. Kurihara provides a critical analysis of Hijikata's legacy discussing the body in the chapter entitled "The Way of the Body"; Fraleigh introduces Butoh through the personalities of Kazuo Ohno and Hijikata emphasising their use and understanding of the body, whereas Laage discusses the Butoh body in relation to the Japanese body as manifested in everyday life. The founder of Butoh, together with his son Yoshito Ohno, wrote a book "Kazuo Ohno's World from Without and Within" (2004) in which they focus on "the dancing body" examining the use of particular parts of the body in Butoh. Grotowski's public talks and lectures serve as a great source of information explaining his ideas on the body, next to other materials such as Thomas Richards's book "At work with Grotowski on physical actions" (1995) or video recording "Training at Grotowski's Teatr – laboratorium in Wrocław: plastic and physical training" (1972). Tadeusz Kantor seems to be left slightly behind in the discussion concerning the body since other aspects of his theatre about such as memory and history are more often written about. Sabina Folie, scholar and art curator however claims: "Teatr Kantora był teatrem ekstatycznych ciał, tak jak teatr Antonina Artaud (...)" (Folie 2006, p 29). ["The theatre of Kantor was a theatre of elastic bodies, just like the theatre of Antoine Artaud."] Kantor's "Metamorfozy" (2000) provides a base for information about the function of the body in his vision of an actor, and Aldona Skiba-Lickel's book "Aktor według Kantora" (1995) examines this subject further.

This thesis looks at this topic in a comparative way and suggests the term *total body* as a notion emerging from the points of convergence between them. An actor is

³⁶ There are a lot of intertwining concepts in practices of *BGK* such as: the notion of catharsis in theatrical practice, the idea of the artistic realm in opposition to the social realm based on the artists' aim to "strip off" a social mask, which people wear or the 'cruelty' in *BGK* theatres derived from their common source of inspiration, namely Antonin Artaud. However, a comprehensive comparative study of *BGK* goes beyond the scope of this thesis.

examined in the view of the total body as an individual who is the body rather than someone who only has the body, a notion coined in philosophy as Leib and Körper. This approach draws on the philosophy of Merleau-Ponty (1962 [1945], 1968 [1964]), which contrasts with Descartes's dualist ontology of mind and body. Each of the theatre practitioners considered in this chapter contributes to the multi-dimensional concept of the performative body in their own particular way.

5.1.1 The Creative Body

The total body is first and foremost a creative body. The actor/dancer in *BGK* is a creative element of theatre, using own body for creation, as distinct from an actor who 'reenacts' someone else's creation (be it dramaturge or director). The praxis of the body is a common denominator within *BGK* theatrical spaces; however it is not a medium for representation. Their understanding of the performing body is close to Antonin Artaud's visionary idea of theatre. Ana Sanchez wrote in relation to Artaud that the function of the body is

to aim to discover 'language beyond words', a metaphysics of the theatre via an immersion in the physical. This state of being he [Artaud] equates to 'life', and it is this 'life' which he believes the theatre needs to discover... (Sanchez in Keefe and Murray 2007, p 23).

As such the total body is imbued with the ability to generate a valuable originality rather than being a tool for expression. Kantor pointed out the common but deceptive linguistic nomenclature, which limits the understanding of the actor's role in theatre:

Aktor odtwórca roli, aktor interpretator roli, czasem w najlepszym wypadku mówi się: aktor stworzył postać sceniczną, nigdy: aktor twórca, a tak powinno być. Kantor postuluje pojęcie aktora twórcy. Zwierzał się często: kiedy widzę świetnego aktora, nie obchodzi mnie autor, nie myślę o roli napisanej przez autora, widzę aktora twórcę, artystę chyba ze wszystkich profesji artystycznych najbardziej ryzykującego, bo tworzącego dzieło sztuki z siebie samego, ze swego organizmu, ze swego ciała i swego wnętrza. Aktor dzieło sztuki, człowiek dzieło sztuki (Skiba-Lickel 1995, p 36).

[“Actor impersonator, actor interpreter of the role, sometimes in the best case we say: actor created a character on stage. Never actor creator, and that's how it should be. Kantor postulates the notion of an actor creator. He would often confide: when I see a great actor I don't care about the author, I don't think about the role written by an author. I see an actor who is a creator, an artist perhaps the most, amongst others, putting himself in risk because creating a piece of art from himself, from his organism, from his body and his inside. Actor artefact, human artefact.”]

Although Kantor tends to present himself as the main creator of his performances, a rigorous conductor leading the actors³⁷, he also clearly sees the potential for an actor to be a creator. Skiba-Lickel (1995) notes that Kantor's actors provided the basis for the performance text themselves. During rehearsals Kantor would record them on a tape and then analyse them. The sentences, which were repeated the most during the successive rehearsals would be kept and incorporated into the text of a performance. Skiba-Lickel describes it as materialisation of the actors' subconsciousness which, by recording it, has been externalised for cognition, hence has been made conscious (Skiba-Lickel 1995, p 21).

Kantor's approach in this matter resembles that of Kazuo Ohno and Grotowski, who did not consider themselves as teachers per se. They emphasised the importance of the 'trainee's' contribution to the creation, whilst they served as guides rather than teachers issuing instructions. The commonality of these three and Hijikata is the focus on the precision of the actors' movements in a performance. Although actors/dancers are encouraged to improvise, their actions should not be chaotic. The creative body is not anarchic; it is a flexible vessel that may be shaped by the actions of the actor. The precision of Grotowski's actors is evident in the illegal film recording of "The Constant Prince" which was then put together with the sound recorded a few years later and they matched perfectly (L'Instituto del Teatro e dello Spettacolo dell'Universita di Roma 1970). This accuracy was also the reason why Grotowski abandoned the idea of the active audience as co-creator of the performance. The long hours of rehearsal that Kantor insisted on together with his underlying attitude to achieving his aims on stage ensured a lack of disorder in the way his actors created a performance. As for Butoh, Hijikata said: "I don't like them [happenings] because they lack precision. The participants claim to be precise but they aren't" (Shibusawa 2000, p 50). Hijikata gives an example of a traumatic childhood experience to illuminate the purpose of the precision in a performance. His father used to recite old ballads – dramas (gidayu) and beat his mother. Hijikata remembers how his father measured every single step before hitting her. This precision seen through child's eyes created the terror, within which Butoh is/should be performed (Shibusawa 2000).

Hijikata recalls another experience, from which his interest in theatre emerged. During his childhood he used to spend many hours looking at his reflection in the water. He would wonder what was behind this reflection. One day he took a sickle and slashed

³⁷ During rehearsals he often screamed at actors making them nervous to the point when their bodies would start shivering with fear (Sapija 1992, video recording).

the water to see the layer beyond it. He was fascinated by the disintegration of the reflection; what he saw in the deep water became his art. He would often go back to this childhood memory and speak of “cutting the surface of the water” as a method for breaking the barriers between the external world and the internal layers of a human being (Hoffman et al 1987, p 9). He treated his Ankoku Butoh as an excuse to break through the crust of social habits, which held the body back from revealing the truth. The body was not an emblem of materialism (in opposition to the spiritual or metaphysical) but the means through which it was possible to rediscover the primordial authenticity repressed by civilisation. Ushio Amagatsu, a creator of Butoh troupe Sankai Juku, said:

Butoh belongs both to life and death. It is a realisation of the distance between a human being and the unknown. It also represents man’s struggle to overcome the distance between himself and the material world (cited in Hoffman et al 1987, p 121).

The creative body, in the context of *BGK*, reaches the layer of human condition, which is ‘covered’ by social and cultural patterns, hence not usually perceived. It activates a new perceptive cognition through a structured performative act based on different qualitative bodily features; I call them: *physically transcendent body*, *unconstrained body* and *bio-objectified body*.

5.1.2 Butoh’s Physically Transcendent Body

In the context of this thesis I use the term *physically transcendent body* to delineate the qualities of the body as used in Butoh which, as paradoxical as it may seem, join the physical (physiological and biological) aspects of the body with the non-materialistic and intangible sides of it. Although Butoh focuses on discovering the primordial and authentic body (Min Tanaka, in Hoffman et al 1987, p 65) it does not negate the body that is defined by its skin and neurological processes. The physically transcendent body, however, extends beyond the social or cultural bodily inscriptions. Although we are all social subjects embodied in the world with our individual memories, cultures, politics, social conventions and gender, there is yet a universal aspect to the human body. Jaana Parviaien, a scholar researching dance and phenomenology, argues the importance of a pre-reflective and incarnate body. She writes:

There is ‘cultural intersubjectivity’ which makes possible mutual understanding concerning the body’s movements and gestures in a certain community. (...) We

are capable of understanding another person with an entirely different cultural background as long as we have belonged to a human community (Parviaien 1998, p 70).

To free the body from what seems to be its basic and inescapable heritage i.e. the cultural or social body, Hijikata and his disciples proposed the method of *transformation*. To detach a Butoh dancer from the every-day life body, Hijikata's students were forced to dance in cabarets. This exposed them to the obscene gazes of the drunken audience (Kurihara 1997, p 165) thus objectifying their bodies. This experience allowed them to review the body as an object and so to use it in a new way. Instead of movements adopted by the body in response to social demands, Hijikata proposes movements "which come from joints being displaced, then from walking disjointedly for a couple of steps, with one leg striving to reach the other" (Shibusawa 2000, p 52). The Butoh dancer should go beyond the movements required in every-day life and use parts of the body not usually engaged, or move the body in an unconventional, 'forgotten' way. Hijikata often recalls his childhood experience when his mother would put him in a confined straw basket (*izume*) and leave him in it for a whole day whilst she worked on a rice field. After a day of alternately crying and sleeping he would be taken out of the *izume* with his legs cramped up. Hijikata claims that from this body his Butoh was born (Shibusawa 2000). "(...) through dance, we must depict human posture in crisis...", Hijikata said (cited in Viala and Masson-Sekine 1988, p 82).³⁸

The notion of *transformation* in Butoh also concerns the *metamorphosis* of the physical transcendent body. Ojima Ichirō, the founder of Hoppō Butō-ha, explains: "You may start by imitating, but imitation is not your final goal; when you believe you are thinking completely like a chicken you have succeeded" (cited in Blakeley Klein 1988, p 39). A Butoh dancer should search for the animal within himself and act out this discovery, rather than miming how one imagines the animal would act. Hijikata claimed that when training/dancing Butoh, it is easier for some dancers to 'become' one animal than the other as it is easier for them to connect with the part of their bodies that conceals these movements. This results in the emergence of new idiosyncratic styles in Butoh, which explains the diversity of the dance. Hijikata trained his students using a method called Butoh notation (*Butoh-fu*). His students Ashikawa and Min Tanaka recall

³⁸ Mishima Yukio, Japanese poet, author and Hijikata's friend, points out that the notion of "the body on the edge of crisis" is very different from the body in classical ballet, which can also be considered as being in 'crisis'. In the latter, however, the posture comes from the uncomfortable shoes worn by dancers rather than from the body itself as in Butoh (Hoffman et al 1987, p 123).

their work with him, talking about thousands of images taken from nature (for example wind and rain). Hijikata asked them to dance the words using them as the inspiration for the movement. “He literally wrote the dance”, Ashikawa said (cited in Hoffman et al 1987, p 16). This resulted in performances such as “The Breasts of Japan” (1983), where Ashikawa would undergo a transformation from an old prostitute into the ghost of geisha, a doll or a sculpture.

This primal spontaneity of transformation is not inscribed in a technique aimed at producing such and such effect. The Butoh performer’s act is not based on some kind of technique, which teaches him how to position his legs, arms and head, as in flamenco or classical dance. The dance, act performance comes from inside the body and is created within the body, as opposed to externally imposed forms. In this way, Butoh body does not express anything, which is contrary to German expressionism; or rather one could say that the body expresses firstly and only itself. In other words, the anti-mimetic body of the Butoh dancer has no reference point other than itself.

Butoh discovers the primordial or authentic body both on a physical as well as metaphysical level. Butoh dancers are extremely physically fit and their bodies often resemble well shaped sculptures exposed for anatomical analysis. Whilst watching the dance, one has a feeling that every muscle works separately and that the physical body is fully controlled by the dancer. Some Butoh dancers teach the physical training during their workshops (Daisuke Yoshimoto) and some leave it to the personal time of participants (Yoshito Ohno). Physicality is integral to the dance but the notion of the body as a constant is always questioned. The continuously metamorphic body (which effects transformations prompted by Butoh-fu images) is considered in Butoh as variable, a condition rather than a certain constant.

Joan Laage (1994), following Nourit Masson-Sekine (1988), uses the term “psycho-technique” to describe the Butoh dancer who concentrates on a single or a few images³⁹ and allows the movement to follow through from this mental process. Although this term might be confusing as it leads to categories of psychology understood in Stanislavski’s terms, where an actor draws on his psychology to create a certain effect, it encompasses the notion of the creative body, which is both physiological and psychological containing both mind and spirit. This coherence became very apparent to me when speaking to a Korean Butoh dancer Seo Sunja (also known as Seo Sinuga) after her performance. She and Daisuke Yoshimoto created a

³⁹ Fraleigh and Nakamura (2006) emphasise that the meaning of “image” in Butoh is not limited to the visual material but includes “a wide variety of sensory sources”, which “reflect the imagination” (Fraleigh and Nakamura 2006, p 52).

show titled “Kropla Błękitnego Nieba” (A Drop of the Blue Sky) (Kraków 2003). There was a very intense moment when Sunja slowly walked sideways in front of the stage, facing the audience, her eyes wide open and looking ahead. The background was blacked out and one strong light lit the dancer. The scene seemed like a slow motion movie and time expanded. Suddenly a tear appeared in Sunja’s eye, slowly ran down her cheek and even more slowly dropped onto the floor with a quiet splash. During a post performance discussion with audience members, including me, she was asked about this emotional and personal moment. It seemed as if Sunja had exposed her own body (the *total body*) before us, for our judgement. She did not compromise or attempt to hide and this confrontation was most uncomfortable. The discussion group was curious as to what Sunja was thinking during this act, and what emotions she experienced that resulted in her crying. When asked these questions she answered that tears appeared in her eyes because of a very strong spot light lighting her face. I was shocked by this simple explanation and felt that the depth I had experienced in her performance had been removed. However, set against Stanislavski’s psychology this can be seen in a different way. The impact on the audience was not dictated by actor’s tricks but was realised through the physically transcendent body, the kind of body envisaged by Hijikata, which does not neglect the existence of the physiological but links it with other aspects of being a human.

The physical body of the Butoh dancer and what is often referred to as a dancer’s soul, the metaphysical aspect of a human entity, exist in Butoh as one; they are inseparable. The use of costumes reflects this approach. According to Kazuo Ohno “(...) for Butoh, while the costume covers the body, it is the body that is the costume of the soul” (cited in Hoffman et al 1987, p 36). Therefore the costume loses its common meaning and role of an autonomic element in the theatre. Body costume (*total body*) lets itself for the transcendent metamorphosis. Butoh dancers often paint their bodies white and shave their heads, which eliminates individuality. In this way, the performing Butoh body is capable of infinite transformations. Costumes, other than the body, are also used in Butoh dance (e.g. a black suit in Kazuo Ohno’s performance “My Mother”) but they lose their status quo; the costumes do not transform the dancer, it is the dancer who transforms the costumes.

The transformation as a performative act as proposed by Hijikata and Ohno grants insight into the primordial human nature that has been lost. Haven O’More points out:

Dealing directly before us with the body, Butoh strips the body to its essence. Butoh takes the body as it finds it. Butoh begins working with the body. Butoh

wishes to teach the body but it also submits itself to learning from the body. What would the body be taught and what would it teach? Would it not wish to be taught and to teach about light? Would it not be taught that to really understand light it must enter into darkness: that the body must re-enter the womb. From the womb being aware that it is in the womb, the body can begin its integration process. It can begin to know (Haven O'More cited in Hoffman et al 1987, p 129).

The authentic body is discovered in the body, which integrates physical, mental, cognitive and phenomenological elements through its actions. This is opposed to the 'cultural' body, which is abstract and is formed by social principles. The authentic or primordial body may be extracted and re-lived by encompassing the carnal and the spiritual nature of a human being, seeing these notions as compatible rather than in opposition. Elizabeth Fisher wrote: "Butoh represents the world of darkness that is the subconscious" (Fisher 1987, p 64). Exploring darkness (such as social taboos or death) however, allows one to come closer to light which leads to the comprehensive, true and creative exploration of a human being. Hijikata and Ohno often went back to their childhood memories. The death of their sisters had a great impact on both dancers and they claimed that their sisters always lived on within them. The message from these two Butoh dancers is that to accept death is to live fully.

5.1.3 Grotowski's Unconstrained Body

The actor's training as practised by Grotowski was primarily based on physical exercises. The conceptual aim was similar to that of Butoh founders, that is to discover or re-live the authentic body. However, the physical training was not intended to erase the cultural body but to prepare the physiological body to reveal the primordial body. Therefore Grotowski's actors worked beyond the boundaries imposed on their bodies both socially dictated and self-imposed. The aim was to go beyond their limitations in order to work on new, undiscovered territories. Grotowski wrote: "Dopóki actor ma poczucie ciała, nie może zdobyć się na akt ogołocenia" ["As long as an actor can feel his body, he cannot summon to an act of divestment/stripping bare of the self"] (Grotowski 1990, p 25). The intensive physical training his actors endured served the purpose of overcoming the obstacles presented by the physiological body, in order to work freely on what is inscribed within the body. Grotowski recognised that each person had a uniquely constructed physicality and that exercises might vary from one person to the other due to 'obstacles' being located in different places. Using *via negativa*, a method resembling phenomenological reduction which identifies the basic components of the phenomena by removing all that is not required for it to be what it is,

a performer can reach a state when his physical body disappears, in the sense that it no longer creates barriers and an actor can start acting/moving within the body. The physical body does not stop existing as viewed by the audience in a performance (although this notion of the actor's body imposes a different quality upon the way the audience experience the performance) but it is erased in the actor's consciousness since he is no longer aware of bodily constraints.

Such a 'prepared' body serves a very particular purpose in Grotowski's theatre, namely that of achieving a "Total Act". In this way, both the actor and the audience discover a different way of being. In explaining his artistic aim, Grotowski drew on his childhood observations. He spent his early years in a small Polish village called Nienadówka, where along with his mother and older brother he was hidden by a peasant family during the Nazi occupation. On Sunday afternoons the 'landlord', the local priest and other people from the community would gather together to talk and play cards. Young Grotowski would sit under the table and observe the 'theatre' of legs, their movements and the muscle tensions. He noticed that what he saw under the table was very often the opposite of the words he heard from above the table. He later proposed that the theatre, as an art form which is 'false', created to 'pretend', can paradoxically be a good place for the exploration of the true being. "W życiu gra się tak dużo, że w teatrze należy szukać sposobu, jak nie grać", one of Grotowski actor's Ryszard Cieślak said (cited in Burzyński 2006, p 36). ["In life we play so much that it a theatre we should search for the way how not to play."] The phrase "Total Act" was introduced as an artistic concept of the performative act. Grotowski explained:

Theatre - through the actor's technique, his art in which the living organism strives for higher motives - provides an opportunity for what could be called integration, the discarding of masks, the revealing of the real substance: a totality of physical and mental reactions. This opportunity must be treated in a disciplined manner, with a full awareness of the responsibilities it involves. Here we can see the theatre's therapeutic function for people in our present day civilization. It is true that the actor accomplishes this act, but he can only do so through an encounter with the spectator - intimately, visibly, not hiding behind a cameraman, wardrobe mistress, stage designer or make-up girl - in direct confrontation with him, and somehow 'instead of' him. The actor's act - discarding half measures, revealing, opening up, emerging from himself as opposed to closing up - is an invitation to the spectator. This act could be compared to an act of the most deeply rooted, genuine love between two human beings - this is just a comparison since we can only refer to this 'emergence from oneself' through analogy. This act, paradoxical and borderline, we call a total act (Grotowski 1969, pp 255-56).

The Total Act implies a kind of sacrifice from an actor for the audience. Only through this sincere and candid act can the audience be drawn into the true realm of pre-cultural innate notions.

Although Grotowski is interested in an actor who is a human being with his own inclinations towards 'acting', he does not utilise psychology as an ordinary motivator of human behaviour. He develops an anti-mimetic nature of acting/performing based on an embodied action. Grotowski wrote: "‘Aktor duszy’ winien nie ilustrować organizmem lecz czynić organizmem" (Grotowski 1990, p 46). ["‘Actor of the soul’ should not illustrate with his body but do/perform with his body." I have translated the word "czynić" as "do" or "perform"; its meaning signifies the act, which creates a state of affairs. It has been translated as "accomplish" by Maja Buszewicz and Judy Barba in "Towards a Poor Theatre" 1969, p 257] Although Grotowski claimed that he continued what Stanislavski had started but had not followed through due to his death (Grotowski 1969), his theatre is anti-psychological. It concerns the act during which a performer experiences a different being enclosed in his body. As Grotowski tried to explain: "Nie jest to łatwe w opisie, ale w skrócie można by powiedzieć, że mieszkają w nim wszystkie głosy ludzi, zwierząt i całej natury" (Grotowski 1990, pp 38-39). ["It is not easy to describe, but in short we could say that all voices of humans, animals and whole nature live inside him."] A well prepared physical body allows the exploration of the inner strata and the 'universal' body which is not limited to the physical and sensual but extends out towards the surrounding environment.

By the same token, Grotowski did not use costumes as material objects which 'wrap' the body as this would constrict rather than free the body. Instead, they were incorporated into the actions of the actor as an integral part of his identity and his gesture. Grotowski noted:

Okazało się, że kostium, kótemu odbiera się walor autonomiczny, który "nie istnieje" poza aktorem i jego działaniami, w efekcie może być transformowany na oczach widza, kontrastowany z działaniami aktora, itp (Grotowski 1990, p 15).

["It turned out that a costume from which the autonomic quality is removed, which does not 'exist' away from an actor and his actions, can consequently be transformed in front of the audience, contrasted with the actor's actions, etc."]

In "The Constant Prince" (1965) which realised the notion of Poor Theatre, actors were forced to transform into other beings by using the tension between them, the costumes and the props. The movement of an actor could change a table into a confessional or a floor into a sea, consequently changing their own identity.

The purpose of re-living the authentic body (as an actor) and revealing it to the audience in Grotowski's theatre can be described as a kind of fulfilment. He writes: "Jest to nie stan, nie kondycja po prostu, ale proces, jakby mozolne dźwiganie się, w którym to, co w nas ciemne, ulega prześwieteniu" (Grotowski 1990, p 16). ["It is not a state, not simply a condition, but the process, laborious rising up, in which what is dark inside us undergoes exposure."] The unconstrained body is similar to the physically transcendent body; it is not stable but goes through a process of change which leads to 'reenacting' something universal that is deeply inscribed in the human condition. According to the Polish director a particular encounter between two people is possible, during which social barriers restraining them disintegrate. The false acting of every-day life stops and two people can experience something that Burzyński calls "happiness" (szczęście) (Burzyński 2006, p 40).

5.1.4 Kantor's Bio-Objectified Body

Tadeusz Kantor explores yet another dimension of the body, which in the context of this thesis I call *bio-objectified body*. The term refers to Kantor's bio-objects, which he created as particular costumes for his actors, as their opposed alter egos. The following are all examples of Kantor's bio-objects: Man with a Board in his Back (Człowiek z deską w plecach), Man with Two Extra Legs (Człowiek o dwu dodatkowych nogach), Man with Two Heads (Człowiek z dwoma głowami), Man with Scandalous Luggage (Człowiek ze skandalicznym bagażem). As Kantor explained:

(...) Bio-objekty nie były rekwizytami, którymi aktorzy się posługują. Nie były 'dekoracjami', w których się 'gra'. Tworzyły z aktorami nierozdzieloną całość. Wydzielały z siebie swoje własne 'życie', autonomiczne, nieodnoszące się do fikcji (treści) dramatu. To 'życie' i jego objawy tworzyły istotną treść spektaklu. Nie była to fabuła, a raczej materia spektaklu. Demonstrowanie i manifestowanie życia tego bio-objektu nie było przedstawianiem jakiegoś układu istniejącego poza nim. Było autonomiczne, a więc realne! (...) (Kantor 1984, p 132).

["Bio-objects weren't props, which the actors used. They were not 'sets' in which one 'plays'. They created an inseparable unity with the actors. They produced their own 'life', autonomic, not referring to the fiction (plot) of a dramatic play. This 'life' and its manifestations were the core of a performance. It was not a plot but rather the matter of performance. The demonstration and manifestation of life through the bio-object was not a presentation of some kind of structure, which existed apart from it. It was autonomic hence real!"]

An actor who is united with an object gains a new identity whilst the object becomes alive with an independent meaning. The performer's body is trapped and incapacitated by the costume and has to move against its habits. On the other hand, objects cease their

material nature to become equal partners with the actors in a performance. Consequently, the division between the biological human body and a material object is removed and Kantor's actor is not objectified either in the sense that his human features are diminished or in the sense that he reflects on his body in relation to the object. The body is bio-objectified creating a completely new perspective.

Kantor's intensions are analogous to those of Hijikata; the body used in every-day life needs to be reconstructed in order to communicate the primordial body. Kantor wrote:

Jeśli przyjmiemy, że ciało aktora, jak każdego człowieka, jest w proporcjach, w układzie, porządku, ukształtowane zgodnie z określonymi funkcjami praktycznymi, życiowymi – koncepcja zmiany tych propozycji porządku staje się bardzo nęcąca, dająca ogromne możliwości, właśnie aktorskie, przekazywania treści nie mieszczących się w tej wdzierającej się z wszystkich stron, natrętnie praktyce życiowej (Kantor 2000, p 235).

[“If we assume that the actor's body, as with any human body, is in proportions, structure and arrangement shaped according to defined practical, every-day life functions, the concept of changing these proposed arrangements becomes very tempting, giving enormous possibilities, precisely for the actor, of transmitting the kernel which does not fit within this obtrusively omnipresent life practicality.”]

What Kantor is saying here is very much in line with Hijakata's aim for the dance to come from disjointed arms and legs, from parts of the body that are hidden by the functions of every-day life. Whilst the Butoh dancer and Grotowski fuse a costume with the body and give primacy to the living actor to transform the costume, Kantor realises the potential of autonomic costume in a different way by the use of a paradox, which he explains: “(...) życie można wyrazić w sztuce jedynie przez brak życia – przez odwołanie się do ŚMIERCI (...)” (Borowski 1982 p 158). [“Life can be expressed in art only through the lack of life – through referring to DEATH.”]; hence Kantor's interest in a manikin who, when placed next to an actor, represents life, whilst the actor is the one who is dead. He tries to play the manikin to become him, but through his failure to do so he elicits his true self.

The use of these specific costumes in Kantor's theatre did not aim to evoke any particular psychological reactions from actors. The Polish artists insisted: “(...) to nie ma nic wspólnego z ‘przeżywaniem’ Stanisławskiego, które jest jedną z najgłupszych rzeczy, o jakich słyszałem w teatrze (...)” (Skiba-Lickel 1995, p 196). [“This has nothing to do with Stanislavki's idea to “live the part”, which is one of the most stupid things I've ever heard about in a theatre.”] His intention was to deconstruct social behaviours in physical terms and reconstruct the body from new gestures. The bio-

objectified body becomes a living human being and is defined on a 'meta-level' by new perceptive abilities.

5.2 Embodied perspective on a photo-performance

In the context of this thesis all the particular qualities of the notion of the body in Kantor, Grotowski and Butoh practices contribute to the notion of the *total body*, which merges the physiological, the mind and the spirit. It shapes the body by transgressing the cultural body which is defined by social habits. As such it is transformative, anti-psychological (as opposed to Stanislavski's method) and anti-mimetic (creative rather than representational). It draws on the qualities, which are unperceived in every-day life. Since the *total body* is not a constant phenomena but is variable, it does not have a visually perceived shape; since it does not imitate the world, it questions learned behavioural patterns through which we understand our environment. As a consequence, perception of the *total body* requires a different mode of awareness. I argue that the performative setting (a performance watched in a theatre or any other environment) encourages this type of attention; in other words, it creates suitable conditions in which the audience can perceive the *total body*. Whether or not it is successful depends on the individual receptive predispositions of the audience member. The act of photographing, however, induces a heightened awareness and therefore Masson-Sekine writes: "Photographing Butoh involves perceiving the unperceived (...)" (Masson-Sekine 1988, p 8). This thesis explores the photo-performance from such a perspective and elucidates the notion of embodied perception regarding the photo-actor. It considers the act of photographing as a type of training leading to the achievement of a particular state. Hence the photo-performance is an act of self-exploration in order to enhance the awareness of one's own restraints and so changing the quality of that performance as experienced by the photo-actor.

Based on the account of the *total body*, this thesis argues that the photographer should be viewed as a creative artist and not be regarded or judged by the photographs as artefacts defining his creation. The photographer creatively engages in the act of photographing through his flexible and receptive body defined here as the creative body. The notion of the physically transcendent body also informs a new approach towards an act of photographing. It questions Vilem Flusser's (2000) argument about the constant tension (referred to as a fight) between the photographer and the camera. Although negotiations between the two is undeniable: the camera is only as good as its technology and the photographer cannot go beyond the limitations of the device, I

propose to view this tension as a compatible notion where two opposites exist as one in relational dynamic. As a consequence, the term photo-actor supposes a photographer who is united with his camera, acting as unified body rather than a photographer holding a camera – a tool. The notion of Kantor’s bio-objectified body helps to develop an understanding of the camera not as a technical or mechanical object, but as a kind of prosthetic through which the photographer interacts with the environment. This requires a different kind of body movement therefore influencing the subjective experience of photographing. The camera serves as a technique of the photo-actor to direct his awareness inwardly, similarly to Butoh dancers who roll their eyes back to perform the ‘inner’ dance. This ‘inner’ dance, although based on the act of self-exploration and the subjective cognition, is realised in the presence of others. The qualities of the performer’s *total body* imply a particular notion of audience. The next section discusses the embodied and experiential encounter within *BGK* practices, which further outlines the performative perspective of a photographer within the context of theatre.

5.3 Performative encounter

BGK’s performances exist only when witnessed by others, either the performer himself or the audience. The work of these artists is created in the presence of others and for others, including the performer himself. This implies a very particular engagement for the viewer/creator. The performative encounter is discussed in this section by viewing the experience as a key ‘product’ in the practices of *BGK*, following the notion of an observer and a participant in artistic creation, and the importance of a reciprocal interaction between the people involved in this encounter. This thesis argues that together these practitioners share innovative ground regarding the mediative functions of theatre. They support the view of the photo-performance as an act of self-exploration and also as a creative process revealing new cognitive dimensions for the performer and the ‘audience’. Hence the act of photographing is performative because it transforms what we know about the world and creates new state of the embodied experience.

5.3.1 The mirror of recognition

This subsection emphasises the nature of the theatrical encounter between actors and the audience based on their reciprocal cognitive perception. *BGK* realise their ‘act

of sacrifice' in front of the audience while at the same time being confronted by the audience. So both parts serve each other as a mirror, in which they see and recognise their hidden layers of humanity and yet the reflection is foreign to them as it is objectified, that is made distant, experienced as 'not mine', by another person. Wiesław Borowski cites Kantor in his book:

Należy rewindykować istotny sens stosunku WIDZ I AKTOR. Należy przywrócić pierwotną siłę wstrząsu tego momentu, gdy naprzeciw człowieka (widza) stanął po raz pierwszy człowiek (aktor), ludzako podobny do nas, a jednocześnie nieskończenie obcy, poza barierą nie do przebycia (Borowski 1982, p 159).

[“It is necessary to claim the essential meaning of the relationship between VIEWER and ACTOR. It is necessary to bring back the primordial force of the shock of the moment when a human (the viewer) stands face to face with a human (actor) for the first time and realises he is illusively similar and yet extremely alien, beyond the barriers to pass.”]

According to Kantor, the encounter of the actor with the audience has the potential to produce pure interaction between two people. This 're-newed' perception may be further developed by using Grotowski's notion of theatre as an encounter. In an interview with Nalm Kattan in 1967, he clearly delineated the basic principles of theatre:

The core of theatre is an encounter. The man who makes an act of self-revelation is, so to speak, one who establishes contact with himself. That is to say, an extreme confrontation, sincere, disciplined, precise and total - not merely a confrontation with his thoughts, but one involving his whole being from his instincts and his unconscious right up to his most lucid state. The theatre is also an encounter between creative people. It is I myself, as producer, who am confronted with the actor, and the self-revelation of the actor gives me a revelation of myself. (Grotowski 1969, pp 56-57).

The encounter between the director and the actor is both a creative and a personal process. Grotowski, in his role as a director, showed the actor how to achieve a certain state. He also learned something new about himself through the actor's performance. Grotowski served as an *accoucheur* for his actors, someone who could only help in bringing out what they had to offer. Like Kazuo Ohno, Grotowski claimed that he was not able to teach an actor certain techniques enabling him to perform. The Butoh founder said:

There is a certain area which can be taught in dance and a limit beyond which it is impossible to go. (...) But the area which I cannot teach, which words cannot describe, must already exist (Viala and Masson-Sekine 1988, p 176).

Grotowski's actor creates the basis for his action by drawing on his own memories and inspirations encoded in the body. He eliminates unnecessary elements of the action, according to the *via negativa* method, to reach the eidetic essence of his act. This is what Grotowski called the Total Act. The difficulty for the actor is to 'enact' his performance during each show. There is no repetition, something must happen every time it is being performed. Ryszard Cieślak, one of Grotowski's actors, is often presented as an example of how to achieve the total act. During the period preceding the premiere of "The Constant Prince" in 1965, Grotowski and Cieślak worked together in isolation from other actors for a few months. They focussed on one episode from the actor's life, which was a sexual act with a girl when he was a teenager. This experience was inscribed in the body through which all impulses were transmitted and lay on the text. The result was exactly what Grotowski hoped to achieve with his actors.

The performative encounter, being a mirror of recognition, entails the notion of audience understood as a group of people who are not passive observers but witnesses who affirm the artistic creation. This concept introduces the theatrical ground for the notion of the photo-actor that this thesis presents, as the one who stands in the 'in between' position. The interaction between the photographer and the Butoh dancer contributes to a collaborative performative act based on the participation of both artists. The photographer becomes an 'acting' viewer towards the dancer whereas the dancer becomes an actively engaged audience for the photographer, both revealing the performative act to each other and to themselves.

5.3.2 From an observer to a participant

Hijikata emphasised the potential of the relationship between the audience and the performers as being a unique realisation of dance. Lee Chee Keng states:

After the production of Kinjiki, Hijikata presented Hijikata-Tatsumi-Dansu-Ekusuperiensu-no-kai (Hijikata Tatsumi Dance Experience), and 650-Dansu-Ekusuperiensu (650 Dance Experience). The word 'experience' was significant, as it revealed Hijikata's thoughts on dance. Hijikata saw Butoh not merely as an activity in which the dancer performed for a passive audience. He intended Butoh to be a kind of 'secret ritual' (mitsugi) shared by both the Butoh-shu and the audience (Nakajima, Personal correspondence, 8.3.1998). The relationship between Butoh-shu and the audience should be such that the Butoh-shu is the doer of Butoh, akin to a medium in a ritual, and members of the audience are participants or witnesses (Lee Chee Keng 1998, pp X – Xi).

The term "ritual" is understood here not as religious terms but, as Grotowski uses it, to delineate the "holy" actor. The ritual represents special encounters between people, a

higher level of ‘togetherness’ which is rooted in a secular celebration. Hijikata claimed that

I am very aware that my Butoh originates somewhere totally different from the performing arts related to religion – Buddhism, Shinto, or whatever. I am born from the mud (Stein 1986, p 65).

Butoh attains the ‘ritualistic’ character through a particular understanding of the presence based on the embodied intersubjectivity. The presence of the Butoh dancer is often strongly felt by the audience. This can be seen in the many reviews underlining the palpable experience which takes place during a performance. Kurihara describes her feelings when she saw the performance of Ashikawa Uzumi in the following way:

I felt a tremendous presence, beyond any daily life consciousness, emanating from her. When her extended arms moved forward slightly, I suddenly felt a wind blowing from her across the space toward me in the audience (...). The distance between her and me disappeared; I felt that she was simultaneously far away and directly in front of me. At that moment time seemed to stand still (Kurihara 1997, pp 44-45).

This is one of many statements describing a psychosomatic experience of Butoh dance by an audience member. Viewers sense the dancer’s *total body* through their embodied empathy. As such, they experience the dance less as observers and more as witnesses, as Hijikata envisaged.

Grotowski suggested even more radical solutions for ‘showing’ his creative act as a process. He noticed that the process, which is the goal of theatre, has an intangible and inexpressible character. This poses the problem of how to show something which is not for showing, and the need to address it. Part of the solution came with the conclusion, which questioned the purpose and the role of the audience in his theatre. “Produktem – jeśli tak można to nazwać – są tu same procesy twórcze. Z tego powodu sensowne tu jest tylko czynne uczestnictwo” (Burzyński 2006, p 71). [“The products – if we can call them this way – are the creative processes themselves. For this reason only active participation makes sense here.”] The audience was modified: from being an observer to being a silent witness, to being equipollent participants to the actors. Therefore the artistic creation emerged from the combined artistic gestures of different individualities leading to elimination of any objective repetitions.

Grotowski’s experiments which replaced a passive viewer with an audience actively engaged in the performance had begun before his ‘post-theatre’ period. In “Kordian” (1962) the people who came to see the show were given the roles of patients in a psychiatric hospital and were asked by the actors to answer their questions and to

join in the singing. Grotowski very quickly noticed, however, that these forced reactions were unnatural and led to false, banal and clichéd gestures. He decided that it was better to place the audience in the safer position of witnesses rather than participants or, more generally, as an element of the performance itself but in less active way than the actors. In the later stages of his career (starting with Theatre of Sources), Grotowski rejected this type of the audience and merged it with the actors' artistic space. The actors and the audience became one in their aims, actions and work, contributing to the intricacy of the nature of the encounter that Grotowski introduced. Since a performance per se stopped existing, the problem arose how to keep the created work alive. During the speech he gave when he was receiving the title of Doctor Honoris Causa from Wrocław University, Grotowski shared his suggested solutions to this problem with the public (Grotowski 1992). He invited foreign theatre companies to Pontedera where he worked at that time, and his actors 'performed' and trained in front of them. Afterwards, the invited group would show their creative processes and analyse what had been experienced.

Kantor had yet another way of shifting the audience from the position of observer to participator. On the structural level of the performance and through the obscure indication of the start and finish of the performances he realised his aim for art without a point or a goal.⁴⁰ Kantor himself emphasised that the beginning and end of a performance were not important; what mattered was the process itself, a continuation, and not a finished product. In this way, the audience was drawn into the performance by sharing the artistic space with the performers. In "Linia podziału" (Demarcation line) (1965) the audience were so taken up by the action on stage that they did not notice that two men were building a wall in front of the exit door. Pleśniarowicz (1997) cites Janusz Roszko, who recalls that one lady started shouting to be let out as she had tickets to the theatre, and he wondered if she was a real member of the audience or someone set up by Kantor. The creation happening in front of the audience was made even more visible by Kantor's presence on the stage during the performances where he appeared as the overt conductor of his actors.

The performative encounter based on the audience participation as outlined in this chapter has some consequences for the photographic act explored in this thesis. I argue that a photographer engages in the creative process by sharing the artistic space of the Butoh dancers. His act consists of a reciprocal embodied interaction with them, which constitute part of the photo-performance. The subjective nature of this act poses,

⁴⁰ This relates mostly to Kantor's work in 1960s when he was influenced by the art of happening.

however, questions about how to communicate this performance to other people; in other words, if the photo-performance is based on the photographer's subjective experience, which cannot, by its nature, be experienced by anyone else, then how can the photo-performance be made known to others? The question of a shared subjectivity will be addressed in Chapter 6 and 7.

5.4 Preserving the embodied experience – a record of a performance

The understanding of performance practice as outlined by *BGK* creates a tension between live-performances and the documents which record them. These documents include photographs, film recordings and verbal reviews. It is precisely the ephemeral nature of *experience* that poses problems with recording these performances. The experience they communicate is based on a bodily cognition⁴¹, a direct encounter between a performer and the audience and on the immediate dynamics created in a live performance. A brief overview of the tensions existing between live performances of Kantor, Grotowski and Butoh, and the 'records' of those performances will help to map the relationship between the act of photographing and the photographs.

Jerzy Grotowski had an ambivalent attitude towards any recordings of his work. He did not agree to the filming of his performances; the existing film from "The Constant Prince" (L'Instituto del Teatro e dello Spettacolo dell'Universita di Roma 1970) was an illegal recording. It combined images and sound recorded without permission during two different shows of "The Constant Prince". According to Grotowski, film documentation was deceitful because it could not capture the most important phenomena of his work, namely the radical contemporaneity of the meaning, which emerges only from the consideration of what actually transpires between an actor and the audience. Ryszard Cieślak in "The Constant Prince" is usually mentioned in discussions on how Grotowski's Total Act can be fully realised in practice and his act is considered as one of the greatest achievements in theatre in terms of the actor's craft. During his monologue Cieślak acted on the line of association with his first love whilst the audience read it as a monologue of a martyr. During Theatre of Productions (a phase in Grotowski's practice between 1957 and 1969), a decoding process takes place on the level of the audience. The status quo of the performance emerges from the interdependency between the one who sees it and the performer. Performance happens

⁴¹ It includes a kinaesthetic empathy as observed in viewing any motion (for example sport) but extends to the cognitive mode of perception due to the evocative response required from the audience, which gives meaning to the performative act.

in the mind and memory of the audience as well as in that of the actors. What comes from the direct encounter between these two is the core of Grotowski's theatre.

Recording the experience of Grotowski's para-theatrical phase (1969 – 1977) is even more problematic as there was no addressee of the performer's action because he acted towards himself. There was no audience to watch a performance, only the participants acting and experiencing it. As a result, there was no space for documentation in this theatre because that would question the participatory quality of the performance that Grotowski had envisaged. There were a few written reviews of the events during Grotowski's post-theatrical period, which were attempts to document the creative process of the performers. One of them is a text by Tadeusz Burzyński (2006) describing the author's participation in "Special Project" (1973). Those texts, however, being a verbal expression of the subjective experience, distort the actual experience that took place during the live event.

A similar difficulty with verbally describing one's experience is evident in relation to Butoh performances. Nanako Kurihara (1997) emphasises the strong bodily impact that Butoh dancers have on audience; she mentions the case of a viewer whose nose started bleeding during a performance of "Kinjiki". Verbal descriptions often venture, however, into the abstract encouraged by the lack of imposed interpretations from the outset. Kurihara cites a critic Miura Masashi reporting:

I have seen a performance by Hijikata Tatsumi. To be more accurate, I saw him go across a stage. Taking a very long time, a body moved across the stage diagonally. I could see the air on the stage increasing its density, turning to water, and then oil. Once in a while, his subtle hand and foot movements changed the air into sand. The air turned into sand from the edge of his hands and feet. The sand spread like dominoes, covering the stage...I am watching something extraordinary, I thought, as I clapped my sweaty hands together (Kurihara 1997, p 43).

The only "accurate" thing that Miura can say about the performance is that Hijikata walked across the stage. The description that follows is a personal interpretation of what he saw, experienced and sensed.

Photography is also a transformative medium, which does not create an emphatic record of the experiential event. The French photographer Caroline Rose wondered if it was at all possible to photograph Kantor's theatre. Her photographic exhibition entitled "Was it possible to photograph the theatre of Tadeusz Kantor" presented in the Archives of Cricoteka in Kraków in 2007 shows photographs of seven of the most famous performances, including "The Dead Class" and "Today is my Birthday". The question posed by the photographer remains unanswered but the

problem of the complexity of recording gestures and sequences of stage images through photography is clearly stated. The photographs are supported by the objects used in Kantor's performances as well as edited films from his rehearsals. The viewer is being drawn into Kantor's world not merely by the photographs but, perhaps mostly, by the arrangement of the exhibition space. The Polish review says: "Carolina Rose przekonuje swoimi pracami, że można zatrzymać fragmenty i spróbować pokazać ich wzajemne przenikanie się, a z tego zbudować świat artysty. To bardzo dużo" (Dziennik Polski no. 154, 4 July 2007). ["Carolina Rose persuades with her work that it is possible to freeze the moments and try to show their interweaving and, from this, to build the artist's world. It is a lot."] In this way, Kantor's artistic aims and conceptions are re-built from different existing documents related to his performances creating the atmosphere of his world. The viewer of such an exhibition will have a different experience of this type of art as it forms a new artistic event. This event gains its independence in terms of the immediate experience of the audience even though the presence of the documents is justified by the preceding live performances. Similarly, Kantor's manikins and bio-objects become independent art-objects with their own status. It is noticeable in exhibitions such as "Bio-objekty. Idea Muzeum Teatru Cricot 2", in a statement to which Kantor's words are quoted:

DZIEŁA, KTÓRYCH INDEKS I OPIS DOŁĄCZAM
NIE SĄ REKWIZYTAMI TEATRALNYMI.
POJĘCIE TO WYKLUCZYŁEM Z IDEI TEATRU CRICOT 2
JAKO NIEMIESZCZĄCE SIĘ W NIEJ.
DZIEŁA TE NIE POWSTAŁY Z DORAŻNEJ I PRZEMIJAJĄCEJ POTRZEBY
DANEGO SPEKTAKLU.
LE CZ ZWIĄZANE SĄ ŚCIŚLE Z IDEAMI, KTÓRE DEFINIUJĄ MOJĄ
TWÓRCZOŚĆ
NALEŻĄ DO SERII DZIEŁ O OKREŚLONYM TEMACIE,
ZNAJDUJĄCYCH SIĘ OD DAWNA W MUZEACH
POSIADAJĄ WYSTARCZAJĄCĄ ILOŚĆ NAPIĘCIA WEWNĘTRZNEGO
I SAMODZIELNEGO SENSU,
ABY
BYĆ AUTONOMICZNYMI DZIEŁAMI SZTUKI
(<http://www.cricoteka.com.pl/pl/main.php?d=cric&id=201&str=2>).

["The art works, of which a list and a description I enclose here/ are not theatrical props./ I excluded this term from the notion of Cricot 2 Theatre/ as one, which does not fit within it./ These art works have not been made as a result of hasty and transient need/ for the particular performance./ They are closely related to the ideas, which define my/ creation./ They belong to a series of art works with a particular theme,/ which have been present in museums for a long time,/ have sufficient amount of the internal tension/ and autonomic sense,/ to be the independent art works."]

However actors as explored by Kantor cannot function without objects. The new identity of a theatre actor created by Kantor can only be realised in a performance because it is based on a dynamic of the interactions between the human body and an object. Hence bio-objects as presented in the Museum of Cricot 2, although derived from Kantor's performances, possess different qualities as inanimate objects.

Kantor himself explored the possibilities of crossing the boundaries of different mediums in order to communicate his ideas through the interdisciplinary art. He combined theatre, happening and painting. In 1957 he produced a short film "Uwaga – malarstwo!" (Waśkowski 1957, not retained) featuring him during the act of painting, which resembled Jackson Pollock's action painting⁴². In his film, it became clear that Kantor treated the "informel painting" as a theatre where the painting manifested the movement.

Stworzyć obraz, który sam w sobie byłby ożywionym organizmem, ruchliwym jak mrowisko, rezultatem ruchu tak ewidentnym i przekraczającym wszelkie dozwolone prawa obrazu – że jawiłby się przed naszymi oczyma niemal jak sam RUCH (cited in Pleśniarowicz 1997, p 109).

[“To create a painting that would be a live organism in itself, fidgety as an anthill, a result of a movement so evident and transgressing all permitted rules of a painting – that it would appear in front of our eyes almost as the MOVEMENT itself.”]

The theatre has to become a necessity within painting, and not simply a place for applying pictorial effects. By the same token, Chapter 7 in this thesis will discuss photographs in the view of their performative potential to communicate the spatio-temporal qualities of the photo-performance.

Drawing on Grotowski's objections regarding the position of a documenter in his theatre, this thesis identifies the position of a photo-actor as a performer in opposition to the participants in Grotowski's performance, in the sense that a photo-actor performs through participatory observation, which implies the creation of a document during this act. As argued before, the photographs are separated from the idiosyncratic qualities of the photographer's experience, however the photo-actor's participation resulting in the simultaneous production of a document opens up new perspectives on viewing tensions existing between live performance and its records. They will be further elaborated on in proceeding chapters.

⁴² Kantor rejected comparisons of his paintings to the work of Jackson Pollock. He claimed that the American artist created decorative art, in opposition to his own which was a manifestation of life (Pleśniarowicz 1997, p 103).

5.5 Summary

Juxtaposing theatres of Butoh, Grotowski and Kantor produces a complex and multi-levelled web of connections and interdependencies. The selective reflections mapped out in this chapter offer a particular understanding of performance, which unites these artists. This thesis argues that bringing their ideologies together contributes to the study of the photographic performativity.

After consideration of the notable common elements outlined in this chapter, I can now see the act of photographing not as a process intended to creating a finished product but as a process which is focused on the experience itself. Although this act results in a production of a photograph, this document does not include all the multi-dimensional aspects of the photographer's subjective experience. A photographer performs with/within his total body, which is a variable that is stimulated by the encounter with a Butoh dancer. This encounter is mediated by the use of a camera, which can be considered as a bio-object because it comes into direct contact with the human body and works with it rather than against it. It is perceived as being integral to the body. The next chapter discusses the photo-performance aesthetic, which extends the theatrical notions described here, in order to articulate a distinctive position of the photo-performance within performing arts.

CHAPTER 6: THE PHOTO-PERFORMANCE AESTHETIC

Photo-performance has a unique position within performing arts. The performer's (photo-actor's) act possesses qualities similar to Butoh dance, in the sense that it is an inner performance happening within the dancer's body that might not be visually apparent to the audience watching it. The audience is not a necessary element of the performance per se, as Butoh dance and photo-performance are based on self-exploration, as suggested by Kasai (1999), and on living in the moment and learning about one's own embodied experiential dimensions of cognition. The photo-actor's performance, however, is always linked to a certain type of audience, in my case, a Butoh dancer. The performative contract requires both of them to collaborate in this performative act. They actively influence the performance and take part, to some extent, in its creation. The photo-performance has distinguishing characteristics and they are outlined in the course of this chapter. It is argued that the photo-actor's *total body* is the source of the aesthetic experience, as suggested regarding dance and body in general by Jan Fethers, who said:

It is not unreasonable to suggest that the sensuous experience of the body is not only a necessary feature of the aesthetic experience, but that, indeed, one's body can also in itself be a rich and primary source of the aesthetic experience (Fethers 1980, p 8).

The ideas presented in previous discussions in this thesis are further developed through their conceptualisation with theories of theatre aesthetics and cognitive phenomenology. This thesis argues that neither existing theories of photographic aesthetics nor dance aesthetics theories independently offer enough knowledge to inform the notion of a photo-performance. Drawing on phenomenology (Merleau-Ponty 1961, 1968) and cognitive phenomenology (Gallagher 2000, 2003, 2005; Gendlin 1992, 1997, 2000, 2007a, 2007b; Varela et al 1993; Ratcliffe 2006; Ginsburg 1999) benefits this study since a photo-performance derives from a subjective experience, which is the foundation for the photo-actor's cognition of his performative act and constitutes a new ontological event. This thesis shifts the locus of attention towards the photo-actor's perception of an aesthetic experience and his body as the aesthetic medium, and draws on authors offering a similar perspective in the area of dance, such as Thomas (1980), Fethers (1980) or Fraleigh (1987).

6.1 The contribution of cognitive phenomenology

In the context of this thesis, cognitive phenomenology provides a valuable contextual approach to describing the photographer's aesthetic experience as it helps develop the notions of the embodied and cognitive character of the photo-performance. Joining phenomenology and cognitive science together may seem contradictory due to the nature of the disciplines: one taking into consideration the subjective domain of the experience and the other still commonly based on the assumption that the world is a "stable collection of objects and events to be observed and manipulated according to the internal mental states of the individual" (Dourish 2001, p 18). However academics such as Gallagher (2008), Varela (1993, 2002) or Gendlin (2000) strongly oppose such doubts. Qualitative research can reinforce 'naturalistic' methods as shown by Gallagher regarding the use of phenomenology to inform the design of a scientific experiment (as in the case of the alien-hand experiment conducted by Nielsen 1963) and vice versa. Gallagher does not redefine phenomenology or naturalistic sciences but he calls for a broadening of the terms. He argues:

Phenomenology is concerned with attaining an *understanding* and proper *description* of the experiential structure of our mental/embodied life; it does not attempt to develop a naturalistic *explanation* of consciousness, nor does it seek to uncover its biological genesis, neurological basis, psychological motivation, or the like (Gallagher and Zahavi 2008, p 9).

Cognitive sciences join with that attempt since they also attribute a central role of human cognition to the body. The discussions in previous chapters of this thesis have shown that the photo-actor perceives the world through his act via embodied cognition, which has a pre-reflective character. As such, this presents a similar view to the cognitive phenomenologists cited above and stands in opposition to the Cartesian notion of representation (drawing on the dualism between body and mind). A non-dualistic approach is akin to the theatre practices that I have discussed where a performer uses his total body, which is not entirely separated or different from his mind. This chapter draws on the theoretical concepts outlined by the cognitive phenomenologists in order to elucidate the aesthetics of photo-performance regarding the photo-actor's perception and embodied cognition. As Alva Noë, an American writer and philosopher argued, cited here by Andy Clark:

Dance is, without doubt, a kind of skilful bodily activity. (...)The central claim of Alva Noë's important, stylish and challenging treatment is that perception is more like dance (...) For like dance 'perceiving is a kind of skilful bodily activity' (Noë

2004, p 2 in Clark 2006, p 2).

6.2 The photographic chiasm

6.2.1 Merleau-Ponty's notion of chiasm

The notion of chiasm comes from Merleau-Ponty's late philosophy outlined in "The Visible and Invisible" (1964 [2004]). The French philosopher proposes with this term an intertwined relationship between mind and body, and suggests that they both constitute the human way of experiencing the world. He criticises Cartesian dualism although he does not purely unify body and mind himself; instead he argues that our embodied situation consists of the sensible and the sentient, clarifying that the body, which touches can also touch. The relationship between these two dimensions of "the flesh" is reversible: the hand that touches can also be touched and vice versa, however the two dimensions can never be experienced at the same time. Merleau-Ponty uses a metaphor of a circle to elucidate the notion of chiasm. He writes:

(...) it would be better to say that the body sensed and the body sentient are as the obverse and the reverse, or again, as two segments of one sole circular course which goes above from left to right and below from right to left, but which is but one sole movement in its two phases (Merleau-Ponty 1964 [2004], p 255).

The chiasmatic association of divergent substances of the world allows the intersubjectivity that touching 'the other' (be it another body or an inanimate object) implies the capacity of the same body to be touched, due to the reciprocal quality of the two dimensions.

Drawing on Merleau-Ponty's premises of the chiasm, this thesis argues that the photo-actor is similarly entangled in his immediate environment. This 'in-between' position can be characterised by the chiasmatic relationship with Butoh dancers as well as by an awareness of both his body sentient and his body sensed. The next subsections discuss this subject in more detail.

6.2.2 The chiasm of the photo-actor and the Butoh dancer

The experiential gestures in the act of photographing as outlined in Chapter 4 describe the "crisscrossing" of the photo-actor and Butoh performers. The phase of connecting has been described as the photo-actor's unity with the surrounding environment, a kind of 'projection' of oneself onto the world. Merleau-Ponty claims that painters often experience similar phenomena when they look at things and

experience being looked at as well (Merleau-Ponty 1964 [2004], p 256). He says: “(...) my activity is equally passivity” (p 256). By the same token, a photo-performance emerges from this reciprocal gesture of individual ‘substances in the world’, a photo-actor and a Butoh dancer. This thesis argues that the interaction between them does not work both ways but rather appears within this setting as a new event. Merleau-Ponty calls this ‘gap’ *ecart* (Merleau-Ponty 1964 [2004]) delineating the transition from the body sensed to the body sentient (still constituting one order of being). As such, the meaning of the photo-performance is not expressed through the dancers or through the photo-actor but is constituted by their interaction. In other words, the meaning is not the mixture of two people’s thoughts, beliefs and so on but emerges from the interaction between them.

Matthew Ratcliffe (2006), a researcher of phenomenology and philosophy of psychology helps support the argument this thesis is building concerning the performative and experiential qualities of the photo-performance. He suggests that

our interaction with other is our primary mode of interpersonal understanding. When reflecting on others from a solitary perspective, we do not adopt a theoretical stance but internalize interaction in order to generate thought, often engaging in actual movements and expressions as part of the cognitive process (Ratcliffe 2006, p 47).

Building on this premise, the interaction between a Butoh dancer and a photo-actor is understood in this thesis as a creative act and has a performative character; they both perform an act together, which creates a new state of event. Ratcliffe contrasts such an approach with folk psychology which is commonly understood in the scholarly world as predicting and explaining others by ascribing intentional states (Ratcliffe 2006, p 32). He questions this definition, or rather questions folk psychology as enabling our understanding of others, and follows Gallagher (2001) in emphasising the role of interaction. Interaction, they claim, is constitutive of understanding. Ratcliffe states:

The flow of conversation is not simply facilitated by two discrete thinkers interpreting each other by ascribing internal mental states. My ability to interpret you is partially constituted by your interactions with me. You are a part of the interpretative process” (Ratcliffe 2006, p 37).

The interaction always goes both ways, or to put it in better words which do not imply the existence of two subjects exchanging preconceptions, the interaction appears between two or more elements.

This thesis argues that both the photo-actor and a Butoh dancer are characterised by the dynamic stance of their cognitive action. Eugene Gendlin, an American

philosopher and psychologist is sceptical about the concept of perception since it assumes that there is a “percept” (in my case Butoh dancers) and a “perceiver” (photographer) (Gendlin 1992, unpaginated). If a percept is considered as a constituent unit then the photographer or any other viewer could not add much to the meaning of whatever is to be perceived; he would always be a perceiver OF something. However, a photographic chiasm as outlined above entails a dynamic intersubjectivity, the reciprocal active transaction between a photo-actor and a Butoh dancer. The concept of the human body and environment reciprocally bound together has appeared previously in the arts, for example John Cage states: “I try to get it so that people realize that they themselves are doing their experience and that it’s not being *done* to them” (John Cage in Goldberg 1998, p 63). As such, the photo-performance is situated in a similar context within the performing arts.

6.2.3 Consciousness – a function of the photo-actor’s body

The notion of chiasm implies two dimensions of a human being, the body sensed and the body sentient as Merleau-Ponty (1964 [2004]) labels them which, even though constituting one being, they entail a certain divergence. A person may be aware of his body touching but cannot at the same time be aware of his body being touched. This is not however the proposition of yet another (next to Cartesian) dualistic nature of a human being as the two dimensions are inscribed in each other. Hence the two properties relate to one entity and shifting one’s consciousness from one property to another constitutes the same experience. As such, the consciousness of a photo-actor is not a container of sorts but rather a function of a body, another dimension of perception. Consciousness as a form of perception has a reciprocal character like other perceptual dimensions of the human being such as seeing, hearing or feeling.

The internal gestures of the photo-actor described in Chapter 4 are based on coupled opposites: the gesture of ownership and lost ownership or the gesture of tension and relaxation. Building on Merleau-Ponty’s late philosophy, this thesis argues that the transitions between these polar gestures, which have been identified as pre-thought body movements, correspond to the French philosopher’s notion of *ecart*; the inner gestures ‘fill in’ the gap between the body sensed and the body sentient. As such, they indicate the origins and characteristics of consciousness as the sensuous dimension of cognition. The cognitive experience, that is a photo-actor perceiving something new, something interesting, is simultaneously (if time as such can be considered in this situation) translated into a sensory-motor experience (pressing the shutter). The photo-

actor is experientially situated within the consciousness of perceiving (attention directed towards self-exploration) and being perceived (attention directed towards a Butoh dancer). As Jan Feters noticed:

An experiential body aesthetics is an intensification of bodily experience as it unites all (...) functions into one vividly lived presence. A performer's body is at once the instrument of creation, the object of perception, and the subject who perceives (Feters 1980, p 8).

Such understanding of dance aesthetics contrasts with the proposition of Sondra Horton Fraleigh, even though it arises from a perspective similar to hers. Drawing from existential phenomenology, Fraleigh (1987) shares the view of a non-dualistic lived body. She also argues against the concept of the dance being an expression of the dancer's self, or the body being an instrument that the dancer can use for self-expression. She writes:

Although I am embodied in my dance, it is not *who I am* that is projected in my dance. Something changes. My dance presence is not the same as my personal life presence. I do not express the personal manner in which I am nor my self; *I express the dance* (Fraleigh 1987, p 32).

She argues, however, that by giving structure to the movement, the dance is objectified. According to her, the dance becomes an art object because it has an observable form (p 36). It shifts back to subjectivity mode, when it is realised in the minds/bodies of the audience and lived through their experiences and body aesthetics (p 35). It seems unclear to me, however, when the dance could be objectified since the dancer is in a constant interaction, if not with the audience, then with a space and so on. It is also questionable whether it is appropriate to say that the meaning or the essence of Butoh dance exists in an observable form. It 'shows itself' in such and such movements and aesthetics but consideration of these two as just visual forms does not constitute Butoh being an art form. Fraleigh continues:

(...) the point, at which the dance is lived as the self, the point in lived time when the dance has become so completely incorporated by the dancer that this is her body as naturally as her walking is. This point is present in the pre-reflective lived-body experience of dancing, but it is lost precisely when it is recognized, which transfers the dance and the dancer immediately into an object (p 41).

Her idealistic vision assumes the existence of the objective world "where concrete things are presented, known, and qualified as art" (p 36). If a third element exists, that of an objective dance (the dance that occurs in a transfer from the subjective dancer's body to the subjective audience body or from the pre-reflective perception to a

reflective recognition), then in Fraleigh's view dance photography could be explained as captured images of it. But Yoshito Ohno (2006) talks about photographs, which capture the Butoh dancers' soul, which in its principal cannot be an object. The meaning is never objective in the phenomenological view; it can only be intersubjective. Therefore this thesis stands in opposition to Fraleigh's view as it argues that the photo-actor's consciousness is not a hollow, which becomes filled with experiences and cognition but rather it is a function of the body, a versatile condition. Hence the photo-performance emerges from the chiasmatic condition of the photo-actor and the world that he encounters.

6.3 Photo-actor's embodied perception

6.3.1 Merleau-Ponty's notion of embodiment

The idea of embodiment has its roots in 20th century continental philosophy and was widely discussed by Maurice Merleau-Ponty⁴³. In his essay "Eye and Mind" (1961 [2004]) which was dedicated towards the analysis of painting as a form of vision, the French philosopher claims that it is precisely through the body that we have access to the world. He distinguishes between the objective body (regarded as a physical, biological one) and the phenomenal body (the subjective one, the one which "I" experience in the world). The latter has a dynamic function as it links the movement and vision together and, as such, interacts with the surroundings. Thus, our embodiment plays a crucial role in structuring our experience and cognition. "The world is made of the same stuff as the body" (Merleau-Ponty 2004, p 295) - Merleau-Ponty continues, pointing out that "Things have an internal equivalent in me" (p 296). As Gallagher noticed:

(...) the perceiving subject is neither a mind nor a brain, but an embodied subject within environment, and (...) perception is a process that occurs within this holistic relationship between body and environment (Gallagher on Merleau-Ponty 2000, online).

Merleau-Ponty extends Heidegger's notion of "Being-in-the-world" by exploring the "enigma" of the body, which can see and at the same time be seen (Merleau-Ponty 2004, pp 294-295); a hand, which is touching is simultaneously being touched, a concept coined a few years later as chiasm discussed above. This reflexivity

⁴³ His philosophy was strongly influenced by and continued to some extent the works of Edmund Husserl and Martin Heidegger.

causes that the space, which is presented in front of our eyes is also the space in which our body experiences. However Beata Stawarska (2006) questions the reversible corporeal process regarding the modality of vision. Our eyes are fixed in one position so one cannot look at one's own eyes; therefore we cannot say that we see and are seen (Stawarska 2006, p 24) in opposition to the body, which feels with the whole itself. Her uncertainty informs the aesthetic experience of the Butoh dancer and the photo-actor who perceive with their bodies rather than with their eyes. We cognitively perceive the world precisely due to the fact that we are embodied entities. We perceive objects as three-dimensional not because we see them this way with our eyes but because we 'know' their properties through moving around them.

6.3.2 Perception in action

Merleau-Ponty and cognitive phenomenologists drawing on his philosophy, claim that there is an ongoing interaction between body movements and the visual elements of the space (the body movement changes the visual space and the change of the latter influences the situation of the body and its movements) hence the body "is an intertwining of vision and movement" (Merleau-Ponty 2004, p 294).⁴⁴ Varela et al (1993) provide an illustration of embodied perception referring to the experiments conducted by Held and Hein. The two researchers raised kittens in the dark, exposing them to light only under controlled conditions. They divided them into two groups: first one was allowed to move freely with a small carriage and a basket harnessed to them. In these baskets there were kittens from the second group and they were not allowed free movement. Both groups were exposed to the experience of the same visual stimuli. After a few weeks the animals were released. Kittens from the first group moved normally whereas the ones from the second group behaved as if they were blind. Varela et al conclude that objects (the world) are seen through the "visual guidance of action" rather than by the visual extraction of objects' features (Varela et al 1993, pp 174–175).

There is another example where the relation between perception and action can be seen, this time from the opposite experimental design. Carl Ginsburg (1999), a

⁴⁴ Ecological psychology proposes similar perspectives on perception. Its main scholar, J. J. Gibson, argued that cognition is not a mental process that takes place in one's head, but is inscribed in being and acting. The visual perception is not limited to the stimuli coming through the eyes and being processed (making understood and meaningful) by the mental act, but extends to the human body as it moves and 'sees' the environment around, with its moving head, legs and arms, and not only eyes (Dourish 2001, pp 117-118).

teacher of Feldenkrais method⁴⁵, writes about his experience when he visited a behavioural optometrist who let him try prism glasses. His vision was distorted resulting in him seeing the floor much closer and feeling that he was about four feet tall. The disturbance of vision affected his body movements as he could not walk because he did not know where and how to place his feet. This thesis argues that, in a similar way, the camera is a device that changes visual perception and so affects body movement. It took Ginsburg a few minutes of practice for his body to adjust to a normal state whilst wearing the glasses. The photographer's body also adjusts to altered visual stimuli but the quality of the experience and cognition clearly changes. Photographic seeing is different from 'normal' seeing because the possession of a camera changes the body structure, the movement of the body and the way of perceiving and interacting with the surroundings. The photographic quality of the body will be discussed later in this chapter from the point of view of body aesthetics.

6.3.3 Perceiving the unperceived

The characteristics of the photo-actor's perception as outlined above constitute his cognitive experience. The 'altered' way of perceiving allows him to see (as in experience) phenomena usually not available in every-day life. Through the photo-performance he "perceives the unperceived" as Masson-Sekine described it (Masson-Sekine 1988, p 8).

This cognitive perception relates to the 'inner seeing', which is similar to that of a Butoh dancer. Toshiharu Kasai, Japanese Butoh dancer and psychologist noticed:

One of the key words to understanding Butoh is Butoh body, 'butoh-tai' in Japanese, meaning a physical and mental attitude so as to integrate the dichotomised elements such as consciousness vs. unconsciousness, and subject vs. object (Kasai 2000, unpaginated).

Butoh dancers never use mirrors in their training, because they believe that body movement should come from the inside, not outside altered by the analysis of the visual stimuli. Butoh discovers, experiences and explores the mind-body relation, which is not externally directed; it notices and focuses on bodily sensations, assuming the movement that emerges rather than expressing existing forms. Charlotta Ikeda, another Butoh dancer, emphasises that fact very clearly: "I need to see inside. It is important for me, my eyes are not there, placed on my face, they are dug into my head, turned into my

⁴⁵ Feldenkrais method is an educational system focused on movement as a vehicle for exploring and gaining awareness. It has been initiated by Dr Moshe Feldenkreis (1904 – 1984), a Ukrainian-born physicist and judo practitioner.

body... It is what is inside that must dance” (Charlotta Ikeda interviewed by Stephane Verite in 1997, cited by Adolphe 2005, p 177). Many Butoh dancers lead the students to this type of approach during workshops by asking them to imagine thousands of eyes placed around their bodies. The emerging movement depicts the body, which is not an object of experience but the principle of that experience.

A photo-actor’s performance derives from a similar perceptive cognition. As described in Chapter 4, the photo-performance is a chase, a hunt for something which the photographer himself does not know in detail but which can become known to him in a second when he presses the camera shutter. His period of waiting concludes with the finger releasing the shutter. He renounces the preconceived approach to dance and photography, and by living in the immediate presence and space he interacts with Butoh dancers; he makes decisions. Duane Michals’s words: “I had not seen what I photographed, I created it” (Soulages 2005, p 87, my translation) are confirmation of the photographer’s non-rigid readiness for capturing something with the camera.

When the photographer presses the shutter of the camera he cannot see, at that very moment, what has been captured onto the photographic image. He can see it a second after (if he uses a digital camera) or after processing the film. This interval between pressing the shutter and seeing the image captured, no matter how short, is the unknown that the photographer faces and which characterises every act of photographing. Hence the photographer’s creation, making something new that has not existed before and looking for information, perceiving the unperceived, takes place in the presence of the interaction between him and the other elements of the photographic medium.⁴⁶ This leads to the notion of a pre-thought body movement as the foundation for the photo-actor’s embodied cognition.

6.4 Pre-thought body movement re-visited

In the context of this thesis it is argued that the photo-actor’s decision (a second when he presses the camera’s shutter) is not based on intellectual concepts arising from analytical cognitive processes but on the situation, in which he acts as an embodied entity. As such the cognitive act is an embodied act manifested in a pre-thought body movement. As Jan Fethers claims:

⁴⁶ I do not include here the discussion on manipulating the image, which has been captured, either via Photoshop or film processing because it is a post-photographic interpretation of whoever is transforming ‘the materia’.

To suggest that aesthetic experience, as an intense encounter with the world, is originally grounded in sensory experience is not to suggest that aesthetic experience is wholly and exclusively sensuous experience. A phenomenological conception of the unity of mind body functioning is the metaphysical stance underlying this explication of aesthetic experience. Form perception is a total body-mind act and involves both sensory and cognitive powers (Fetters 1980, p 9).

The experiential and cognitive dimensions of the photo-performance detailed in Chapter 4 account for the photographer's intuitive act, based on a spontaneous interaction with the environment, during which the body moves faster, before the reflective thought of that action appears. Ratcliffe (2006) claims that it is a natural, common way of interacting with others. The understanding of others ('mind reading') does not happen within a long period of time when one actually examines and predicts what another person's reaction would or should be. Understanding comes from the radical contemporaneity of the interaction taking place. Going back for a moment to Grotowski's actors, one can observe the difficulties of the notion of 'acting' in this perspective. Acting creates the distance between the body and mind because the performer's actions are reflective and often self-analytical. Grotowski noticed:

Metoda kształcenia aktora w tym teatrze zmierza nie do uczenia go czegoś, ale do eliminowania przeszkód, jakie w procesie duchowym może stawiać mu jego organizm. Organizm aktora winien wyzbyć się względem procesu wewnętrznego jakiegokolwiek oporu i to tak, aby nie było właściwe żadnej czasowej różnicy między impulsem wewnętrznym a zewnętrznym odreagowaniem (...) (Grotowski 1990, p 9).

[“The method of training an actor leads in this theatre not to teaching him something but to eliminating obstacles, which his body can create during a spiritual process. The actor's body should discard any resistance with respect to the inner process in a way that there should be no time difference between the inner impulse and the external reaction.” I translated the word “organizm” as “body”, however I should emphasise here that this word in Polish suggests the meaning of the body with its physiological functions.]

Grotowski trained an actor to move back to the functional unity of body and mind. The act of photographing, as discussed in this thesis, seems to have qualities of every-day life cognition since the photographer presses the shutter of the camera before analysing the image he will capture.

6.4.1 The body that knows

Eugene Gendlin (1992) claims the primacy of the body in perception based on the embodied experience and cognition by arguing that:

We act in every situation, not just on the basis of colours and smells (not even all five senses crossed so each is in the others), nor just by motions in geometric space. Rather, we act from the bodily sense of each situation (Gendlin 1992, unpaginated).

Gendlin emphasises the perceptual capabilities not of all the senses, but of an additional element which is the body in its whole complexity embedded in the world. It includes body memory, which a person draws on in a non-analytical way and which informs the emergence of new (creative) cognitive perceptions. Gendlin gives an example of how we can sense that someone is behind us, without us seeing, or hearing them. It is the “...” (Gendlin says that there is no word for it) that informs us of it. It is important, however, to emphasise that Gendlin is not talking about a magical sixth sense. The “...” is a complex combination of psychological, cognitive and emotional elements united as all different functions of one body.

The photo-actor’s pre-thought body movement possesses “cognitive powers” as it reveals information previously not perceived to the photographer. This information is anchored to the chiasmatic relationship between him, the Butoh dancer and the surrounding space. As Gendlin wrote: “Your bodily ... *is* the situation. It is not a perceived object before you or even behind you. The body-sense *is* the situation, inherently an interaction, not a mix of two things” (Gendlin 1992, unpaginated). Since the “situation” and the photographer’s “body-sense” (an analogy may be drawn here to Merleau-Ponty’s body sentient and body sensed) are always already implicit in each other, the investigation can be carried both ways; ultimately the same phenomenon is being examined – in the context of this thesis a photo-performance. Gendlin concludes:

If we think of the living body – not as a piece of merely perceivED machinery, nor as perceiving, but as interaction with its environment, then of course, the body IS environmental information (Gendlin 1992, unpaginated).

6.4.2 The peak-experience

A French photographer Cartier-Bresson speaks of a “decisive moment” in the act of photographing (Cartier-Bresson 1952, unpaginated), which this thesis calls a photo-performance. He noted that: “You wait and wait, and then finally you press the button – and you depart with the feeling (though you don’t know why) that you’ve really got something” (unpaginated). A dance theoretician Carolyn E. Thomas (1980) helps to elaborate upon this moment in terms of its aesthetic quality. She draws on Abraham Maslow’s notion of ‘peak-experience’ and explains that:

the aesthetic experience is essentially a process but there are moments in the

process that are significantly higher than other moments, moments that are perfect. Similarly, the peak-experience is a process (Thomas 1980, p 27).

In the context of this thesis, the act of photographing is examined as practice not solely intended towards a production of a photograph, but as an event in itself. The photographer's intention is to press the camera shutter when, and because, it 'feels good', it is the best option realised. Flusser emphasises: "The act of photography is a quantum one: a doubt made up of points of hesitation and points of decision-making" (Flusser 2000, p 39). Building on this premise, the pre-thought body movement is an aesthetic experience marked by the moment of the photo-actor's decision.

Gendlin's notion of "... " helps to illustrate this view by drawing on his discussion about the possible options one has when he/she knows (through the "... ") that he/she is being followed. The American philosopher suggests that if in this situation one thinks of a movement but it 'does not feel right' then Gendlin (1992) believes that most of us would trust the "... " and wait until a better option comes up. It would not be a simple reflection drawn from the past experiences⁴⁷ because bodily "... " can shape something new that has not been done yet. To support this view Gendlin uses the example of a designer who creates a design which has never appeared before in reality. It would not be wrong to talk in a photographic context about the non-analytical intuition emphasising the fact that it is based on the embodied pre-thought cognition.

Claire Petitmengin (1999) claims that intuition is strongly anchored in the body. Although Gendlin does not call "... " intuition, both researchers address the same property of human cognition, which may be dubbed *embodied intuitive experience*. The qualities of this experience were outlined in Chapter 4 as internal gestures, which are internally verified for their authority and completeness. The peak-experience conceives similar sensorial values. Thomas (1980) notes that:

the perfect moment is complete. (...) There is nothing left to be done and there is a sense of wholeness and correctness in its occurrence. This parallels the sense of unity and 'altogetherness' of the aesthetic and peak-experiences (Thomas 1980, p 29).

My argument is that pre-thought body movement represents the photo-actor's decision as the most informative moment of his perceptual cognition. It derives from the suspension of the judgemental and preconceived attitude of every-day life and instead,

⁴⁷ It has been suggested that this type of intuition is based on the subconscious pattern recognition, which Gendlin opposes (Gendlin 1992).

following Thomas' words, "the individual in the peak-experience can be viewed as free from the past and future" (Thomas 1980, p 27).

6.4.3 Extended cognition

Ratcliffe (2006) explains in his article the notion of "extended cognition": "Extended cognition starts with the observation that perception and action are incorporated into cognitive processes" (Ratcliffe 2006, p 40). One enhances one's cognitive abilities by changing what one perceives in the external world, for example by doing a jigsaw puzzle. "(...) the perception-action dynamic involved should not be regarded as external additions to cognitive processes but as part of them" (p 40). If one applies extended cognition to a photographic medium, then it can be seen that the photographs and the act of photographing are not as such concepts formed in the mind since manipulating the external world (via the camera which is embodied in a photographer) is part of the cognition, and not the decoding–encoding notion as Flusser (2000) suggested. The example given by Flusser (2000) of a painter who decides how to encode the properties of the world into a painting is challenged by Andy Clark, a leading scientist of mind extension⁴⁸ in a claim cited by Ratcliffe:

The sketch-pad is not just a convenience for the artist, nor simply a kind of external memory or durable medium of the storage of particular ideas. Instead, this iterated process of externalizing and re-perceiving is integral to the process of artistic cognition itself (Clark 2001, p 133, in Ratcliffe 2006, p 41).

The experience of taking photographs is a cognitive activity in itself (not a reflective cognition as Flusser proposes), regardless of the photographs, which are produced. The photographic creative process shifts from the photograph towards the photographer. Therefore it is his act that should be analysed and not the pictures, as suggested by most writers on photography, in order to understand his artwork. Merleau-Ponty (1964 [2004]) analyses the painter's seeing to answer the question about the painting; not vice versa. In his understanding the painting is not a simple projection of the environment onto the surface but reflects the interaction that took place between the environment and the painter. Making a painting and taking a photograph are of course very different embodied actions; for example the painter immediately sees the moves of his extended perception, the brush, and the result of that move, whereas a photographer, as I have already mentioned, faces the unknown due to the nature of the photographic

⁴⁸ His latest books regarding the "extended mind" include "Natural Born Cyborgs" (2003) and "Supersizing the Mind: Embodiment, Action and Cognitive Extension" (2008).

technicality. Thus Merleau-Ponty's conceptions cannot be directly implied into the discussion on the act of photographing. There is a strong parallel, however, with Merleau-Ponty's notion of coupled perception (the body and seeing) and my thesis topic and research. As such, the photographed subject is not objectified but constitutes part of the photo-actor's extended cognition.

6.5 The photo-actor's body aesthetics

The camera was invented as a simulation of a body organ, the eye. But it also simulates other organs. As such, the camera is not something that stands between the photographer and the Butoh dancer but is incorporated within the photographer's body/mind; his perception and his interaction with the environment gain different qualities and dynamics. A Butoh dancer is a lived and experiencing body, which negotiates the space with the photographer. It is more appropriate to talk about these two as being situated rather than located within the environment. The situated body changes when it is in the possession of a camera. In order to facilitate the discussion on the photographer and his relation to the camera (and vice versa) I will refer to the terms used by Gallagher and Cole "body image" and "body schema" (Gallagher and Cole 1995, Gallagher 2005). This is yet another way of approaching the notion of the body; this takes the role of consciousness into account. As examined earlier, the consciousness is not something that one has, but rather something that one is.

6.5.1 Body Image and Body Schema

There are many definitions of the terms "body image" and "body schema", and they are often used interchangeably. Gallagher (2005) insists on separating them clearly in order to avoid discrepancies, which might appear as a result of this misunderstanding. He proposes that:

the concept of body schema refers to a system of sensory-motor capacities that function without awareness or the necessity of perceptual monitoring and the concept of body image denotes a system of perceptions, attitudes, and beliefs pertaining to one's own body (Gallagher 2005, p 128).

Therefore body schema can be understood as physiological, biological functions of the body that we are unaware of, for example we do not think about the neuronal processes taking place when we reach for a glass, whereas body image has a more subjective dimension and designates one's view on one's own body. It feels justified to argue that

Butoh dancers dance mainly with the body image however they retain some awareness of their biologically complex body, although they cannot be fully conscious of the whole body schema because it can only be partially available to consciousness at any one time. It does not have a holistic character, that is one can focus one's attention on what happens in the lungs when one breaths, however, it would be difficult to be aware at the same time of other biological process taking place, for instance what makes one keep one's position without falling down or how is the visual stimuli being processed by the eye? Practices such as yoga or meditation explore the possibilities of consciously influencing body schema through exercises such as slowing down the breathing and the heart beat. It shows that human awareness possesses a great range of control over the body's physiological functions although it can only do so to a certain number of processes at any one given time.

While Gallagher has specific disciplinary reasons for making the distinction between body image and body schema, it is less important with regards to Butoh dance. It should be helpful, however, in considering two situations that can emerge in the act of photographing. A photographer might take photographs during the performance, whether initiated by the photographer himself or during a public show, as part of the audience. He is not on stage; he does not belong in his and rest of the audience's awareness to the dancers' artistic space. The second case would be a photographer who takes a camera and performs Butoh dance in front of other people. The latter example can be seen in performances of the Japanese dancer and filmmaker Ku-Ya who usually dances with a video camera in his hands. In both circumstances the camera is an extension of the body schema as it functions with the body in the same way that a tennis player uses his racket. The player knows unconsciously exactly where and how to place the racket in order to hit the ball. The body schema can functionally incorporate a camera into its operation.

A camera is also, in both cases, an extension of the body image. Gallagher and Cole (1995) claim that cultural and social factors can affect perceptual, emotional and conceptual aspects of body image. It is worth looking for a moment at the photographer's intentions in order to illuminate this aspect of his activity. Flusser (2000) argues that the photographer both controls the camera and is controlled by it. "They [photographers] lose themselves, it is true, inside the camera in search of possibilities, but they can nevertheless control the box" (Flusser 2000, p 27). They know how to operate this technical object. However a camera controls them in the sense that they are not capable of exhausting all the possibilities of the camera programmes

due to “the impenetrability of its interior” (p 28). Despite Flusser’s claim, it is this thesis position that the photographer during the act of photographing does not feel that the camera is an external object that moves him. He has a sense of ownership and a sense of agency of his movement, that is he feels that it is his body that moves and at the same time that it is him who moves the body⁴⁹, not towards the camera but as one entity with the camera because it is incorporated in his body image and body schema. The photographer approaches an event with a different perception of his body than he would without a camera. Sontag, for example, suggests that he hides behind the camera or, on the contrary, he that dares more in terms of his involvement in the event (Sontag 1977 [1979]).

Before outlining the differences between the two photographic situations mentioned above, it is important to stress yet another common quality that characterises body image and body schema as they are not completely separated notions. Gallagher and Cole notice:

The body schema (...) can be functionally integrated with its environment, even to the extent that it frequently incorporates certain objects into its operations--the hammer in the carpenter's hand, the feather in the woman's hat, and so forth. Under these circumstances one's perception of body boundary may end at one's fingertips even when a particular schema projects itself to include the hammer that one is using. This distinction is not absolute, however, and may involve a temporal component. More permanent attachments to the body – such as prosthetic devices – can become incorporated into both the image and schema of the body (Gallagher and Cole 1995, p 133).

Consciousness stops being the defining criterion for the conceptual differentiation between body image and body schema. The camera, although not a permanent prosthetic, can gain similar qualities if photographing becomes natural activity for a person; in other words, if a photographer gains the skill of photographing not in the sense that he produces good quality photographs but in terms of using a camera as an object. Drew Leder, an American philosopher, writes:

A skill is finally and fully learned when something that once was extrinsic, grasped only through explicit rules or examples, now comes to pervade my own corporeality. My arms know how to swim, my mouth can at last speak the language. (...) A skill has been incorporated into my bodily ‘I can’ (Leder 1990, p 31).

Jaana Parviainen (1998) calls this phenomenon a “habitual body memory” (Parviainen 1998, p 55) meaning that the body plays a crucial role in acquiring knowledge about the

⁴⁹ For more on the subject of the sense of ownership and the sense of agency see Gallagher and Cole (1995).

world, in which we act as embodied subjects rather than the entity making sense of the world through an external function of a brain/mind.

There are quite significant differences between a photographer who takes photographs of a performance and the one who dances with a camera for the audience. The latter is more conscious of his body schema extension. Like a Butoh dancer who can be partially focused on his body schema, a dancing Butoh photographer also becomes aware of the physical functions of his body in relation to a camera (this, of course, is also only partially possible). A dancing photographer uses conscious attention and conscious awareness of his body. The perception of his movements is complexly interrelated to his performance. He also has a different awareness of his body image. The first photographer 'performs' via non-conscious motor processes which are, of course, in a constant interplay with conscious processes, both being an integral part of the body experience. He acts without explicitly monitoring his body movements. In the second photographer's case, the focus shifts towards a conscious involvement or interaction with the surrounding environment whereas the first one's action can be considered as a pre-thought body movement or pre-reflective body image since the photographer's attitude towards the event is changed due to possession of a camera.

6.5.2 A Man with a Camera

Tadeusz Kantor created his bio-objects in order to influence the actor's body. Provided with objects like an extra head or extra leg actors existed with a material thing as one subject, involved in the interaction within the environment as an inseparable entity. I propose to look at the photographer and his camera in the way Kantor would imagine A Man with a Camera⁵⁰, a new bio-object.

The work of Stelarc, an Australian artist, provides an interesting context to the above discussion. Stelarc is a performance artist, whose interest lies in the human body in relation to technology. His aim corresponds with Kantor's work to redesign the human body, to create a new body movement and experience. He said in an interview with Marquard Smith:

I was always interested in the body as a structure rather than a site for the psyche or for social inscriptions – not as an object of desire but rather an object one might

⁵⁰ "The Man with a Camera" or "The Man with a Movie Camera" is also the title of a film (1929) directed by Dziga Vertov. The Russian artist belonged to a movement of filmmakers known as the "kinos" or "kino-eye". In one of the group's manifestos Vertov wrote: "I am kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it" (Michelson 1984, p 17). The kinos films articulated their interest in the camera as a sensor, which discloses the world in a different way to what one is able to perceive without it.

want to redesign, the body as a biological apparatus that fundamentally determines our perception of the world (Smith 2005, p 215).

The Third Hand project (1981) where an artificial hand was attached to Stelarc's right arm and activated by the EMG signals of the abdominal and leg muscles, explores the interaction between the artist's body and a constructed prosthesis. Like the photographer's camera, the prosthesis does not replace a missing part of the body but extends the existing body and its functions. What makes Stelarc and his work different to Kantor and his bio-objects as well as to a photographer with a camera is the fact that his prosthesis is external and inorganic; it feels alien to the body. The extension is made to the human nervous system, the body schema, in some measure in opposition to the body image. The Third Hand project also involves re-designing the movements of the real hand. The left arm is remote-controlled by two muscle stimulators (electrodes placed on the flexor muscles and the biceps). It is the machine, the technological device that controls and implies the movement on the body. The left arm moves involuntarily, without a memory; its intention does not correspond to its action.

The example of Stelarc's work is interesting as it reverses the perspective on the relationship between prosthesis and the body. It shows the necessity of the body to adapt to its extension and outlines the fight over which part is controlled and which is controlling. The type of technical device that Stelarc created would probably be the way in which Flusser considers the camera in relation to a photographer; technology exists that is far better developed than the human body, and thus we should reconstruct and redesign the body to fit in to the new technological world. The human body, and not necessarily the technology, should be susceptible to manipulation. However, I see the photographer with his camera in a way which is closer to Kantor's bio-objects, as an organic and integrated part of the body. It also seems to correlate more with the Butoh dancers' view, where the extension of the body concerns mainly body image rather than body schema.

In either case, it is undeniable that artificial extensions change the body experience. Gallagher and Zahavi argue: "It is also possible to extend the capacities of the lived body by means of artificial extensions. (...) the lived body extends beyond the limits of the biological body" (Gallagher and Zahavi 2008, p 138). By "lived body" they mean the phenomenal body which one experiences as his/hers. Merleau-Ponty gives the example of a blind man's stick, which is not a simple object to him; it serves as additional sense of touch; it is a sensitive area providing a parallel to sight (Merleau-

Ponty 1962 [2004], p 143). By the same token, a camera is incorporated in the body in the way that it discloses the world.

6.6 From the embodied experience to the visual medium

Photo-performance aesthetics is rich with multi-modal experiential qualities. The question is: how can the photographer approach Butoh dancers in order to capture what happens during their encounter? Although this thesis does not equate the photographer's intentions with his projected desire of capturing a certain image, but instead considers it as the photographer's state of mind/body when approaching an act of photographing, the fact cannot be ignored that many, if not most, photographers approach photography with an awareness of the result of their act which is the production of photographs. What then is such a photographer's conception of capturing the lived body into a different medium?

Yoshito Ohno is aware of the limitations of the photographic medium; however he believes that if one sees Kazuo Ohno's dance as the manifestation of the inner life in a physical form then one can satisfactorily say that the photograph/er has captured Ohno's Butoh. Yoshito Ohno explains:

Throughout his life Kazuo Ohno has been captured on film by many photographers and what is produced is an image of his body but photographs cannot show what is hidden within the body. However, if Kazuo Ohno's dance hides his body as well as his body hides sorrow of life and death, and if his dance is the appearance of his soul, then what is portrayed might well be Kazuo Ohno's soul itself (Ohno 2006, p 6).

Sondra Fraleigh shares the view of the body carrying the characteristics of "the soul" through to the visual sphere. She claims that the viewer watching the dance is conscious of the body movement rather than the body itself. It is the body in action that the audience responds to. The photograph reverses this situation since what can be captured onto the photographic image is a frozen movement depicting the body itself, a central reason for the human motion⁵¹ (Fraleigh 1987, p 54). The photograph takes the viewer closer to the body itself rather than to its movement. Hijikata also had a sense of this paradox. Whereas he was sceptical towards film recordings of his performances (only two of his performances were filmed in full and these were at the end of his life) he was not so opposed to photography (Barber 2006). This was because of the fragmented

⁵¹ Tadeusz Kantor played with the same idea but in a different artistic field; he created objects, such as a big chair placed in Norwegian scenery, in order to put fiction in reality and by doing so remove it from the mind classifying things in the world.

character of photography, which is not seen as a factual record of the actual performance; in other words, photography did not predestine, in his view, to such goal. Fraleigh (1987) argues that the unique ability of the photographic medium is to take the movement out of space and time, and freeze the motion into a fragment for which the central part is the body equated by Ohno to someone's soul. In such a view, the appearance of the body in a photograph would be the essence of Butoh dance.

Phenomenologists are more cautious with statements about the eidos and its appearances. Gallagher notes:

In their [phenomenologists'] view, the reality of the object is not to be located behind its appearance, as if the appearance in some way or other hides the real object. Although the distinction between appearance and reality must be maintained (since some appearances are misleading), phenomenologists do not understand this as a distinction between two separate realms (...), but a distinction internal to the phenomenon – internal to the world we are living in (Gallagher and Zahavi 2008, pp 21-22).

The appearance is a variable of a phenomena therefore this reference may suggest that the photographs (which encode in a visual mode) can be realisations of different appearances, hence the status of Butoh photographs can differ. How the body appears for the audience might be informative for understanding the Butoh essence but it may well be deceptive; this lies in the nature of Butoh. Thus the problem remains as to how to capture the body which conceals the soul. The potential for communicating performative conditions through a photographic medium will be the subject of Chapter 7.

6.7 Summary

This chapter has argued that the notion of embodiment is central to the aesthetics of photo-performance and can be observed within the photographic medium in many forms: in the photo-actor's interactions with/within the environment, in photographic perception and in a photographer's relation to the camera as an object. The embodiment transpires during the act of photographing Butoh dance. In the core of the photographer's embodied action lies the fact that he is in possession of a technical device, a camera, which embeds him in the world in a particular way leading to a unique type of cognition.

Within the context of this thesis, the aesthetics of photo-performance are perhaps more similar to yoga practice as described by Kenneth Ravizza (1980) rather

than to a classical type of dance or theatre. Ravizza (1980) explores the use of the body in Hatha yoga. Like Butoh, he does not consider the body to be an instrument but the source of the experience. He says that he “danced” with his yoga at times claiming that the practice of yoga develops people’s awareness and appreciation of their sensual being (Ravizza 1980, p 4). The body, as such, is a self-contained value not pertaining to some ‘higher’ use or purpose, which separates this practice from the usual understanding of dance, but it brings it closer to the understanding of a photo-performance. Ravizza further explains: “With the awareness and consciousness Hatha yoga requires, dancers can begin to experience new dimensions of the aesthetic experience” (Ravizza 1980, p 7). It is my contention that a similar unique aesthetic experience emerges from the photo-performance, which opens up new ways of looking at the act of photographing and the notion of performance as an art form.

CHAPTER 7: THE PERFORMATIVE POTENTIAL OF PHOTOGRAPHIC DOCUMENTS

Whereas Chapter 6 examined the aesthetic qualities of a photo-performance, this chapter analyses photographs in relation to the previous discussions of the embodied, cognitive and experiential characteristics of the photo-actor's act. It is argued that photographs are not records of the photo-performance as they do not directly and implicitly inscribe the multi-sensorial dimensions of the photo-actor's experience. However, this chapter indicates the performative potential of photographs, which extends beyond the visual medium, and as such proposes ways of communicating the photo-performance to those who view them. This perspective will be discussed with reference to existing literature and theories of photographic documents and documenting the experience, including the concepts brought forth by Barthes (1980 [1993]), Greenfield (1998), Auslander (1997, 2005), Reason (2004, 2006, 2008), Ron Chrisley (2008) and Gross and Shapiro (2001). Further references are made to phenomenology and cognitive studies (Merleau-Ponty 1964, Husserl 1898-1925 [2005], Sacks 2005) in order to develop the notions of photographic documents outlined in Chapter 2. These studies will help elucidate the intricacies of Butoh photographs as seen from the standpoint of photo-performance and hopefully shed some light on the possibilities of 'recording' the photographer's experience of the act of photographing Butoh dance.

This thesis argues that the photographic medium does not record the world but transforms it and reconstructs it into a new ontological realm. In the context of this discussion the photo-performance may be inscribed in a photograph in various ways: during the act of photographing itself through the photographer's awareness of his experience and the transformations of the photographic medium, or in the post-photographic process by 'altering' the photographic image or inserting a photographic object in a particular contextual space with the focus on guiding the viewer's experiential perception. These aspects are examined in the following sections.

7.1 Photographic documents

In this section I first clarify the meaning of a term "document" which is used in this thesis in relation to photographs and propose to attribute it to a creative process. I

also outline the components of the photographic medium to map different areas where the performativity may occur.

7.1.1 Creative documentation

Within the context of this thesis I use the term *creative documentation* to describe a particular meaning and approach towards photographs. This chapter argues that photographs may possess a creative element, which frees them from the subordinate position to the act of photographing. As such, they are considered to be an independent art form, however the possibilities of viewing, ‘altering’, ‘creating’ or ‘refining’ a photograph are examined, which would be a document of the photographer’s experience. The meaning of creative documentation is what an American photographer Lois Greenfield (1949-) realises in her work. She is not interested in documenting the dance in a common sense, that is capturing the live performance as realistically as possible, but rather in what happens during the act of photographing and what is created by this act. Having a certain image in mind, she explores human locomotion to eventually capture the body in a specific pose; she captures the elusive moment, which the viewer cannot see with the naked eye but which the photograph will show. Her artistic preoccupation concerns the transitional moment of body movements, which are beyond the threshold of perception. Similarly, the interest of this thesis is focused on those elusive and fleeting moments of a performance. I described the interactions that take place between the photographer and the dancers during the act of photographing as an embodied act of cognition. It is anchored in experience rather than in body movements that the eye can register; in the photographer’s ‘inner’ performance that is being realised between the photo-actor and the Butoh dancers. As such, the nature of the photographer’s performance is more tacit than an explicit movement; it has an ephemeral character.

The creative documentation is discussed here in a view of its performative potential. Some photography and dance scholars, such as Jean-Marc Adolphe (2005) or Sondra Fraleigh (1987), claim that the dance/performance image can be captured into a photograph hence communicate the performativity of the event. Fraleigh explains:

(...) the photographs, which provide visual basis for describing some important aspects of the imagery, are not dance images – they are photographic images of the dance. But when photographs are good, they record the most telling moments of a dance; they freeze these moments in another medium (Fraleigh 1987, p 210).

She believes in the possibility that the image in a dance performance and the image in a photograph can become one, which signifies a ‘good’ photographic record. The statement, however, does not answer the most intriguing questions as to how the movement can be frozen in a photograph and still possess the same qualities as when it was happening in a particular time and space, or what kind of transformation takes place when a different medium is used to communicate the image. This leaves these authors with the assumption that some photographers can do it (or sometimes it can happen to them whether they planned it or not) or that some photographs have that power for some viewers. The notion of creative documentation develops the claims of Fraleigh and Adolphe further and elaborates on the performative dimensions within photographs.

7.1.2 Components of the photographic medium

Roland Barthes’s “Camera Lucida” (1980) is worth briefly revisiting here for it aspires to explain why some photographs ‘work’ for a spectator while the others do not. The French philosopher proposes the twin concept of “studium” and “punctum” (Barthes 1993, pp 25-27); studium refers to the linguistic, cultural and political interpretation of a photograph (from the spectator’s standpoint) whereas punctum denotes the detail in a photograph, which personally touches the viewer and in this way establishes a direct relationship with the subject or object within a photograph. By the same token, some photographs may ‘work’ for a photographer or be considered as a successful execution of a photographer’s abilities. This thesis argues, however, that the photographic medium does not only include a photograph and its viewer (as examined by Barthes) or a photograph and its referent. The photographic medium capturing Butoh dance consists of three artistic constituents: the dancers performing for a photograph, the photographer’s act of taking a photograph and the photographs. Therefore, I argue that the following relationships should be considered in examining a photograph as a creative and performative document: firstly the relationship between the photographic image and the dancers performing in front of the camera; secondly, the relationship between the photographic image and the photographer’s experience during the act of photographing Butoh dancers; thirdly, the relationship between the photographic image and the viewer looking at the photograph; and finally, the relationship between the photograph as an object and the viewer.

Husserl’s series of lectures entitled “Phantasy, Image Consciousness and Memory” (1898-1925 [2005]), known as *Husserliana XXIII*, help to elucidate the components of a photograph. His notions of “image consciousness” (*Bildbewusstsein*)

describes three photographic elements: the physical image (Bildding), which is a photograph understood as an object (a piece of printed paper), the image object (Bildobjekt), which is the photographic image (what is depicted in the photograph) and the image subject (Bildsujet) being a referent of a photograph (what was in front of the camera when the shot was taken) (Husserl 2005, p 584). Victor Biceaga, a scholar from the University of Guelph (Canada) analyses Husserl's *XXIII* in his paper "Picturing Phenomena: A Phenomenology of Photography" (2008) and points out the fact that the image object and the image subject are not always tied together as it happens, for example, in non-figurative visual arts (Biceaga 2008, p 4). He says:

The shapes and tints that end up being imprinted on the photosensitive paper are caused by the things that lay in front of the camera at the moment the shots were taken but do not necessarily depict those things (Biceaga 2008, p 8).

This thesis explores the disparity between the image subject, which is in this thesis a photo-performance (it does not have a "plastic form", that is a shape, tint and contours) and the image object represented by Butoh dancers. I look at the possibilities of inscribing the photo-performance in a photograph so bringing the image subject and the image object closer together. The following sections of this chapter address the issue of the performative potential of photographs, that is their documentary value regarding a photo-performance, by drawing on Barthes's extended model of artistic practices within a photographic medium and on Husserl's constituents of a photograph. Therefore, the performativity is examined in the relationships between: the viewer of a photograph and the photographic image, the photo-actor's experience and the photographic image, the Butoh dancers and the photographic image and the photographs as objects and the viewer, the photo-actor and the dancers.

7.2 The viewer of a photographic image

Whereas the photographer is the one who encodes the reality into the new realm of the photographic image, the viewer is the one who decodes that image giving it a meaning. Berner repeats an anecdote about a painting but it also describes well the photographic medium:

Toulouse-Lautrec once exhibited a painting of a man in an overcoat and hat standing in a room with a half-dressed woman. A *grande dame* took one look and cried, 'Obscenity! A woman undressing in front of a stranger!' Whereupon the artist replied, 'Ma-da-me, the woman in my picture is not undressing, she is dressing, and a man is not a stranger, he is her husband. Obscenity is in the eye of

the beholder, and I'll thank you to stop looking at my painting!' (Berner 1975, p 50).

The “grande dame” obviously saw something in the painting, which was not the artist’s intention. Another viewer would probably see something other than what the lady saw and what the painter depicted. Similarly, the context in which a photograph is read can give it many different meanings. Therefore it is interesting to trace how people view photographic images; how and what they perceive, which is not given to them as an objective visible matter.

7.2.1 ‘Altered’ cognitive perception

Within the context of this thesis I argue that the viewer approaches a photograph with an ‘altered’ cognitive perception in the sense that he does not comprehend a photograph solely as a piece of photo-sensitive paper representing the plastic forms of objects but perceives them as a world newly constructed within the time and space of the image itself. Drawing on Husserl’s notion of image consciousness, Biceaga states that viewers of a photograph “see-in” or “see-through” the image because the image is “internally representative” (Biceaga 2008, p 2). This argument may be well explained with an anecdote, cited by Gross and Shapiro, of Picasso painting the portrait of a man’s wife. The man was getting uneasy and he said that the painting did not resemble his wife at all. Being asked by the artist what his wife looked like, he took out a photograph of her to show to the artist. Picasso commented: Small, isn’t it? (Gross and Shapiro 2001, p 62). The authors suggest that the viewer learned a decoding process of a medium, like the first viewers of film recordings who could not understand the story in a film when they first encountered the medium. The transformation that the photographic medium performs may be similarly ‘overlooked’ by the audience and read in terms of the every-day realm. As such, a photograph does not represent the world but reconstructs it. A person familiar with the photographic medium approaches the world ‘constructed’ within a photograph with new categories of perception; what one sees firstly is a ‘real’ person in the picture and not its two-dimensional representation. Biceaga calls this dimension of viewing the photographic image the “reality of phantasy” (Biceaga 2008, p 5). In that sense a photograph constructs new modalities of time and space, and in the 21st century society we have educated ourselves to ‘read’ them in a new and ‘altered’ way.

7.2.2 Performative modality of the photo-time

‘Looking’, whether it is at a photograph or at a dancer performing, happens in time. Alexander Sturgis, an Exhibition and Program Curator at National Gallery London, argues that the eye does not see the image in totality all at once but it rather synthesises the saccades (Sturgis 2000, p 61); the eye jumps from one place to the other, and creates an image as a whole through the fixations of the eye. Hence the viewing of a photograph is a process that takes place in time although we cognitively understand an image as instantaneous co-existing elements. I suggest that during the time of looking, or rather making sense of a photograph, the viewer constructs simultaneously the time of the photographic realm. Sturgis refers to the research done by Russian Alfred Yarbus in the 1960s, who recorded the viewers’ eye movements when presenting them the painting “The Unexpected Visitor” by Liya Repin. He also asked his experiment subjects to judge the age of the family members presented in the painting, to estimate their material status or to remember the position of people. Yarbus noticed that the eye movements were dramatically different depending on what sort of information was sought within the painting. He suggested that “our eye movements are governed by intention” (Sturgis 2000, p 65). Each person will see or look at the dance differently, and each person will see or look at the photograph differently. Therefore this thesis supports the claim that the meaning of a photograph appears in the process of looking at the image, which is informed by the viewer’s intention. This intention also includes or is influenced by his political, cultural, emotional and social background. As such, the photographic image as viewed by people affords the procesual quality of a photo-performance, which represented by a single experience, pressing the shutter of a camera, possesses multiple experiential dimensions (described in Chapter 4 as internal gestures) emerging or developing in time, although cognitively perceived as a *hic et nunc* event, often referred to as a ‘eureka’ moment.

7.2.3 Performative modality of the photo-space

Matthew Reasons’s paper “Dance, Photography and Kinaesthetic Empathy” (2008) provides an interesting perspective on how the photographic space is created. In his paper he examines how the dance movement is translated into a photograph and whether that photograph can evoke a kinaesthetic reaction from the viewer. His contention is that watching a photograph has embodied character, similarly to watching dance. He starts with the suggestion, based on the opinion of photography critics, that the most successful dance photography freezes the moment of or within a movement in

a way that the image appears that it is about to move. His initial interest lies in the photographer's perspective regarding the best way of showing a movement in a photograph. Many different solutions have been proposed throughout the history and philosophy of art. For example, Merleau-Ponty suggested that the movement is best shown when caught in transition from one expressive pose to another (Merleau-Ponty 1964) whilst Reason indicates the possibility of showing the movement through the opposition of stillness in the image (Reason 2008). The photographer may realise his intention of 'fighting' the stillness in the image but, as suggested above, it is the viewer who has the power to either read the movement in the picture or not. Therefore Reason moves on to examining the relationship between the image and its viewer.

Reason claims that looking at a photographic image possesses embodied qualities and is based on the viewer's kinaesthetic empathy. Drawing on research in neuroscience regarding still images presenting some sort of motion, Reason says:

(...) the same regions of the brain involved in processing the watching of actual movement are engaged when processing motion that is only implied in a still photograph (Reason 2008, online).

Independent medical research confirms such ability. Oliver Sacks, an English born neurologist, examined how blind people perceive the world. In his essay "The Mind's Eye" (2005) Sacks refers to a story of a man called Torey, who lost his sight at the age of 23. He was encouraged by doctors to change his lost visual ability into perceiving the world through other senses. The brain adapts to these types of change. The visual cortex of a blind person still functions but is used to process, for example, auditory stimuli. However, Torey managed to 'restore' his visual sense by developing the 'inner eye'. He saw everything with his mind (embodied mind), contrary to what he was advised by doctors. In Torey's case, the brain was processing the visual stimuli that was coming from his 'mind's eye'. Building on this premise I argue that the viewer of a photograph also processes the image with his 'inner eye' or 'inner body' creating a new realm (space and time) in which he explores what the image depicts. This is the ability that people have developed over years of familiarising themselves with the photographic medium.

Our kinaesthetic empathy also functions in the new realm. Reason (2008) refers to Hagendoorn's claim that people read more from the photographs than just the moment of the movement frozen by the camera. They anticipate and interpolate the movement, which directly follows or precedes what is in the picture, in the same way when they are able to predict where the kicked ball will go even though it might not be

seen for a moment, being behind the crowd of people, for example. Therefore, I would say that the viewer does not look at the photograph as a singular, frozen moment but as something that possibly happens in time and three-dimensional space. A photographic image is representative of a missing whole but it is this wholeness that the viewer sees and responds to. Reason's research supports the argument that the cognitive processing of an image and a live performance are similar because the notions of time and space are present in a photographic image. In other words, a viewer understands a photograph in terms of time and space and not as a frozen frame of every-day reality. That being said, not every photograph is read as a movement in the same intensity. Reason asks the same question as Roland Barthes as to why some photographs 'work' and the others do not. He offers the explanation that the kinaesthetic empathy is anchored in the viewer; the reading of the motion needs to mean something to the viewer.

The authors cited above discuss visible movement such as walking, jumping or in traditional dance. It is perhaps not entirely relevant as such to Butoh dance, since Ohno's and Hijikata's dance actually operates a lot with stillness; a Butoh dancer may not move for a few minutes but he is still dancing. The tension between the photographic medium and the phenomenon not visually perceived is, however, the same. Something, which is perceived in real life becomes intangible in a photographic image, yet it is cognitively perceived by the viewer. This thesis, however, shifts the locus of attention from the dancers to the photo-actor as the image subject. It draws on the above discussion of performative modalities of photo-time and photo-space in order to elucidate the notion of photo-performance communicated through the photographic image.

7.3 The photographer's experience and a photographic image

Philip Auslander (2006) has made an a priori assumption that if Acconci's street performance (1969) was not seen by the audience while it was being performed, the photographs taken during that act are independent documents that show us or allow us to experience the performer/photographer's performance. In his opinion the viewer of the photographs encounters Acconci's act. However, it is not clear how the viewer is expected to make the transition from what he sees in the photograph, the streets of New York, to what is not visually present in a photograph but should be perceived, the photographer's performance. The presence of the photographer is seen in the

photograph as a proof that he was there, on those streets to take a picture. The viewer may imagine he sees what the artist saw. It is, of course, a very simplified explanation because the photograph might have been altered and could depict something other than what is on the negative. Moreover, what Acconci saw when he was wandering on streets might not be what the camera captured. The only transparent assumption is that someone 'did' a photograph and the viewer is aware of that fact when looking at the photograph. The following subsections examine the possibilities to explicate and bring the photo-actor to present appearance in a photograph.

7.3.1 Photographer's presence in a photographic image

A stronger account of the photographer's presence in the image can be seen in a photograph taken by Eddie Adams "Saigon Execution" (1968). A distressing image shows a Vietnamese man being executed by South Vietnam national police chief. The viewer of a picture may wonder why the photographer took a photograph instead of helping the man. A similar situation resonates with many other political, war or social photographs. The 'natural' presence of the photographer in an image is emphasised, not necessarily as the photographer's intention, by the photographed subject. The photographer becomes a witness to the event and the image tells the viewer of his passivity towards the executed man since the photograph is a proof that he could not do two things at once, help the victim and take a picture. The photographic act is entangled in a moral discussion on ethical choices that a photographer makes. The viewer, however, can only speculate about possible experiences that the photographer had whilst taking the picture; the image itself does not indicate in which direction conclusions should go. Adams wrote about the discrepancy between the photographic image and the photographer's experience as he explained his guilt of destroying the police chief's life with the photograph he took:

The general killed the Viet Cong; I killed the general with my camera. Still photographs are the most powerful weapon in the world. People believe them, but photographs do lie, even without manipulation. They are only half-truths. What the photograph didn't say was, "What would you do if you were the general at that time and place on that hot day, and you caught the so-called bad guy after he blew away one, two or three American soldiers?" (Adams 2001, online).

The photographer's presence in a photographic image is emphasised or confirmed by a decisive moment, the second when he decided to release the shutter. As such, a particular photograph is a result of the choice that a photographer made and in that way a photographer is intertwined with a photograph. However this tie is not

always so clear to the viewer as in Adams' case. A photograph may be 'altered' in a post-photographic process, which still entails making some kind of decision, however this decision may come from someone else than a photographer who took a picture or even if the photographer himself worked on the negative, the choices he made may not come from his experience of the act of photographing. Hence, the photographer's presence based on the premise suggested by Auslander's example of Acconci's act, vanishes from a photograph. A possible solution to this problem comes from the study of paintings conducted by Ron Chrisley (2008).

7.3.2 Painting the experience

A comparison to painting may be useful to examine the place of a photographer in relation to his photograph since it is also based primarily on a visual mode. In his article "Painting an Experience. Las Meninas, Consciousness and the Aesthetic Mode" (2008) Ron Chrisley asks a parallel question to this thesis, that is whether it is possible, and if yes how, to paint not the objects themselves but the experience of seeing those things. First he examines "naturalistic paintings" which depict objects in a way that the viewer's experience of them is the same as if he experienced them in 'reality' (not mediated by the paint). He says:

Asking our question is a natural consequence of rejecting dualism: if experiences are as much a part of the natural world as canvases, courtiers and Chamberlains, then they, too, should be capable of being painted. On the other hand, only the visible can be depicted in the sense described above, and rejecting dualism does not bring with it the implication that everything that is, is visible. One answer to our question, then, is pessimistic: there can be no painting of an experience because experiences cannot be seen (Chrisley 2008, pp 38 – 39).

However, he states that painters for years have been able to paint the experiences of other people through, for example, expressions on their faces. Because the viewer is an embodied subject in the world, he can 'read' those expressions, hence experiences, through the intersubjective mode. The problem, however, is not that simple and Chrisley immediately presents a reservation: since one is an embodied subject, then the experience of looking at the painting is very different than looking at the object in 'real'. He notes:

The fact that we are encountering a static painting from the 17th century, rather than engaging in a fully dynamic, embodied encounter with a person, means that only a subset of our folk-psychological capacities can be deployed. This in turn restricts this depictive mode to general, universal categories of experience,

rendering it unable to communicate more particular, specific states of consciousness (Chrisley 2008, p 39).

The solution he proposes is to place the painting in a context either of other paintings, or in a context of the viewer's memory (p 40). He examines the **“aesthetic depiction”** (my emphasis); aesthetic, since the painter (or painting) invites the viewer to look at things in a different mode of perception and interact with the painting as an aesthetic object in a way, that one does not interact with other things in ‘reality’. The aesthetic aspect of the painting explores the issue of what else can a painter present rather than only what he sees. The painter has at his disposition a technique with which he can marshal the visual elements to be included in his painting. Therefore he can organise the visual sphere of the painting in a way, which signifies his experience of seeing the world. Velasquez painted himself in the painting on the left presenting himself in the process of painting and the viewer looks at Velasquez painting through the eyes of the Queen and the King who are reflected in the mirror. Chrisley interprets it that

Velasquez uses the aesthetic power of painting to visually evoke this non-visual content, such as the awareness of one's presence, one's station, one's similarity to and differences from those around us (p 41).

The dilemma of the viewer looking at ‘just’ canvas, hence altering his embodied experience, is unravelled not only through human intersubjectivity but also through the aesthetic depiction, which creates new perceptive categories for the viewer to use. It allows him to perceive or experience the phenomenal properties of what is depicted in the painting.

A photographer does not have the same techniques in an immediate act of photographing as a painter does. He can manipulate the picture afterwards or during a photographic act through the use of different lenses or filters, and this seems to be similar to the techniques available to the painter. Chrisley points out that the word “painting” signifies both an act and the result of an act, which “reveals an interactive, sense-making and subjectivity-involving dynamic not present in photography, at least in its simplest form” (Chrisley 2008, p 42). The act of photographing is not the same as the result of it, a photograph. It is mediated by the camera as an object influencing the photographer's body movements as well as by the technicalities of the camera. Whereas the photographer can manipulate what he ‘sees’ through the camera by his body action and ways of perceiving, the angle of viewing, etc, the technical side of the camera imposes limitations as to how the photographer can manipulate or arrange the elements

in the 'real'; he can do close-ups but only to the extent that the camera's technicalities allow him. Only a post-photographic event offers that possibility with freedom similar to that of the painter's. The difference between two acts, the photographer's and the painter's, leads Chrisley to state that the photographic process is "static, passive and mechanical" (Chrisley 2008, p 42). This thesis argues, however, that this conclusion is inaccurate in view of my description of the photographer's act in previous chapters. The camera mediates the photographer's interaction with the world not only on a visual level but also on a kinaesthetic level; therefore I would say it is a dynamic relationship. This does not discredit Chrisley's belief that the manipulation of what has been captured in a photograph in relation to the 'real' can only be done in post-photographic action (for example using Photoshop) hence painting - painting (action - result) but photographing - photograph. Although the photographer has different tools enabling him to depict his experience in a visual mode, there is common ground for both practices, that is the photographic medium also works with/within an aesthetic depiction. As such, a photograph creates new perceptive categories for the viewer regarding time and space, and this is the territory which the photographer may explore for enclosing his experience.

7.3.3 Re-positioning the lived experience

In the context of this thesis the lived experience of the act of photographing is considered as non-reproducible hence it needs to be re-positioned in order for the photographic image to present it. This re-positioning does not only refer to the transformations of the photographic medium but also includes 'altering' the photographic seeing during an act of photographing in accordance to the performative potential of photographs.

The photographer is forced into negotiations with the camera, which makes the process more difficult for him than for the painter using a brush. Even though his intention is to capture his experience into a photographic image, the attempt might be unsuccessful. Gross recalls one moment of taking a photograph:

On a hiking trip in the Sierra Nevada, I suddenly found myself close to a rattlesnake. I felt intense excitement; this was going to be a great shot. In the face of possible death, everything seemed especially alive. Eventually, when I got to see the developed slides, I was very disappointed – the snake was barely discernible, its colour perfectly matching the background (Gross and Shapiro 2001, p 95).

The lived experience that Gross had does not correspond to what has been captured into the photographic image. What is interesting in this quotation is the fact that Gross did not even suspect that he had not caught his experience; he only realised that some time afterwards when he saw the slide. Gross blames this on him being over-stimulated which constricted his awareness. There are two issues that need to be considered here. Firstly, although a person reacts bodily to the world with all the senses at once, as this thesis argues, some senses take a privileged stance in certain situations. Gross was aware of the visual stimulus in the situation but not so conscious of other stimuli. He believed that he recognised the danger of the encounter with a snake through his visual perception; hence it was obvious to him that the photograph would successfully capture it. However, being an embodied subject in the world could not have been fully translated into the image. Secondly, Gross draws conclusions from his story (supporting himself with the statement of another photographer, Feininger) that one has to differentiate between seeing with eyes and seeing with a camera since the latter is 'objective' in a sense that it records all the aspects of a scene. This statement may seem the opposite to what this thesis has argued above. Quite to the contrary, I claimed that the photographic medium is not capable of enclosing all the aspects of a certain situation. What is true in both cases, however, is that a photographer needs to alter his awareness of the environment so that it matches the technical (mechanical) nature of the camera.

The photographic medium transforms time and space, thus a photographer should think in new categories of time and space present in the image. Gross noted: "Photography is intimately linked to a moment-by-moment awareness of ongoing transformation" (Gross and Shapiro 2001, p 58). A photographer, whose intention is to capture something not visible into a photograph, needs to be continuously aware of this transformation; how the every-day time and space are being changed by the photographic medium into the time and space of a photograph. It is, of course, very difficult and sustaining focus in this way is not always possible in the host of incentives. As a result of this, a photograph often contains something, which was not anticipated by a photographer. It may also be that a photograph, to some extent, only reflects what the photographer experienced. For example, it is my feeling that the photograph I took of Yuko Kawamoto at the cemetery seems to capture my experience when I was taking it better than the photograph of Tadashi Endo and Yuko on the stairs at Westminster Station.

Gross does not discredit circumstances like this and claims that a lesson can be drawn from it. He says: “By uncovering personal biases, photographers can expand their visual awareness, enriching both their pictures and their experiences” (Gross and Shapiro 2001, p 98). By looking at the photographs taken, one may notice that some visual elements are often favoured. Becoming aware of that fact, through analysing images against one’s own memory of the experience during an act of photographing, works as an extended cognition. In this case, a photographer uses a photograph in a different way to a painter who uses a pencil to try different lines and he knows the ‘right’ line only when he has found it. The photographer needs to draw on his memory, thus his action of perceiving and the result of this action are divided into two separate moments in time; they do not follow one another as happens for the painter. Consequently, the construction of the final photographic image, by choosing the elements of the obtained photographs to be emphasised is one step removed from what the painter does. The manipulation may draw on the memory of what the photographer experienced whilst pressing the shutter of the camera (I assume that he pressed the shutter because he ‘saw’ something that he felt was interesting or special in some way) but since it happens *post factum*, the choices are influenced by other lived and present experiences. A photograph, however, extends the photographer’s cognition in the sense that it teaches him how to see the world photographically, which may influence his next photographic act. This thesis argues that this constitutes the photographer’s embodied memory, which is non-analytical and informs the emergence of new (as in creative) cognitive perceptions. A photograph viewed in this way teaches the photographer about the transformations that happen during the act of photographing regarding time and space and creates the basis for the photo-performance considered as a self-exploration practice.

7.4 The photographic image in relation to dancers

7.4.1 Distortion of perception

It is interesting to look at examples, which discuss the relationship between the movement and a photograph, which by its nature catches the moment in time rather than a sequence of time; hence the movement as such cannot be shown. Alexander Sturgis (2000) refers to Eadweard Muybridge who took the first photographs of a horse in

motion⁵². The images revealed that what painters had presented in the past was not the actual way that horses move. The motion was usually showed in a form of blurry objects, like spinning wheels when one does not see the separate spokes, or as a sequence of the phases of a movement. The first photographs froze the motion in time revealing something, which people could not see before. The question appeared as to which form of presentation is closer to the viewer's 'understanding' of the movement. The artwork divided the artistic community (Sturgis 2000, p 36). Ultimately, the debate concerned the question whether a photograph or a painting should show movement as it is perceived neurologically by the human eye, that is images, which escape 'natural' vision, or as it is conceptualised through our cognitive perception. On the one hand, there was an argument that the human eye cannot freeze movement therefore the eye does not see and understands separate stages of this movement. On the other hand, Sturgis noticed that paradoxically "the faster the movement the more aware one is of its freezing" (Sturgis 2000, p 43). It was also observed that the moving object does not obstruct whatever is behind it. Thus the photographic medium might not distort our cognitive perception of things as Muybridge's photographs have suggested.

Whichever stand artists took, the problem remained as to why some photographs do not appear to be moving. Not every photograph of a moving vehicle looked as if it was in motion. Sturgis explained that movements are interpreted as 'moving' or 'just about to move' when they depict the most memorable phase (Sturgis 2000, p 36), which is usually the moment when the movement changes. A 'moving' photograph needs to catch one moment of the whole sequence, which represents the entire movement. It corresponds to what Reason (2006) noticed that the viewer of a photograph is able to read the motion only from one moment of it, by predicting the rest.

The example above shows that the photographic medium does not necessarily distort the reality as it is; it may only distort our way of perception. The authenticity is not questioned even though a photographic image may be of something that people have never seen before. In other words, an event happened but the photograph may look as if it did not happen. These premises disclose a dimension within a photographic image, which may be developed by the photographer to inscribe his performative act. This dimension confirms the photo-actor's extended cognition and as such is shared with the viewers of a photograph.

⁵² Muybridge's work was continuation of Etienne-Jules Marey's invention of chronography. Marey recorded several phases of a movement into one photograph to study motion of different animals (Braun 1994).

7.4.2 Impossible performance made visible

There are even more radical cases where the viewer faces a photograph with the thought that what is in the image not only did not happen but also could not have happened. As stated earlier, Lois Greenfield creates photographs of performances. They are not performances for the audience to watch, which she approaches with the camera. She photographs in the studio and asks the dancers to perform very specific and precise movements. The dance is arranged in such a way as to capture not improvised pose but the one that the artist imagined as a photographic image. There would probably be nothing strange or unique about it if it were not for the photographs themselves. They show dancers in a frozen moment and although the viewer can predict the missing sequence of the movement, it still looks like something, which could not have happened. It resembles Klein's "Leap into the Void" (1960) with the difference that Greenfield's dancers do not have a safety net to land on. Matthew Reason claims that her photography "is employed to reveal something constructed for and only visual by the camera" (Reason 2006, p 136). Her photographs are not the effect of post-photographic manipulation. She arranges reality in a way as to be able to capture the movement which can be perceived and appreciated visually only in a photographic form. Reason proposes the term "photo-choreography" (Reason 2006, p 136) with regards to Greenfield's work. She directs, composes the dancers' movements to be captured by the camera. There is no coincidence in her work; it is not an improvisation, nevertheless she 'shows' a new performance that otherwise could not have been experienced by the audience/viewer. Like Klein's "Leap into the Void", the performance happens in the photographic realm, however in Greenfield's case, the photograph is authentic regarding the event preceding it.

A photo-performance, as discussed in this thesis, differs from Greenfield's work as it does not encompass a reflective execution of what the photographer had imagined as a photographic image before he approached the Butoh dancers. However her art may be viewed with regards to her way of seeing when thinking of photographs. Philippe Gross (2001) noted that by analysing photographs, one can study new ways of looking at the world. Greenfield would be the artist who mastered the photographing seeing that Gross is talking about. Practicing photography is less seeing than learning to see. Greenfield abandons her habitual ways of perceiving the dance and lets the camera/act of photographing make things appear to her in a new way. She achieved the level, which allows her to think in the realm of the photographic image via transformed time and space. This transformation may relate not only to the notions of time and space but

also to the ways of cognitively perceiving the world. Therefore the impossible performance is made visible to the viewer thanks to the photographer's artistic practice, which enables him to see things differently, influence his own cognitive experience and express it in a form of photographs.

7.5 The photograph as an object

A photograph considered as an object, a physical image, also offers potential for communicating performative qualities as viewed from the perspectives of the viewer, the photo-actor and the Butoh dancers. Whereas the image object creates new time and space for the viewer to explore, the physical image belongs to the every-day realm. One may look at photographs in an album, on a wall in a gallery or pick a photograph randomly from a bigger pile. Each way of viewing will have different consequences regarding the viewer's experience. Susan Sontag noticed:

Because each photograph is only a fragment, its moral and emotional weight depends on where it is inserted. A photograph changes according to the context in which it is seen (...) (Sontag 1979, p 106).

The context, in which a photograph is read, changes its meaning and the context, in which a photograph is placed, can give one photograph many different meanings.

7.5.1 The photographic object in the spectator's realm

Nourit Masson-Sekine showed a photograph of Kazuo Ohno at one of her exhibitions in a big format and 'enclosed' it in a large cage (www.nouritms.fr). The image of the dancer depicts him kneeling down with his face directed towards the floor. The humble pose resembles a little child whose freedom has been taken away. Kazuo Ohno seems to be performing his dance in the closed space. The photograph can be interpreted in many ways; I look at it as the manifestation of the power of 'inner' freedom, which cannot be easily locked within or oppressed by a physical object. This is one of many possible interpretations and Masson-Sekine does not impose one 'correct' one. It is interesting, however, to see how the wider meaning and the quality of a photograph changes when its 'objectness' is being emphasised alongside its image. The transformation is twofold. Firstly, the artistic presence is more 'visible' than in a photograph considered only in relation to the image depicted. The viewer senses Masson-Sekine's interference because the physical object is evidence of the *hic et nunc* realm, which is shared with a spectator. The photograph becomes evocatively real. It differs from Acconci's work (1969) whose presence in the photographic image was

argued by Auslander. The viewers of Acconci's photographs were asked to consider those images as the artist's performance, and it was precisely this information that constituted his act as such. In contrast, the French artist, by arranging the photographs in space as not only images but objects as well, becomes as much a referent to the work as the dancers depicted in them. Moreover, the photograph becomes unique and non-reproductive. It escapes the plurality and permanence that draw photographic medium away from live art. Masson-Sekine's artwork cannot be printed hundreds of times like prints made from a negative. It gains its own originality because the meaning of it is not authorised by the repeatable photographic image.

Presenting a photograph both as an image and an object offers new possibilities for a photographer to share his experience of the act of photographing. It shifts the spectators' attention to the spatio-temporal realm of the photographic image, but at the same time translates it simultaneously to the realm, in which the viewer is present whilst encountering the photograph.

7.5.2 Performing photographs

Another performative potential of photographs as objects derives from the works of British artists Heather Ackroyd and Dan Harvey. They use growing grass, which is light-sensitive to imprint the photographs. The production of chlorophyll is dependent on the amount of light that the grass is exposed to, which is used by these artists to manipulate the shades of green and yellow to create a photographic image. This image changes in front of the viewers eyes; when the grass grows the image becomes sharper and after a few days it disappears, as all of the grass turns yellow. Tracey Warr writes about Ackroyd and Harvey's work:

The gradual disappearance of the image from vision, memory, life, is implicit in what we are looking at. Ackroyd and Harvey are giving photography a performative charge (Warr 2002, online).

The performative quality is based on the fundamental idiosyncratic quality of a performance argued by Phelan, namely the "liveness". Ackroyd and Harvey employ the spatio-temporal qualities into their work thus the grass image is a live performance. The production of a photograph including the act of photographing, the appearance of the photographic image in the viewers' cognitive experience and the transformation that the photographic medium entails due to the camera's technicalities are all put into present time. Warr notices the consequences of such a shift: "Instead of the impression of

having been there, in their grass photography we experience presence as fleeting present” (Warr 2002, online).

The ‘inside’ of the camera is made visible to the viewers. What usually happens in a second in the photographic realm when the photographer presses the shutter, is being dragged out to take a few days in the work of the British artists. In the context of this thesis this process shares the same attainment as the explicitation interview, which brings into consciousness the multi-dimensional description of an experience. The guided introspection also slows down the process of embodied cognition like the artwork of Ackoyd and Harvey, which extends the second into a longer story. This type of artistic practice involving photographs has perhaps the most potential to afford the inscription of a photo-performance.

7.6 Summary

It has been argued that the photo-performance cannot be shared with others simultaneously as it happens due to its experiential exclusiveness and liveness. However, the photo-actor may create an event, artwork from which the audience will emerge. In other words, he can make himself a referent to a photograph by re-positioning his photo-performance into a photograph. This chapter has analysed the photographic image as constructing a new modality of time and space perception for the viewers, as well as for the photographers. The photographic object creates a new context in which a new meaning can appear, hence it is not, and cannot be, a repetition of something that happened in the past. It would, however, not be appropriate to talk about the representation of the past that a photograph aims for. As seen in the examples of Klein’s performance or Greenfield’s photographs, their art is independent to the world, which seems to be a referent to their work.

There are many different ways to appropriately express the quality of the Butoh dance photographer’s performance. As discussed above, a photograph can reveal something, which is not visible in our conventional way of perception. A photographic image may depict something that has happened in every-day reality but can only be encountered through that photograph, through the photographic time and space dimension. The image also possesses the power of evoking kinaesthetic empathy in viewers, hence crosses the boundaries of the visual mode and engages into multi-sensory modes of expression. The photographic medium is also characterised by the “aesthetic depiction”, which enables a viewer to encounter the physical image with the

spatio-temporal categories of the image object. As such, the 'inner' performance of a photographer may be inscribed in a photograph. The theories are necessary to bring to light the performative dimensions of both the photographic act and the photographs.

SECTION FOUR: CONCLUSION

CHAPTER 8: CONCLUSION

This thesis has illustrated the experiential and conceptual characteristics of the photographer's inner performance in the context of Butoh dance photography. It has also analysed the performative potential of photographs in relation to the photographer's act. The interdisciplinary methods have been used in order to bring forth the multi-dimensional characteristics of a photo-performance based on the photographer's experiential embodied cognition. As dancer and philosopher Susan Kozel rightly pointed out:

Writing from lived experience often amounts to writing without a clear methodological mandate, or demands the courage to assert that the methods are fluid and subjective. Paradigms are scraped together (defiantly, guilefully, playfully, intuitively) from philosophy, literature, the social sciences, physics. This bricolage or hybridization is done in part to find a voice in the academy, but more important, to help the writer herself understand what it is that she is experiencing and to communicate these experiences (Kozel 2007, p 9).

The case studies presented in Chapter 3, which included my photographic projects with Butoh dancers, have helped to extend the existing photographic theories with a notion of the 'in between' position and the more detailed understanding of the photographer's experiential involvement in a photographic event. The explicitation interview, as a particular first-person methodology, has provided me with the information about the photographer's pre-reflective dimension of a moment when he presses the button of a camera. It has allowed describing this decisive moment as a non-analytical and intuitive cognition anchored in the photographer's body. Therefore the notion of the performative body has been developed with the use of theatrical theories; the constellation of Butoh, Grotowski and Kantor has created a thematic umbrella for a discussion of the photo-actor's body and contributed to the better understanding of different variables characterising the performative body. Prompted by the findings from the above discussions, cognitive science and phenomenological philosophies have been used to further develop the qualities of the photo-performance aesthetics in order to situate this practice in a unique position within performing arts. Finally, the photographs have been examined with the help of photographic theories and cognitive phenomenology. The aim was to find the performative structures within the photographs, which would be able to communicate the photo-performance aesthetics to a wider audience.

Prompted by the lack of study of the photographer's experience during the act of photographing in a theatre context, the objective of this study was to explore a performative dimension within the photographic medium. I argue that the articulation of such dimension contribute to the pedagogical aspects of photography due to the photographer's practice being examined as a self-exploration process, as well as to performance studies thanks to the idiosyncratic photo-performance aesthetics developed in this thesis.

8.1 Contribution to new knowledge

The thesis has argued that the act of photographing Butoh dance is performative and introduced a new way of considering the posture of the photographer. The term *photo-actor* is used to describe the qualities of the photographer's performative condition, which is embodied, transformative and internally directed. It is characterised by a particular mode of perception, understood as an activity involving body and mind, a notion that I call the *total body*, where the attention is not directed externally (how do I look like to others) but inwardly (what emerges within my total body in a moment of performing). The photo-actor's attentive perception resembles in that sense the one of a Butoh dancer. Kasai noted: "Butoh dancer engages in a kind of watching and 'noticing' of the mind-body for the purpose that is not externally directed" (Kasai 2003, unpaginated). The photographer unconsciously achieves the same state during the performative gesture of pressing the camera's shutter. This gesture, the *pre-thought body movement*, requires him to sustain such a mode. It is my argument that the pre-thought body movement characterises all acts of photographing and in some cases the unique perception present during this gesture may extend to the photographer's consciousness before or after the pressing of a camera's shutter. Perception is not understood in this thesis as processing visual stimuli, but as a whole range of embodied sensorial modalities. A Butoh dancer and a photographer perform in the presence of each other and for each other, in the sense that their embodied cognitive gestures, through reciprocal interaction, create a new ontological event, that is a *photo-performance*.

A model of the photo-performance describing the internal experiential gestures of a photographer has been based primarily on the outcomes from the explicitation interviews conducted by Dr. Jane Mathison regarding my conscious and subconscious experience of the act of photographing Butoh. Claire Petitmengin claims that the

description of the structure of the experience may have a pedagogical and therapeutic function (Petitmengin 2006, p 260). By becoming aware of one's cognitive processes, one may transform the way one operates. Before the explicitation interviews I needed to store 'mental' images from a Butoh performance regardless of whether they were successfully captured into a photographic image or not. My experience was also marked by an attachment to a lost image, something that photographers commonly refer to as a 'missed shot'. After the explicitation interview, my experience changed the next time I was photographing. I became aware of properties and aspects that I had previously overlooked. I became aware of a state of detachment, of observing or rather perceiving it as an active gesture rather than a passive one, a continuity of things and accepting the changing nature of the world. I was more attentive to what I encountered during the act of photographing. This new awareness gave me greater clarity with relation to my practice as a photographer. Petitmengin (2006) argues the importance of activating the latent stratum of one's consciousness:

The awareness of our subjective experience opens up highly promising paths for transforming this experience, in the pedagogical field, in the medical field, but also potentially in all fields of human experience (Petitmengin 2006, p 260).

The research presented in this thesis has drawn on the subjective experience as 'made available', shifted from the subconscious level to the conscious one, through the explicitation interview but I believe it opens up new possibilities for searching for unique ways of guiding somatic responses within the performative structures of photography. It provides grounds for art practices employing embodied movement-based interactions in art installations, and theatre practices drawing on psychosomatic explorations. Such an approach leads the characteristics and qualities of the photo-performance and the photo-actor to a broader spectrum of interdisciplinary arts.

This thesis proposes that a new angle of research or field of inquiry regarding the photographic medium needs to be found to inscribe the perspective of the photographer's performance. The description of the photo-performance has been 'expressed' or shared in this thesis, however it is argued that it should be equally employed and further developed in practice, giving rise to a new perspective within the praxis of performance studies. Other ways of presenting the findings of this research may be suggested, where different mediums with their distinctive qualities will be unified. As such this study is aimed at other practitioners and researchers with whom my 'findings' can resonate.

8.2 Limitations of the research methodologies

This thesis has proposed a written description of a photo-performance as well as presenting photographic images of Butoh from my research practice. Each of these elements gives its own insight into the photographer's act, but none of them is exhaustive in its own rights. The photographs in chapter 5 are arranged and presented in a particular way inducing certain qualities and characteristics of these images. As discussed in Chapter 7 the meaning and understanding of the photographic image depends on the context in which it is displayed. The viewer interprets and encounters photographs differently if they are grouped in a photographic album and organised so that the viewer can look at them in a particular order, presented in a gallery or thrown randomly in a souvenir box. Fundamentally the problem lies in the limits of the medium itself, which communicative potentials can be realised within its own restrictions. The concerns of the limits of contextualising photographs in a particular way have been addressed in Chapter 7, with the hope of at least partially overcoming the problem of the limits of the medium.

The photo-performance, as outlined in this thesis, transgresses the material form as it takes place within the bodily movements, which may not be visually perceived but are internally experienced, sometimes unconsciously. To examine pre-reflective action is to examine the largely unknown and subjective phenomena. This research does not aim to render these qualities scientific, fully explicable and understandable. The disclosure of the pre-reflective body movement/performance will not make it conscious once for all; as such there are parts of the photographer's performance, which necessarily need to remain either unknown or unverifiable. However this research recognises the need for outlining as much as it is possible of the performative condition of the Butoh dance photographer for the reasons mentioned in the previous subsection of these conclusions.

This thesis explores the photographic medium from the perspective of a photographer by the use of first-person methodologies, consciousness studies, theatre practices of Kantor, Grotowski and Butoh and cognitive phenomenology. Perhaps the research on Butoh dance and the audience should be conducted through the same lens. The study proposed here contributes to the research on the photographic medium, but does not exhaust it. The full picture of performativity within the photographic medium should be complemented in the future by a comprehensive study of the Butoh dancer and the audience in a similar perspective as proposed here. This thesis investigated the

subject that has been least explored and the need for it has been clearly seen through the testimonies of the photographic practitioners (Masson-Sekine 1988, Sandberg 2003, Gross and Shapiro 2001, Berner 1975 or Silvers 1997). My research has extended the ideas of these authors with the notions of a photo-performance and a photo-actor.

8.3 Post-doctoral research

Future research plans include examining photography not only as a medium for communicating visually through photographs but also as a medium for communicating through the photographer's direct embodied encounter with the world. Through the photographic angle my post-doctoral research will focus on the subject of consciously influencing one's creativity. Prompted by Petitmengin's argument that by becoming aware of the subjective experience one can transform it, I plan to examine the act of photographing as a method of creative transformation. As such, future research would involve conducting a comparative study between the audience inner-felt 'reception' of the dance and the act of photographing. The aim would be to identify the qualities and characteristics of transformations that take place with regards to different modes of cognition, giving an insight into the possibilities of shifting one's attention from the passive to a more active participation.

My post-doctoral research will stretch into a practical study engaged in the problem of 'showing', 'expressing' or sharing the new transformative experience with a larger audience. It will experiment with object installations with a view to their somatic relationship with the viewers/participants and with the photographic image itself, trying to explore its performative potential through the use of post-photographic processes, and 'guiding' the experience during the act of photographing. It is my belief that exploring the notion of performativity within the interdisciplinary context opens up new enriched ways of cognitively perceiving the world. As Katsura Kan noticed:

In the near future, the choreographer will be a medicine-man or alchemist. Dance (...) will slip away into 'knowledge' so that medical elucidation may proceed into New-Age psychotherapy related to 'dance'. This is not the limited frame of the usual dance therapy, but the formation of a new paradigm as a meta-skill, which extends the territory of the recognition of life (Katsura Kan in Hershkovitz 2003, p 120).

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APPENDICES

APPENDIX 1: JOURNALLING THE PHOTOGRAPHIC SHOOTS

Descriptions of the photographic projects carried out in London with Yuko Kawamoto, Tadashi Endo and Katsura Kan are organised in chronological order according to the dates when the shoots took place. The first draft of this personal narrative was written a few days after each shoot. It included basic facts and immediate reflections drawn from the memory. The second draft was written two to three months after the last shoot. Gaps in the information were identified and completed with additional facts taken from emails and memory. The third writing, which was done nearly a year after the last shoot, enriched the description with additional impressions and some questions regarding certain actions.

Throughout the whole process of writing the personal narrative on the act of photographing, I did not rely on the photographs produced as a result of the projects with the Butoh dancers, and did not seek to ‘refresh’ my memory with them. This was to avoid making statement a priori that a photograph includes, shares identity or carries through the qualities and characteristics of the photographer’s experience. However, after each photo project I worked on the digital negatives using Photoshop, focusing closely on images obtained.

(a) Photographing Yuko Kawamoto and Tadashi Endo at Westminster station

I contacted Tadashi Endo and his wife Gabrielle Endo (based in Germany) via email regarding the project. We corresponded for 2 months prior to the shoot, agreeing on costumes, schedule, etc. When I contacted Tadashi about the photo project nearly a year after our first encounter, he was happy to take part in it. He suggested Yuko might also be interested in collaboration since she was staying temporarily in London at that time. She remembered my photos from the Polish exhibition and was very enthusiastic about the project.

I was granted permission for photographing at the Westminster underground station without any problems. The only restriction was that I could not use the flash and I should have an assistant if I wanted to use a tripod. When I spoke to the Station Manager two days before the shoot he did not seem to be happy to let me use the tripod. He explained that this could be a potential hazard (someone could trip over it) and he would not allow it due to health and safety reasons. He advised, however, that the manager who would be working at that time at the station would make the final decision on the day of the shoot. I found it frustrating, as taking photographs with only the light

available at the station would not be technically possible without the tripod. Butoh performances are usually set in a dark light, creating difficult conditions for photographers. Nevertheless, it is usually up to them whether they want to use a tripod or not, since they are often allowed to choose the place to sit, which does not interfere with the audience. This was an unexpected restriction for me at the Westminster station. I was allowed to photograph in the late evening to avoid rush hours.

On the day of the shoot I picked up the dancers from the pub in Stratford. I had two assistants with me. I showed places I wanted to photograph to the Station Manager and she decided to observe our work for a while. I was allowed to use the tripod. (I was prepared to have to convince her how important it was for me to use it, and to assure her that it would not be dangerous for travellers). I asked Tadashi and Yuko (who changed into their costumes in the staff room) to improvise in a chosen spot. Their dance started smoothly, as if it was a part of reality - they started walking to the spot and when they were there they already danced. The transformation from Tadashi and Yuko as travellers, average station users to Tadashi and Yuko as dancers was invisible. There was no music, only the sound of quick footsteps of people rushing to catch their trains. When I was setting up the camera I was aware of people looking at us with curiosity, especially at Tadashi who was wearing traditional Japanese red kimono, Yuko was wearing a long white dress. When I started looking through the camera my perspective changed completely; the space around me consisted only of the dancers, my camera and me. Tadashi and Yuko had not rehearsed their dance prior to the shoot; it was an improvisation. The mutual understanding, however, was strongly noticeable. Neither was dominant; they danced together allowing each other space. Both of them were very aware of the light; it felt like they knew where to dance so that the camera could capture an interesting moment.

I was not changing the camera position much; I had been used to photographing the performances during which the photographer has to stay in one place and try to make as little noise as possible. At Westminster station it was no different to me. It felt like a stage performance with me as the photographer. My focus on the dancers was equally intense, connecting me with them and forgetting the other surroundings, which did not fit in a camera's viewfinder.

At some point Yuko and Tadashi started dancing at the stairs. There were escalators next to it, which passers by chose to use. However, one lady took 'the dancers' stairs' to get down, not seeing them at the bottom. When she realised there was something strange happening, it was too late for her to get back upstairs; she was nearly

downstairs. She looked a bit confused and I thought it was a very good moment to photograph. Something unpredictable happened and it corresponded well with the idea of Butoh at the station. I felt it was an extremely interesting encounter: the quick everyday life reality and the slow Butoh movement. After a while I understood that the lady was waiting for some sign from me to let her know when she could pass by without interrupting the photographing. She did not know she was already in the frame. This situation made me feel a bit uncomfortable, as I had to interfere with the performance; I had to influence the 'structure' of it, break the reality created by dancing and photographing. The dancers did not stop for a moment; they continued their performance as if nothing had happened.

Suddenly Yuko started taking off the top of her dress. Again I felt it was an amazing contrast: her naked body and the steel scenery of the station; the body as a 'living object' marked by individual experiences and qualities confronted with the stainless steel as a 'dead object', clear perfect but somehow empty. I kept photographing but one of my assistants, who were watching the improvisation behind me (the Station Manager must have disappeared at some point), interrupted me saying that I should ask Yuko to put her clothes back on as this is a public space and I might be asked to stop the shoot because of offending other people at the station. I looked around and I noticed that passing by people were gazing at Yuko and making some comments. Once again it did not feel right for me to interfere with the performance and being pulled out from behind my camera. I asked Yuko to put her top on which she immediately did, understanding the problem. Tadashi and Yuko performed for a while at the bottom of the stairs, very close to each other; Tadashi was embracing Yuko with his kimono. It felt as if they were finishing their improvisation. The movement became in some way repetitive, or rather monotonous. Having empathy with the dancers, it was somehow understandable to me that this part of performance had been exhausted. I suggested changing the spot and it looked as if they were ready for it. We went upstairs to an open space between two levels of the station. Yuko stood aside allowing Tadashi to improvise on his own. His solo performance did not last long. I could see he was becoming a bit tired. Yuko joined in at some point and they started running up and down the stairs they had used before. I had to quickly move the camera with the tripod to be able to catch their movements. They froze a few times on the stairs allowing me to take a photo, which was still part of the dance and looked more like paused *beshimi kata* (in Butoh a term describing a dancer's grotesque body, which is shaken by spasmodic movements with eyes rolled up to show the whites) rather than photo - posing. After

that we all decided it was time to finish. Although there was not a clear moment of actually discussing this, it felt our activity has been completed or fulfilled.

I was surprised to realise that I was equally tired as the dancers. They changed their clothes and we all went to the nearest pub for a drink. My assistants were talking about their experiences after seeing this unusual performance. The dancers and me did not talk about the shoot. Somehow it felt for me that there was no need for vocalising the experience. Instead Tadashi was telling funny stories about his performances in eastern European countries, etc. We all felt relaxed and this felt as if we broke the ice with this time out in a pub.

(b) Photographing Yuko Kawamoto and Tadashi Endo at Abney Park Cemetery

I had been to Abney Park Cemetery before to take photos of friends. I was familiar with the visual possibilities in that place. I met Tadashi at Marylebone station and travelled to Hackney Central to meet up with Yuko. We took a train to Abney Park Cemetery at Stoke Newington. The permission for photographing was not necessary. The weather was very nice; it was sunny and quite warm. The park was rather empty as it was still early in the morning of a weekday. We took photos in two different locations: the first one was in the middle of a graveyard and the second next to an old abandoned cathedral.

We stopped at the first location, Yuko and Tadashi put their costumes on and Yuko styled her hair whilst finishing off a cigarette. When I was setting up the camera Yuko and Tadashi started their improvisation without waiting for a sign from me letting them know that the camera was ready. As in the previous project, their dance began unnoticeably. They first danced close to graves walking slowly through wild bushes. I set up the camera in one position but had to move together with it from time to time to 'follow' the dancers. They began walking on graves and sitting on them which normally (coming from a Catholic country) I would find upsetting (or at least inappropriate). Instead I was focused on photographing and grasping the image, which sometimes was coming out of the frame. In order to capture the image in full I had to put the tripod on one of the graves. The dancers seemed to be part of the nature; they were picking up sticks and leaves, and used them in their improvisation. I recall the feeling of belonging to the nature myself. The cemetery offered a large open space with many beaten tracks as well as imperceptible paths. Although I have chosen the first location (I have a feeling it was in some way accidental, random) I did not specify where exactly the dancers should improvise. The photographing felt more like following the dancers,

exploring the space with them. As a photographer I was animated by the situation, by the photographic encounter with the dancers.

After a while we decided to go to another location, which was only a short walk from the first one. The cemetery has many paths and the walk felt more like a search for a place rather than a walk to a chosen destination. Tadashi and Yuko again started the improvisation unnoticeably transforming from tourists in the park to Butoh dancers on the cemetery. They danced around the cathedral and at some point Tadashi ventured into a niche. They both explored the surroundings through the dance and I 'followed' them. Suddenly Tadashi danced away, he was running. He did not perform for the camera at this point. (Did he forget?) I presumed he knew that I would not be able to run after him with the camera and tripod. I was surprised with Tadashi neglecting the camera and the conventions of the photographic situation. Being taken by a surprise, I did not react by taking the camera off the tripod (there was enough light to photograph 'from hand' so there was no technical limitations to the camera) and following Tadashi. When he came back he was slowly returning to the realm of a 'normal' world - smelling flowers, attaching himself again to the reality. In the meantime I had been talking to Yuko who had stopped dancing a while ago.

We talked a bit when the dancers were changing clothes and they seemed to be curious about the cemetery, its history, etc. They were very grateful for being given an opportunity to dance in such place and before leaving Tadashi took a picture with his compact camera of me and Yuko in front of the gate to the cemetery. I felt good that it was a rewarding experience not only for me but for them as well.

We took a taxi to East London where Tadashi was to give a Butoh workshop and since we still had a bit of time we went for breakfast. We discussed the two projects. Tadashi and Yuko both agreed they were not feeling comfortable dancing at the station in contrast to feeling free whilst dancing at the cemetery. Yuko mentioned that she had taken off her top in the underground station as a manifestation of this discomfort. She also said that at some point she had accidentally stepped into one grave, which was partly open. I felt it was very close to the Butoh spirit. I was also amazed by its connotation with a Polish expression "to be with one foot in a grave" meaning to nearly die. I was excited by this metaphor because I believed it pinned down the nature of the relationship established between our experience and the space around.

(c) Photographing Katsura Kan in National Gallery

I visited the National Gallery a few times regarding the photo shoot, in order to choose the rooms I would like to photograph in. As far as the contact with the dancer is concerned, I had an ongoing email correspondence with Katsura Kan over five months. The first date for November 2006 was not agreed, as Kan did not have time due to other professional commitments in London. Further correspondence was with Gabriella - Katsura Kan's Greek collaborator living in London. My intent was to photograph Kan as a solo performance; however he asked if Gabriella could participate in part of the shoot. The reason for this was to have a photo of them both to use in promotion of their duet in Los Angeles later that year. Although I photograph only first generation Butoh dancers, I agreed to it as a form of returning a favour. The fact that there was suddenly another purpose of photographing did not make any difference to me, as there was no pressure on me in terms of expected quality or type of photographs.

We had a few meetings prior to the photo shoot: the first at Kan's workshop (London) followed by a sushi party at Gabriella's house; the second in a pub to discuss the project (this was requested by Kan and Gabriella). I was asked to be involved in choreography (Butoh notation), which I did not agree to, as I asked the dancers for their improvisation, and choosing costumes. I was not expecting much of my involvement at this stage and I resisted to be artistically involved in creating/preparing the performance (at that time I still understood it that the dancers independently 'provide' improvisation during the photo shoot and I chose the place and 'follow' them with my camera - this appeared to be a major misunderstanding between me and the dancers which I did not realise until later). The third meeting took place in Prangsta Costumiers. Costumes were agreed with Kan but not with Gabriella. She suggested a different dress for herself which seemed to me to be too 'pretty', too 'rich'. At this point I realised I was willing to make decisions influencing the performance itself, something I did not anticipate at the beginning (having in mind my collaboration with Tadashi Endo when the division between my and dancers' responsibilities/involvement was clear). I was happy to be present at the time of picking up the costumes and felt that this secured 'the right' decisions. I am not sure, however, whether I would have found Gabriella's choice of dress 'disturbing' during the shoot, if I had not been involved in making the decision.

I liaised with National Gallery to seek permission to photograph inside, after or before opening hours. The initial contact was very positive and the lady from the Picture Library (the part of the National Gallery issuing permission for either photographing or filming) explained that such a photo shoot would be possible and gave me the price for

an hour use of the Gallery space. I was asked to send a written proposal of the shoot explaining the details. The following email correspondence became problematic, as first we could not find suitable dates due to Kan's busy schedule. The photo shoot had to be postponed from November 2006 but I was assured by the lady in the Picture Library that it would be still possible at a later date and was asked to contact her again when the dates had been set up with the dancers.

In meantime I kept in touch with Kan and Gabriella following their schedule. I made the next contact with the Gallery in February 2007 and we agreed on the date of the shoot. This time it also had to be cancelled as the lady from the Picture Library did not agree for us to use white paint to cover the dancers' bodies due to possible danger to the collection. She picked this up at the very last moment and my explanation that the paint was not crucial to the shoot could not reach her on time. At this point she became quite reluctant to give us permission to photograph. I had a few chats with her over the phone and managed to convince her that we understood the value of the collection in the Gallery and the photo shoot would not put it in danger in any way. I also informed her about the changes in our crew; due to personal misunderstandings between Kan and Gabriella, she was no longer to perform in the Gallery. Apart from Kan, and me there would be a cameraman who would film the shoot. The list of our crew was provided to the Security team at the National Gallery. I was getting a bit annoyed by having to organise everything and manage all the problems appearing. I felt it was beyond what was my initial interest. There were too many things that required my control, not leaving much space for improvisation and for things to evolve by themselves.

Two days before the shoot (which was scheduled for the 3rd March) I was told by Kan that he and Gabriella had reconciled and she would take part in the photo shoot. It was too late for me to let the Gallery know about it at this stage and I did not want to make any changes fearing that more confusion would put the whole project in danger of being cancelled by the National Gallery. I decided to take the risk of coming with a crew slightly different to the one on the list provided to the security in the Gallery.

I was given permission to take photos between 8.30 and 9.30am before the Gallery opened. I met Kan, Gabriella and a cameraman at 8.15am in front of the Gallery and at 8.30am we reported to Security. The atmosphere was a bit tense; I was nervous that it would be pointed out that the crewmembers do not match up with the list but we were let in without any problems. The security guard escorted us to the chosen room (number 30 which is part of 17th century collection). It felt very strange to walk around National Gallery, which was mostly empty apart from a few cleaners. I recall the feeling

of being in some kind of old office or a library. It was a bit mysterious; we were taken by the guard through some corridors, not usually not used by the public. It was dark and smelled of wood. The guard took us to the room I wanted to photograph in. He sat down on one of the benches whilst Kan and Gabriella were putting their costumes on (I helped Gabriella after I set up my camera on the tripod). I asked the cameraman to film the dancers as well as me during photographing. The security guard told us that some paintings belonged to private collections and we were not allowed to take photos of these.

The following description draws on my memory of the photo shoot as separate flashes, each containing taking photos in front of one painting or in one setting. I cannot recall the transitions between the particular flashes.

Flash 1 - Kan in front of “Perseus turning Phineas to Stone” (Luka Giordano, early 1680s). The improvisation did not start smoothly as it did when I photographed Tadashi and Yuko. It seemed apparent that dancing was imposed by the circumstances of the photo shoot. Kan first danced in a long, starched baroque-like skirt, which he was arranging on the floor whilst he crouched. There were a series of improvisation movements interrupted by every-day life gestures.

Flash 2 - Kan in front of “The Virgin in Prayer” (Sassoferrato, 1640-50). I remember being aware of Kan dancing ‘with’ the painting; they existed together on the same level. The colours of the Virgin’s clothes were strong clear blue and white which made her very vivid. I was looking at Kan and the Virgin as both 3D bodies; they belonged to the same space.

Flash 3 - Kan and Gabriella duet in front of “Perseus turning Phineas to Stone” and “The Virgin in Prayer”.⁵³ Having in mind previous disagreements between Kan and Gabriella I was continuously aware of the tension between them, and I think also between them and me to some extent. I did not feel that dancers were improvising. I had a feeling they were relying on me to tell them what I wanted them to do and how to pose. It seemed more like working with models with a final goal to achieve expected images in the form of digital negatives. Kan and Gabriella were consulting on ‘poses’ between themselves, which looked even less like a performance/improvisation. I had a feeling of misunderstanding at that time but I was also very excited about the photo shoot and, reflecting back, I was not able at that time to pinpoint and verbalise what I really wanted from the dancers. I wanted to let the situation develop by itself. After

⁵³ Again, I do not recall when and how Gabriella joined in the photographing.

being involved in an earlier stage in preparation of the performance, I didn't want to interfere or impose any conceptions.

Flash 4 - Kan in front of "Boy bitten by a lizard" (Caravaggio, 1595-1600).

Flash 5 - duet on the bench, the whole room. I was actually thinking of the images as a final product and wanted to depict the atmosphere in the Gallery. I felt that the leather sofas served as a good reference point because they are so specific for museums presenting old collections. It also gave me an opportunity to overview the whole room. (When writing this paragraph, it evokes my childhood memories from when I was photographed with my sister by a family friend who was photographer in the Czartoryski Museum in Krakow; we were wearing yellow baroque-like dresses and were surrounded by the 16th century art; the photographing took place before the museum's opening hours. I am not sure whether the shoot in the National Gallery evoked those memories, or whether my choice of location was influenced by the previous experience.) The security guard stood up at some point and reminded us that we could not photograph certain paintings. It did not feel very authoritative and I knew that I was the only person who could see what was being captured in a frame of a camera.

Flash 6 - duet in room number 29 which was an open space with a long wide corridor divided by three sets of recesses on sides which created three smaller rooms joined together by the corridor in the middle. I think the cameraman suggested photographing in the corridor. I recall feeling less claustrophobic, less tense and more aware of the surroundings. Although I liked the cameraman's idea of using not only paintings but also the space itself that the Gallery offered, I felt awkward about being given suggestions as to what to photograph. I experienced this as being pulled away from the dancing-photographing realm I was in and put into some kind of commercial photo shoot where I had to perform as a professional photographer.

Flash 7 - Kan in front of "The Supper at Emmaus" (Caravaggio, 1601). I think this might have been the painting which we were not allowed photograph. However I did not feel any pressure or restrictions to what I wanted to do.

I do not remember exactly how we finished the photo shoot but I think I was checking the time, having in mind that we could use the Gallery only for one hour. It must have been close to the time and I suggested finishing the shoot. The security guard clapped his hands for bravo and said thank you for letting him experience a wonderful performance. I forgot that he was observing the shoot, and I was somehow surprised that he actually experienced it as a performance. The dancers, the cameraman and I

went to the café at the National Portrait Gallery where Kan made a few comments about the shoot after the cameraman, whilst filming, asked him how it went.

APPENDIX 2: TRANSCRIPTION OF THE EXPLICITATION INTERVIEWS

(a) Transcription of the explication interview – sessions 1 and 2 conducted on 11th September 2008

Jane Mathison (J): I'm going to leave it to you, which one of these you choose and just allow whichever one it is to come to your consciousness. And maybe just let me know in whatever way you feel appropriate.

Karolina Bieszczad-Roley (K): There are two that I remember really well, I mean I remember the feeling.

J: You remember the feeling...

K: Yeah.

J: Ok. Can you pick one of those?

K: Hmm... let's do the choice of National Gallery.

J: Ok.

K: So I remember because that was...

J: Right. What I'm going to ask you to do is work much more internally...

K: Uhm.

J: and maybe not talk about it yet but really just explore because there is a sense in which words are one level and below words there is whole other level of sense making or information processing or whatever you want to call it. What the explication interview does is it brings you to that level, it increases your awareness of that level. So just allow yourself, if it's ok with you, just to go back in your mind, to that time when just before you decided on National Gallery. In whatever way it's comfortable with you. And be aware of where you were...perhaps when it was...what time of day...what you are paying attention to...what's going on around you...what you're hearing...whatever sensations there are....and just allow yourself really to go into what you see, hear, feel...and pick a time just before the choice. And just very simply maybe just tell me what you are aware of...

K: It is the situation when I was with my partner and we were discussing...I wanted to do another photo project and we were discussing the places where I could do it, and I was looking for a right place. I can't remember where we were...

J: That's ok.

K: ...He suggested a few options and they seemed like there wasn't anything interesting or...

J: Ok. Can you slow the film down and just hear him suggesting the options...really slow it down. How do you know they are not interesting? Look inside because that's where the information is.

K: I think they didn't feel challenging.

J: Ok, they didn't feel challenging...

K: Yeah, I think that's the...

J: ...so what's the difference for you between not challenging and challenging?

K: Well, if I look at the one of the suggestions which was to do it somewhere on the street in front of some building, it just felt very easy to just go there, to show up...

J: You felt...

K: Yes.

J: Ok. Just go to the part of your body that is making you aware of that feeling. Has it got a location?

K: I think it would be somewhere between my head and my chest.

J: Ok.

K: Yeah. The upper...

J: This is the feeling of not interested or interested?

K: Not interested.

J: Not interested. Ok. Stay with not interested. Somewhere between your head and chest... Is it heavy or light?

K: I think it's light in a way like the air that is more empty rather than having...

J: It's empty...Ok.

K: Yeah.

J: So it's an empty feeling in your chest.

K: It's like passing by...

J: Ok. It's passing by... Which direction is it passing by?

K: I think it would be left to the right.

J: Left to the right...Ok. Once you put your awareness into that feeling is there anything else you notice about it?

K: Well, I have the image of that. This is, I think, this image that passes by...of a person in front of this building and it's just not interesting.

J: What tells you it's not interesting?

K: Because it doesn't catch my attention. There is nothing there that would...the image doesn't stop. It just goes, floats...

J: The image doesn't stop...Just goes on...

K: Yeah.

J: Ok. So let me just see if we've covered that aspect of not interesting. There is a body part that is located somewhere between your head and chest which is empty and there is also visual part to it and that is your part of it that moves on, is that right?

K: Yeah.

J: You really have to stop me and say no if I get anything untrue. It is literally your truth not mine.

K: Uhm.

J: Ok. So is there anything else about uninteresting? There is a bodily feeling that you will be aware of now, there is an image just moving. What kind of image is it?

K: It doesn't have colours. It's just grey.

J: Is it 2 dimensional or 3 dimensional?

K: It's hard to say... I think it's more 3 dimensional than 2 dimensional.

J: Ok. So it's more 3 dimensional. But grays...

K: Yeah.

J: Ok. If you actually look at this image as is passing by which belongs to not interested, how clear are the shapes?

K: I can make them quite clear.

J: You can make them clear but when you were not interested passing through these various options with your friend...

K: They were quite clear.

J: They were quite clear.

K: Yeah, it was the image that I could shape.

J: Is it becoming clearer when you talk about it?

K: Yes, and I think...another thing is that this image passing by of a person in front of the building, I mean it's not clear where it relates to but there is a kind of distinction between this person and this building. So the person is more like shapes without any edges and the building is more like geometrical squares and rectangulars. They are not kind of together, I think...

J: So this is uninteresting.

K: Yeah. It's uninteresting.

J: And as you're talking about it, just maintain your awareness as a feeling.

K: Yes, and another thing is that there are no details so for example this person, it doesn't have eyes, or...there is no...it's just some grey shape.

J: Is there anything else about uninteresting as you explore further into your bodily feeling and the image that you may become aware of?

K: No... It's still located somewhere in the upper body...not in the stomach; it's up from the chest.

J: It's up from your chest...And I'm noticing that you're moving your hands around your chest. So to what extent would you say that the image was linked to the feeling?

K: To the feeling of not being interested or the body feeling?

J: The body feeling.

K: I think it's like this image that visually floats, it feels that it floats into my body and out of my body, just floats out, it doesn't stay there, it just touches it and goes.

J: So this hollow, the empty feeling moves with it.

K: Yeah. I think whilst this comes then because of this coming there is the empty feeling, as if it was making the inside empty and then it goes away. And then it's not empty.

J: Ok. Are you saying anything to yourself, as this is all happening? Just go back into it.

K: Well, I'm trying to...sometimes I just think about not to say something, which is not actually what I...just not to make up things...

J: Ok. So just go back once more into not interested, just be there, feel it, experience that feeling and those visions and if you're satisfied that you've discovered enough, you can move on.

K: The only other thing we've missed...I don't know if that was when we were talking about it with my partner, the real situation or maybe now I'm recalling it this way that there is sound of cars.

J: There is a sound of cars...

K: And I don't know if we then were on the street or when I had this image when I imagined photographing in that place that there will be cars.

J: Just go back to that time which is left there, lodged somewhere there and just be aware of the feeling of the body, what's happening in your internal vision and see what you see and hear and feel, just be there as if it was happening now.

K: When I now hear the cars then, I think it's another image, when I was thinking about this place that I'm kind of inside the image because I'm actually there in front of the building and this person, dancer is in front of me as well, in front of the building and there are cars around. So this is like I'm inside, that's 3D so the other one would be more 2D then.

J: So have you moved to the interesting one or...

K: No.

J: This is still not interesting. Ok. It's probably time to move to the interesting one, isn't it?

K: Yeah.

J: Do you have the sense that you've discovered enough?

K: Yeah.

J: Because that is many layered. Because what you did there was you associated into the particular memory and as you associate... Pierre Vermersch refers to this as evocation and this is part of explicitation interview that you put the person fully, or you go yourself fully into evocation and that's when you evoke the whole situation and then you begin to explore what's happening to yourself internally. So what you did there, I hope this is useful to you, was to access what Vermersch would call more finely grained information. So it wasn't just words, it wasn't just abstractions. It was just detail detail detail, where at the end you could spot the detail of the cars. And then when we explored that further the detail of the cars turned out to be your own internal construct. So you've kind of explored the consciousness aspect of it.

So, let's get to the interesting. And again I'm going to let you choose the time when the National Gallery came into your mind. Maybe just before...

K: Again, I cannot recall the situation but I remember saying about the National Gallery...that was after I had a feeling that...I thought about the National Gallery.

J: How did you know that you were thinking about the National Gallery?

K: That was again the image.

J: Good. Ok. What were you doing in terms of images to choose the National Gallery?

K: I don't know...I feel it just came.

J: You feel it just came...

K: Yeah.

J: And what was interesting there, and I'm commenting for your recording, is you said it feels it just came and your hand pointed to your chest. Ok, so you feel it just came. Can you go back to that time and just be there in that situation when you were whatever it was that you were doing?

K: Yeah, it was...

J: Slow it down and go backwards to just before.

K: It was like a sudden hit.

J: What happened before the sudden hit?

K: I think I was waiting for something to be...

J: Go back to the waiting; go back to that sense of waiting. What were you paying attention to?

K: I think it was like the whole body was one. So there wasn't any part of my body that was waiting, it wasn't empty, it wasn't waiting for emptiness to be fulfilled, my whole body was there. It was more waiting to be influenced in a way so that something happens to it. I don't know how to explain it...Before I was saying that there was emptiness, here there isn't a hole, it's one construct, one body. And it's something that waits to happen without knowing to which part of the body it will happen...

J: Anything else?

K: I think I see it from being outside now, outside of the body.

J: What's outside of the body?

K: I think me.

J: Ok.

K: My consciousness.

J: I'm wondering whether that's your memory of it or whether that's the evocational... So as you're in that state and your body waiting... What else is happening?

K: I think it's just waiting but without any pressure that something needs to happen which wouldn't feel true.

J: Something needs to happen which would feel true...

K: Yeah.

J: Ok. So just stay with that feeling. And just move on in your own time, slowly as it's appropriate to you, to the time when that realisation happened.

K: So again, it's this image but it's not like an image, it's more like a thought, it's more abstract.

J: Tell me how you know it is more abstract.

K: Because it doesn't have a shape, it's more like a smoke.

J: OK. So is this something you're seeing?

K: Yeah, I can see it but as well it has no definition in 3D space.

J: Can you tell me a bit more about that?

K: I think smoke is a good word to describe it because it just floats, it changes, it floats...

J: It's flowing from left to right, just an observation for recording. Go back. What is it that flowing, where in your body is it flowing?

K: It's flowing outside.

J: Ok. How fast is it flowing?

K: It's not fast at all. It's very slow.

J: Very slow...

K: And there are different elements inside, I think, that are coming a bit clearer and they are floating in the space, in the smoke space.

J: You're defining a circle in front of yourself with your hands, or a sphere. What's happening in your body?

K: It is strange because when I'm talking about this image, this sphere, this smoke, the images as well that my body is in front of what I see or in front of my consciousness...but then I have to kind of go into that person to become that person. I think I just feel it's somewhere around me.

J: You feel that it's somewhere around you... How do you know that's a feeling?

K: Hmm...Ok. I think that's where I feel my whole body as one and I'm one thing and this other thing is the second thing. I would feel it with my hands. I could move around and that thing would be around me. We exist in the same space.

J: So as you become aware of those sensationals in your body...

K: I think I'm becoming aware of my body. Now I can feel I have legs, I have hands...This sphere is around me.

J: So you're becoming aware of your own body and with the space around you and there are things happening around you...

K: It's empty space apart from me and these...thoughts...smoke.

J: If you sense that you explore this enough for the time being, would you like to just move the film on...

K: Yeah. Maybe it is the move. It somehow becomes the space...maybe not of National Gallery but something related to paintings...

J: How do you know it's something related to paintings?

K: Because I have this image in that sphere of a very old small tiny gold old frame

J: So the image of a gold frame...

K: Yeah.

J: Where this does come from?

K: That comes from the inside of the sphere.

J: Comes from the inside of the sphere...Ok.

K: It feels like... Before it was kind of smoke and then it became more defined, the element weren't floating that much anymore, they were more compressed. So the frame doesn't float anymore.

J: What sort of size is that frame?

K: It's very small.

J: And what sort of feeling do you have in your body as that frame emerges?

K: I think I can direct my body to it because it catches my attention. So I can turn towards it. It's not undefined space. There is something in the space that I can relate to. So I can turn around and look at it.

J: So there is something you can relate to... Any changes in the body as you're becoming aware of that relation, relate to? Any feelings? Any sensations?

K: There is a feeling of some kind of interaction...

J: Where's the feeling located?

K: I think in my hands. In my arms.

J: In your hands, in your arms...just be aware of that and allow the next stage to emerge.

K: I have a feeling that I can reach for that frame and I can take it if I wanted to.

J: How do you know you have that feeling?

K: Because I'm thinking about my hands. They can do it if I try to reach for that frame. I can do it... I can take it...

J: Are you saying anything to yourself inside?

K: I was just thinking... Because I had this image of taking the frame, not taking...reaching for the frame...

J: Reaching...

K: Yes. And then I was thinking it was possible but actually I was doing it in my consciousness, I was reaching there.

J: Tell me more about that reaching.

K: I'm turned towards that sphere and inside there is the frame. I reach with both of my hands. I don't touch it as if my hands were going inside the sphere where the frame is.

J: What sort of feeling is there in our hands at this point?

K: It's a feeling of reaching for something but I don't have the urge to touch it. I don't reach to touch.

J: Is it a feeling of movement?

K: Yes. I move my hands.

J: It's a feeling of movement... so would be right in actually saying you're feeling the movement in your hands...

K: Yeah.

J: ...as this part of decision is unfolding?

K: Yeah.

J: So what happens then?

K: Then I don't know because I don't take this frame. And I don't need to. I think that's the best way of putting it, that I don't feel the need for taking the frame or touching the frame. I think it's enough that my hands are in the sphere.

J: So what happens between your hands in the sphere and the National Gallery?

K: I think I'm inside there with my hands and this is enough for me to be inside and the rest of my body is leaning towards it. There is this sphere and my hands inside the sphere, kind of shaping like a sphere and the frame inside my hands. I think it's a feeling of possession or having it in a way but without touching it. I belong to the space of the sphere with my hands. There is a strong feeling of belonging to that sphere, to that space with my hands.

J: And how does it then get you to the National Gallery?

K: I think the thought of the National Gallery appeared earlier...

J: Earlier?

K: I think it appeared when it was still kind of some and then I knew...I knew?...already that it was the National Gallery. In this floating smoke.

J: How did you know that you knew?

K: I think because of this element of this frame that was related somehow for me to the National Gallery.

J: How did you know it was the National Gallery?

K: Because it was an old gold frame. And it felt like in the National Gallery. It felt old.

J: Felt old... What's that feeling old? What's that like?

K: I think it's the smell of dust mixed with wooden floor and polish for the floor.

J: So what was the next step?

K: It was still undefined, these different things like old and frame and it was just there floating so I knew it was the National Gallery. And then it started shaping.

J: So that was the stage at which you knew it was National Gallery...

K: Yeah.

J: How did you feel now it was the National Gallery? Did you see it? Or did you hear the word?

K: I think it would be like seeing a sign "National Gallery".

J: You saw a sign saying "National Gallery"... Ok. And you were pointing onto the foot in front of you...

K: When I try to think about the building of National Gallery, it wasn't it. I have no

relation to the building. But I have relation somehow to the sign “National Gallery”.

J: So what happened when you saw the sign “National Gallery”?

K: I think the sign wasn't in the smoke, in that place. It wasn't there. I think it was somewhere placed in my head.

J: Where do you think it came from?

K: I think... Because it floats as well, this sign... So it looks as if it was floating out of that smoke. It's separated. And it floated somehow, I don't know, in my head? Or in front of my eyes? In front of my consciousness eyes?

J: Can I just say you're pointing part of foot in front of you and making a movement with your right hand. So I'm wondering what there is there, that's you're thinking about that sign?

K: It's the floating sign that would float out from the left from the smoke sphere and would just float somewhere through my head and then disappear.

J: Can you see the letters?

K: Yes.

J: What colour are they?

K: They are white and they are capital letters.

J: What sort of background?

K: It's just space. It seems like they would float in the air...

J: And then what happens?

K: I'm not sure actually. Now I feel I've got choice to stay with my body because whilst these letters were floating through my head I'm in my body. I'm aware of my body as one. And my choice is to go back towards this smoke sphere or just stay with my body. I don't have interest to go to that sphere. I'm quite comfortable with my body now.

J: Can you tell me more about how that comfortable feels?

K: It feels that I'm not dependant on that sphere anymore. It can be there; it might not be there. I'm just happy by myself now. I'm more interested in myself now rather than this sphere. And I'm inside my body.

J: You're inside your body...

K: I'm inside somewhere here, somewhere in my chest.

J: And what's that like in your chest?

K: It doesn't feel fulfilled because it wasn't empty but it feels, I think, relaxed.

J: It feels relaxed... I'm curious so allow me to ask the question. If you compare it to uninterested, what's the difference between now and uninterested in your chest?

K: I think in interested I'm very much inside myself and it feels good. It feels

comfortable and I don't have anything around me. I'm by myself and I don't need anything else. I'm self-sufficient. I don't relate to things outside.

J: Are you aware of the whole of your body?

K: Yes.

J: Some bits more than others?

K: The chest would be probably...

J: The chest...

K: ...where my thoughts or consciousness would be located but I've got my whole body and I'm aware of it.

J: Just one more question. What sort of words would you use to describe your chest feeling?

K: It is something that is inside, there is something inside.

J: Has it got a shape?

K: I can't tell the shape but it does, I think because it feels...not like stuck inside because it's not negative, it's a nice feeling.

J: It's a nice feeling of shape...

K: Yeah.

J: Is there any movement in it?

K: I feel or think or suspect – that's the best way to put it – I suspect that there is, inside. Like a tiny little things moving but the whole is not moving as a whole. Little things, elements moving impatiently.

J: So is there anything else between this now and you as it were knowing that you've made decision and knowing that's the direction you're going in?

K: Can you ask again because I don't think I understand?

J: Is there anything else that has to happen now for you as it were to pick up your camera and go to sort of make that decision, to know what you're doing?

K: I think that would be it.

J: That's it...

K: I think they were important these two ways: the first one when I was putting my hands in the sphere and then the other one whilst the sign was floating through and it was coming inside me, inside my chest. So it feels like there were two different ways but they were together, they were important to feel the way I felt.

J: Just allow your unconscious to take a little bit of time to decide whether you've got enough information about that event.

K: Yes, it feels that was it. Definitely.

J: Ok.

End of session 1 – Time 00:55:39

J: I hope it's appropriate for me to comment because I think my role is partly the explicitation guide and also as someone who has a bit of experience of this whole area. What I thought it was really lovely in that last session was that you went through an almost classic experience of what Husserl in phenomenology calls the epoche which, if you read Natalie Depraz you'll understand that what we were able to explore was just that moment of abandoning everything and allowing it to come as it is very much as it were the new psychology. (...) There is also stuff in Journal of Consciousness studies about bodily awareness. And it does seem to me that you have a bodily awareness which is quite an important part of your decision making process. (...) I think one of the things that you'll now be aware of is when you read "the idea of the National Gallery was the eureka type of idea" that that "eureka" type actually had a very detailed and fined structure and sequence at the very finely grained level which is below words. It's not words. In NLP we would say it belongs to a different logic of type. Words can never be what they represent. But they bring up the images or the feelings of sounds, of smells. That's the level of consciousness which Natalie Depraz and people like that are actually investigating.

Beginning of Session 2 – Time 01:02:56

J: I'm going to let you go back to the shoot at the Westminster station and we can just start with the dancers at the bottom of the stairs or wherever they were. Just take your time and just being there again now and seeing and hearing and sensing the feeling and noticing whatever is going on.

K: I've got a one problem... I don't know if I look through the camera or if I look outside of the camera.

J: I don't think it's a problem. I think it's part of the description of your experience.

K: When I recall the dancers and the stairs, the bottom of the stairs, I see this image... I'm outside of the body and outside of the camera. So I need to get inside.

J: Can you maybe step inside your body and be there in your body, seeing, hearing, feeling? And take your time...

K: I think I'm just going down and I'm on the ground. It's still a bit difficult because it just jumps out.

J: What's jumping out?

K: My consciousness. It's like a spirit that doesn't want to fit in the body. It just flies out.

J: Just take your time and remember what it was like to be there in front your camera, wherever that was and looking through your camera. And as you look through your camera be aware of the rest of your body as you're looking through the camera...

K: I think I'm kneeling down and I wonder if I really was kneeling down or that's how I attach myself to the ground.

J: Ok. Can you feel the ground through your feet?

K: Uhm... Through my knees.

J: Can you feel your hands on your camera? Can you feel your breathing? Can you feel your eyes looking through your camera? Can you feel how your body is positioning itself or you are positioning your body...

K: I've got hands on my camera, on the lens, and I'm kneeling down on the left knee...

J: Just allow yourself to experience that feeling, being in your body, observing what's happening through your eyes, through your hands, with your feet on the floor.

K: I can very clearly see the camera in front of my eyes.

J: And what sort of tension there is in your shoulders and how it makes you feel...

K: I can feel that I use muscles. I can feel that my body is made of muscles.

J: Stay with that feeling, that sense of muscles. And as you're there at the station with whatever is happening around you, feeling the muscles in your body, looking through the camera and looking at the dancers...

K: I can still see the camera in front of me and I see the dancers as well. It's very hard actually to go and see through the camera.

J: Just notice that. What's the difference between seeing the dancers from inside your body and looking through the camera?

K: Looking through the camera...it feels a bit like in a box.

J: Be aware of the difference between looking through your eyes and looking through your camera... And just allow the scene to unfold...

K: It still escapes from that box.

J: Were you looking through the camera when this particular episode happened?

K: Uhm. I have a feeling I could lock myself in this box and then I would be just looking through the camera. I think there are a lot of distractions from outside. The space is too big to look through the camera.

J: It's ok. Do whatever you need to do to allow yourself to look through the camera and

at what's happening.

K: Yes, if I close myself in this box then I can easily do that.

J: Close yourself in the box and look through the camera... What sort of image do you see?

K: It is a framed image; there are limits. And I can see the dancers.

J: So as you are aware of your feet on the ground, being in the box, looking through the camera, through the frame, noticing the dancers, what comes to mind?

K: First, I think the awareness of my body, my muscles in my body, they were detached from the picture, from the frame, I could not relate them to...they were separate somehow but then there was this feeling of ... as if something floated through my body, through my camera, through the lens and to the space of the dancers. Then it feels like a tunnel, we are in the same tunnel.

J: So as you're photographing what else can you see?

K: I can't see much happening with the dancers. I can't see them dancing. The movement was I think this something floating from my body, from my muscles as if it was like water under pressure that just goes and splashes through the camera, through the lens and just goes to the dancers.

J: (? 01:17:47)

K: There are two of them and because of this tunnel, water going through I feel somehow closer to them or in one space. We belong to one space.

J: And you're photographing...?

K: I don't have the feeling of clicking... I need to think about it... I think the clicking would be using the finger. The finger is not separate from the rest of the body; it belongs to all the muscles so I don't have the feeling, the sense of, the sensation of using the finger.

J: Are you still aware of the muscles in that movement?

K: Yeah. I don't see my movement. I'm inside my body so I can't see it but I experience it as muscles. There might be some small movement, or the muscles can move but my body as a whole does not necessarily move. I'm still in that box. These are definitely muscles, muscles.

J: Is there anything else you want to notice about you, your muscles, your sense of a stream, something coming out of your body through the camera uniting you with the dancers before we go on to explore what happens when somebody walks down the stairs?

K: I think my muscles are in my arms, my back, my legs but not my head. I don't see

my head, I don't feel my head.

J: So when you're ready just move on to the next bit, next frame. Slow it down if you need to.

K: I'm in the space of the frame with the dancers and they dance very slowly. And then there is a woman on the stairs. It's a jump. I just see her or I can make her seen to myself.

J: Ok. So just take that moment when you become aware of that and slow it down.

K: She is in the same space as we are as if she's come from somewhere that doesn't belong to that space and suddenly she enters that space. It feels like this space is very defined. There are limits, which are very clear. Around my and my body is this box and there is like an extension of that box and there is a frame and then it finishes on the horizon. And when the woman comes she just appears, she comes from outside to the inside and then she is inside.

J: And what changes as a result of this?

K: It feels that there are more people in the space. It was me, one dancer, the second dancer and then there is a fourth person.

J: How does it feel?

K: It feels like it fills up the space, which was empty on the top. So it feels good. It feels like I was kind of at the bottom and then left there were two dancers, a little bit higher than me and then on the top right corner it's her.

J: And then what happens?

K: When I try to focus on the dancers and their dance and the woman, they don't feel like doing different things. I don't know if this is because they are in the same space or it feels like they move together in the space.

J: So next frame...

K: This is like a still image, I think. Maybe not... It's not a still image. It's not because it's a very 3D thing. So even when I was saying I was at the bottom and the dancers on the left it is still 3D. Yeah, it's not like a picture. I don't know why she feels bigger than the dancers...

J: She feels bigger?

K: For me the dancers feel lighter and she feels heavy. I can see her with dark clothes, with black clothes and that makes her heavy. And I see Yuko's white dress, which is very light. The movement is light...

J: And then...

K: I can make or imagine her going down.

J: Still being in the box with your feet on the ground, and your muscles...

K: Yes.

J: Being in the box, looking through the lens...and she is coming from the top right hand corner and she is heavy...and she is dressed in black...and she's bigger. Does she look bigger or does she feel bigger?

K: I think she looks bigger.

J: She looks bigger...

K: She looks bigger but it doesn't feel that she doesn't belong there. It feels she does belong there.

J: And then...

K: And then she comes down and the dancers... Nothing changes. Their dance is light that now she is somehow separated...but not in this tunnel between me, my muscles, my camera, the tunnel. She belongs there but she is somehow separated from the dancers I think.

J: What is your response to that feeling of separation?

K: I think I'm becoming aware of the contrast: white and dark, light and heavy. It's becoming very clear. The dancers seem small in comparison to her.

J: Just do a quick body check. What effect is that contrast having on your body?

K: I might be becoming a bit more tensed with my muscles.

J: Which part?

K: I think the back.

J: Which part of the back?

K: Upper part. Just below shoulders and below neck. It feels more intense, looking through the camera.

J: With this feeling in your back?

K: Yes.

J: What do you think that feeling in your back is telling you?

K: I think it's just getting ready for some jump. Something needs to be done.

J: Something needs to be done... And is that "something needs to be done"...does it come as words?

K: No. It's just the muscles. It's a very strong feeling of muscles. When I'm saying that I have a feeling that my legs were tensed as well. I'm sitting tensed with my legs and my feet. I think my whole body is just ready for something.

J: Your whole body is just waiting for something...

K: It's more like the feeling when before my body were muscles that had potential to

move now they just freeze. They stopped. There is this feeling that something needs to happen to bring another movement.

J: So as you are aware of those changes in your body what then happens?

K: I think it's like trying to catch that woman. She keeps moving down. The dancers are there, they are light but it feels as well that the dancers will be there, they will not disappear from that space. And the woman I need to catch because she's going down. She entered the space and she's going to exit it probably as well. So I just need to catch her. But catch...it feels with my body, it's not the image. I feel it or I experience it more literally like catching with my hands, with my body. But not in a way to stop her there. I wouldn't like her to stop there and just be there. That's not my intention. It feels like the dancers are dancing there but I think the main focus is on her. She is making this walk.

J: Is that your main focus?

K: Yes.

J: And when she moves on...?

K: I don't know how she disappears from this tunnel space but she just disappears... I think she's going somewhere right from me. The dancers are still there and the two dancers were like one. When the woman was there they were like one, they weren't separate. And now they can separate.

J: So if I understood that correctly, there is actually a difference in how you see the dancers whilst she is there and when she's not there...

K: Yes. They are more defined I think when the woman is not there. They are two separate bodies rather than some matter.

J: And as you look at the dancers now after the woman has passed down the stairs and disappeared to the right, is there any difference?

K: I think the space feels empty. I know that there was something there, which kind of fit in the frame. It now feels spacious and I think empty. There's air there but nothing else. But I can focus on the dancers. I can change it with the lens. I can close-up and then I can cut off this empty space.

J: What effect does the empty space have on your body?

K: I think it feels through my body, when there was this kind of stream of water coming through...that it just goes too far, it could disappear and I have a feeling that I need to close it so that it stays within our space.

J: So the stream of water changes.

K: Yeah.

J: Is there anything else?

K: Again, when I do the close-up I don't feel my hand separately manipulating the lens. It's still one body in the box.

J: Was it the one body throughout the episode?

K: I think so. It's still the body without the head.

J: Ok. Without the head... Does it have eyes?

K: Not really. No. it only has the body from the neck. The shoulders, the arms, the back... And it's more the back of the body rather than the front. Not chest, just back.

J: So would it be that as if the back of your body was telling you something?

K: Or just closing me with the space. So there is this box but I think that my back separates me from the other space. And I have this feeling as well of arms being up on the camera and everything feels more directed towards the front. The body is actually visually the muscles. It is as if the skin was taken off. All the way it was that image.

J: Is that how it felt?

K: Yes.

J: If you feel there is anything else you want to explore there, stay with it. It's your choice.

K: I think it's all.

J: So when you're ready, you can come back to here, feeling this chair, your feet on this floor, my office.

End of session 2 – Time 01:46:22

(part of the conversation omitted)

J: (...) and with you it seems to be, I mean I'm not going to tell you because I think you should discover it by yourself, I think there are a lot of interesting dynamics, links going on there between parts of your being... That's all I'm going to say about it because it's not the role of a guide to do any interpretation. (...)

J: (...) you were right into evocation both times. My feeling, and this was my intuition, that there was a lot you've discovered about your body responses. So I went down that path. That was my choice. I think you need to note that because you can say that was subjective. (...)

J: My conscious focus is on staying on a horse. That you see is where you can put yourself (...) research into consciousness by utilising psycho-phenomenology, explicitation and On Becoming Aware, the idea of that the consciousness has many levels, the idea that we can explore those many levels through careful questioning. (...)

When you put yourself into a state of waiting which is what Husserl talks about, and Depraz, then the stuff emerges from sub-consciousness. (...) the value of introspection to consciousness studies (...) How I interviewed you was based on NLP in the service of psycho-phenomenology. So I paid attention to the extent how many time you used “I felt” word. So I went this way because I thought: she is saying me something there how she is processing something, making sense of something, actually making sense of something through her body, is she, check it out. So that’s where NLP comes. And another thing where NLP comes in is I wouldn’t let you go to explanations, I pulled you back into the actual experience, what you are seeing, feeling, hearing. (...)

J: (...) You’ve got first position, second position and to get a complete picture, complete hologram of the event, and it can never be complete, you need the first position information, the second position information, which would be my influence and then the third person who would read it. But in a sense that’s what you do when you write it up. You go, hey, this is interesting, and you look at it as if it was two different people doing it. So that’s quite important in this methodology to make that distinction between the 3 perceptual positions.

(b) Transcription of the explicitation interview – session 3 conducted on 16th September 2008

J: What I’m going to suggest is that you just allow yourself to go to the state of evocation which you now know about and become aware of whatever comes up to you...

K: I would start with Yuko on the grave.

J: As you become aware of yourself observing what is going on, maybe there are tastes and smells associated with it, sounds, feelings. Just allow those to come to the surface. Just that moment when it came up for you. Seeing, hearing, feeling...

K: I’m aware of the weather because it was very warm and sunny. It’s this feeling of early morning during summer time.

J: So just stay with that feeling.

K: I think I focus on the air blowing and feel of the air, of the wind.

J: And what’s happening?

K: I’m placed with the camera and the tripod somewhere on an uneven ground around some bushes...

J: How do you know it’s an uneven ground?

K: Because it's hard to be stable with the camera. It's a bit of a struggle with the camera to keep it stable. It feels a bit like a fight with the ground.

J: So what are you paying most attention to?

K: I think to balance my body and the tripod, and the camera so that it works together.

J: (? 00:06:30)

K: I'm looking at the dancers but not through the camera. I'm aware of my body, which is the same height as the tripod and the camera and it feels equal in some way. It's like me and the camera joined together and dancers are separate.

J: What tells you that you and camera are joined together?

K: Because I've got my hands on either tripod or the camera. I'm holding it... It feels equal between me and the camera. It feels that I don't have full control over it. I think because of the ground that it just does things by itself as well.

J: So tell me more about that feeling of being one with the camera.

K: It feels that we've got the same size and that makes us equal as well. I think it feels bigger than it really is.

J: How do you know that it feels bigger than it really is?

K: Because with my hands and body it feels as if the tripod was as high as I am and it wasn't, I think. I feel it this way. We are one but there is this feeling of a fight, struggling. I'm holding tripod all the time. I don't feel I could let it go but I have to fight to set it up the way I want or to hold it the way I want.

J: So where would you say your attention was?

K: I think it's with my whole body. I can feel the body moving, legs and arms. It's all moving. And it feels as well that my legs are moving with the legs of the tripod.

J: So what happens next?

K: I know that I have to start taking pictures.

J: How do you know that?

K: Because I have this feeling that the dancers are there and I'm supposed to have some interaction with them.

J: Tell me about that feeling.

K: I'm aware of their presence there. I kind of see them...not looking at them but I know they are there.

J: So how do you know they're there?

K: In the space between them and me, there is this disturbance that is going on there. I know they are there because the space between me and them is not stable. There is something going on there.

J: Can you describe that?

K: It is a little bit like a tunnel but not really. It doesn't have the exact shape. It's more like little elements that are moving around and they cause this disturbance of...I don't know if this is a feeling or something visual... I think it's a combination of smell I would say, as well. I think it opens up the space between me and the dancers as if the air was pushed aside and this kind of tunnel without shape is created between me and the dancers. It feels very spacious. I can just breathe it in.

J: So as you stay with that awareness, is there anything else?

K: I think this tunnel feels quite flexible. It feels it depends on me how much more it can expand or shrink.

J: So it feels as if depends on you...

K: My arms and hands.

J: How else do you know that it depends on you?

K: I'm not quite sure how I know that I can influence it.

J: So you have a sense that it depends on you... Has that sense got any location?

K: It was with my hands and arms that I feel I can expand or shrink it...not literally doing that. That's how I feel it. But I think with the chest as well...It comes with the breathing. With the breathing there comes the sense of this space, place being spacious.

J: So is it ok if you just allow your unconscious to produce, bring up for you the next event? Remembering that sense of spaciousness in your arms, in your hands...

K: I'm trying to get the moment when Yuko was on a grave. The other dancer, Tadashi, would be left somewhere further on the right and Yuko is somewhere closer. Then this tunnel, space is shaping different way. It shapes according to the dancers and me. It embraces all of us. It's very fluid. I have to go down somehow to her level. I think I need to bring the tripod with the camera down. That again changes the space a bit. It goes down. It all feels a bit...wild I think. It feels like a hunt because of my body struggling with the camera, tripod and trying to work together but kind of in a fight, and then there is Yuko with some leaves in her hair and she has a pose like a wild animal.

J: And what happens then?

K: I think the space changes again. It separates. The other dancer is like one bubble that separated, and me and Yuko are in the other bubble.

J: How did you know it's like a hunt? Try to go back to just before when you were aware of it was like a hunt...

K: I think it's breathing and the air...kind of cold. Cold but like during summer time. And I think waiting for something...

J: Waiting for something...

K: That I breath in and it feels like breathing in order to wait for something. I think this breathing in creates something in my body, which goes like a vertical line. It's not fulfilling, it's more like preparing for something or clearing up. There is this strong feeling of the cold nice breathe. It's very silent as well.

J: So there is breathing in and sense of waiting. Just continue to explore that as long as you feel you need to.

K: I think then appears the sound of leaves or bushes, like someone going through the bushes but it's not an image, it's just a sound.

J: And where is your awareness of the dancers?

K: I don't think I'm aware of Tadashi. Now I'm aware of Yuko. I have an image of her.

J: Where is the image?

K: The image is in front of me a little bit on the left. It feels as if she was slowly trying to sneak in front of me to the left on her knees.

J: How did you know it was sneaking?

K: I think because of this silence and my sense of waiting for something and maybe my feeling of still not owning the space, but being able to manipulate that space. It feels that's why maybe I feel it that she is sneaking because she doesn't want to belong to that space, she wants to make her own way. Or maybe she doesn't want to belong to my space that I control...

J: How do you know that?

K: Because although this space, this kind of bubble is flexible, she doesn't go out from this bubble. If she goes some direction this bubble expands. But she is in the bubble, she cannot go out.

J: And where is the other dancer?

K: He is somewhere on my right but I haven't been paying attention to him. He is somewhere there. I'm not sure now if he is still in that bubble or not, or he is in the space outside of my bubble. So it feels as well that I kind of follow Yuko because of this bubble expanding. My body is just following her.

J: When you're saying that your body is following her, can you describe the sensations?

K: I think it's located somewhere in my chest. It feels like it was being pulled somewhere from the chest to just follow her.

J: So do you want to move it on to the next part of whatever it is that you are investigating?

K: I can see her on this grave, which was partly opened. I can see and feel this dark

coming out from the opened grave. I'm not sure if that was in real that I could see it...

J: So what was this dark like?

K: It's like a big dark space that is floating out of there but it just disappears when it comes out. It smells like an old cellar. It's cold but it's not contrasting the air that I'm breathing in.

J: So what do you see Yuko is doing?

K: She is on the top and she has one hand grabbing the surface of the grave. Somehow she looks irrational...

J: How do you know that?

K: Because I have a feeling that I cannot predict what she is going to do or what's going to happen.

J: So what's that like?

K: My body is becoming very tensed. I can feel it in my hands, holding on to the camera much stronger. It's very intense.

J: How is it intense? What is intense?

K: I think it's somewhere in the chest, where the heart is. It feels very heavy. The muscles are nearly shaking.

J: And can you see Yuko?

K: Yeah. She is in this position as if she was about to jump, she is on all fours. She is a little bit like a lost animal. Her hair is wild and there is something about her eyes that looks very unsettling.

J: Can you describe her eyes exactly as you see them?

K: They are eyes that look but don't see.

J: How do you know?

K: Because there is no focus in her eyes. The eyes are not moving around so it's not this type of not focusing. They are empty in a way. She could see things there, I don't know what things...It's this empty looking...

J: So it's defocused.

K: Yes.

J: And she doesn't seem to be looking at anything.

K: No.

J: And what effect does it have on you?

K: I'm just not sure what is going to happen. Before I had a feeling of controlling this bubble. Now I don't. It can go anywhere.

J: So how would you describe that state?

K: It's a bit like a state of panic. The body is very tense, this heavy feeling where my heart is. And there is some movement in my body, impatient and nervous.

J: What does that feel like – impatient and nervous?

K: I'm not sure if it feels good or bad.

J: If you can describe just sensations.

K: It feels very strong as if I don't control my body with my mind. It's the other way around. The body feels very big and strong. Yes, strong. It's ready to react to whatever happens. It's like a bit of adrenaline.

J: Is it strongly located anywhere in you?

K: There is this heavy feeling in my heart and apart from that there's a feeling of all my muscles, in my tights, arms...

J: And what are you seeing?

K: Still Yuko and this grave and the black hole. I'm kind of waiting. There is this waiting for everything, for all this heaviness to just go down, go away.

J: Does it go away?

K: I think, because the image of Yuko is still there but when I think about it, and I don't know if I'm doing it now consciously, if I took the picture then it would go away. That would make the things move on.

J: So are you aware of taking the picture?

K: Yeah. I think I have the need for that and then the sound of the click changes the dynamic of this tension.

J: Can you tell me what changes?

K: It's that heavy feeling...by pressing the button with my finger, the click...the lens very slowly closes and then the feeling just goes down, through the lens into my body through muscles. It feels as if I was standing on a stone that this heaviness went into. And then I'm not sure what happens with Yuko...if she goes away.

J: Stay with that not sure...

K: The image of her...I don't know how my perception of that changes but she is not that powerful anymore.

J: How do you know that?

K: Because her body looks more relaxed, looks more like skin rather than the power of the body.

J: Is it after the click?

K: Yes. It's after the click. I don't have this very intensive image of her eyes. It doesn't grasp my attention. There are just eyes. It feels like I can now follow again with the

camera wherever she goes.

J: Has anything changed about how she looks?

K: Yeah. It's not so intense anymore. She actually moves. Before it was like a pose. There was a lot of tension in her body, I think. Now it's more smooth movement. It's like searching again. It's more relaxed now.

J: How do you know it's more relaxed?

K: Before it was as if I had to stop breathing because of this panic. Now I can breathe in again.

I've got control over my body again and of this bubble, Yes. Definitely.

J: So is it changing how she moves?

K: Yes.

J: And as you are becoming aware of these changes, how she moves, has anything changed about her image after the click?

K: She still has got wild hair. Just the eyes are different. I don't see that clearly her face anymore. It's not such a clear image. Before her body and her face especially, seemed somehow white or in the light. Now there is no distinction. There isn't any light that would make her body distinctive in the surrounding of the bushes.

J: Is there anything else that is different about how you are seeing...

K: Yeah. I see her from a bigger distance. When she was on the grave and this panic was happening, I felt very close. It was very close to me. Now the space is bigger like it was at the beginning. It can follow and change the shape again.

J: So what else is about the grave and Yuko that comes to your mind now?

K: I think when she was on the grave...I was connected to her in a way. I'm not when she is not there, she is somewhere else.

J: So when she is on the grave you are connected to her.

K: There is this tension or dynamic of the power between me and her...maybe power is not a good word... It relates to what I was saying before – it felt like a threat, like I was threatened because of this unknown of what was going to happen and me losing control over the space. I think when she is not on the grave I have a feeling of spacious place. When I breathe I feel there is space around, in my body as well that comes with breathing in.

J: So when you are still aware of that time, of that place, is there anything else that needs investigation?

K: No, I think I'm happy with this panic feeling. That was it. Now it feels it can go on to the next thing, or maybe the same until the next click. That is the closed event.

J: Do you feel able to understand something about how that event was special? I'm just asking that to enable you to decide what else you need to explore. And this is where you need to again go into the state when you allow your unconscious to bring up whatever information that you need at this point.

K: I think that there was some influence of this dark, empty, the smell of cellar...It had influence on the situation. Not only Yuko but that thing too. It feels very much that it was affecting me or my way of thinking about this breathing in, whatever was coming out from there. That was changing the perception or the sense of things.

J: So would you like to just go back to paying attention to that?

K: That might be what's causing my tension in muscles and this heavy feeling because of this air coming out from there and breathing it in. I can't see what's in there because there is so much air coming out, the smell... I have the sense of the power of it because of how much of it there might be there that I can't see... There is this sense of spaciousness but it comes from somewhere that I don't have the access to. But I've got the feeling, the awareness of spaciousness.

J: How is it connected to that dark?

K: It's as if the dark air was coming out from there but not polluted. It smells like an old cellar but in a nice way. At least that's how I associate it. I know it's dark; it looks dark when it comes out from there. It's cold. It's not stuffy. It opens up something in my body.

J: It opens up something...

K: Yes. It would be something in my chest because of breathing in...

J: So there is a smell to it, it's cold; it's opening up something; it's linked to your breathing...

K: Yes. And I'm trying to relate it now to Yuko when she is on the grave. This air doesn't go to her. It only goes to me. She might be aware of that, I think.

J: How do you know she might be aware of that?

K: Because she is on the top of it and it looks...the image of her on the top looks as if she was owning that space, she is protecting that space somehow. That's where she belongs.

J: That's where she belongs...

K: Yeah.

J: How do you know that?

K: I think there is this similar sense coming from the smell and dark, and air, and from her blank look. It creates for me the similar sense. Although they are separate, they

belong to one in terms of how I sense them.

J: Is there anything else about that dark?

K: No. I don't think there is anything new.

J: If you feel you've explored that enough, allow yourself to come back in your own time. Take your time because you've been very deep.

End of session 3. Time 01:07:07

APPENDIX 3: *EMBODIES* – OBJECT INSTALLATION

The object installation entitled “Embodies” was created by the author in June 2007 and shown at Brunel University. The photographs of the installation presented here are followed by Paweł Szykarczuk’s commentary. He is a philosopher and currently conducting a PhD research on the phenomenon of intercorporeality via the practice of Butoh dance and the theoretical framework of Ontology of Flesh of Maurice Merleau-Ponty.

(a) Photographic ‘traces’ of the installation

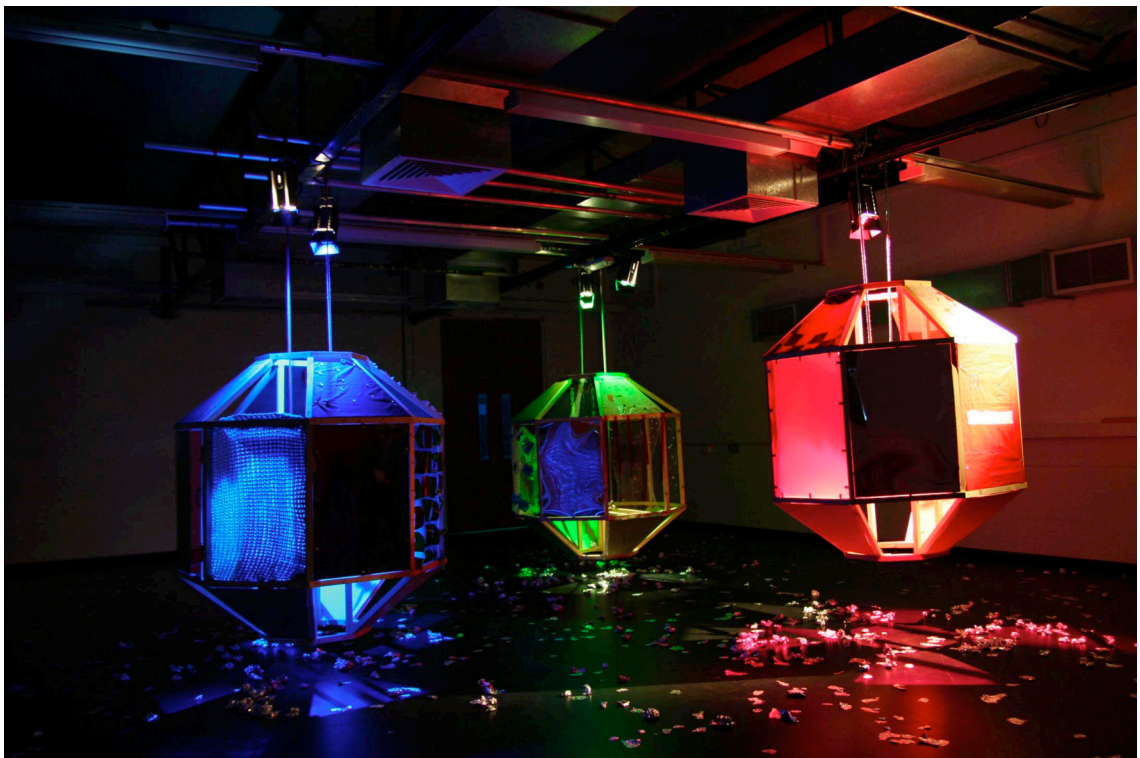


Figure 8.1



Figure 8.2



Figure 8.3



Figure 8.4

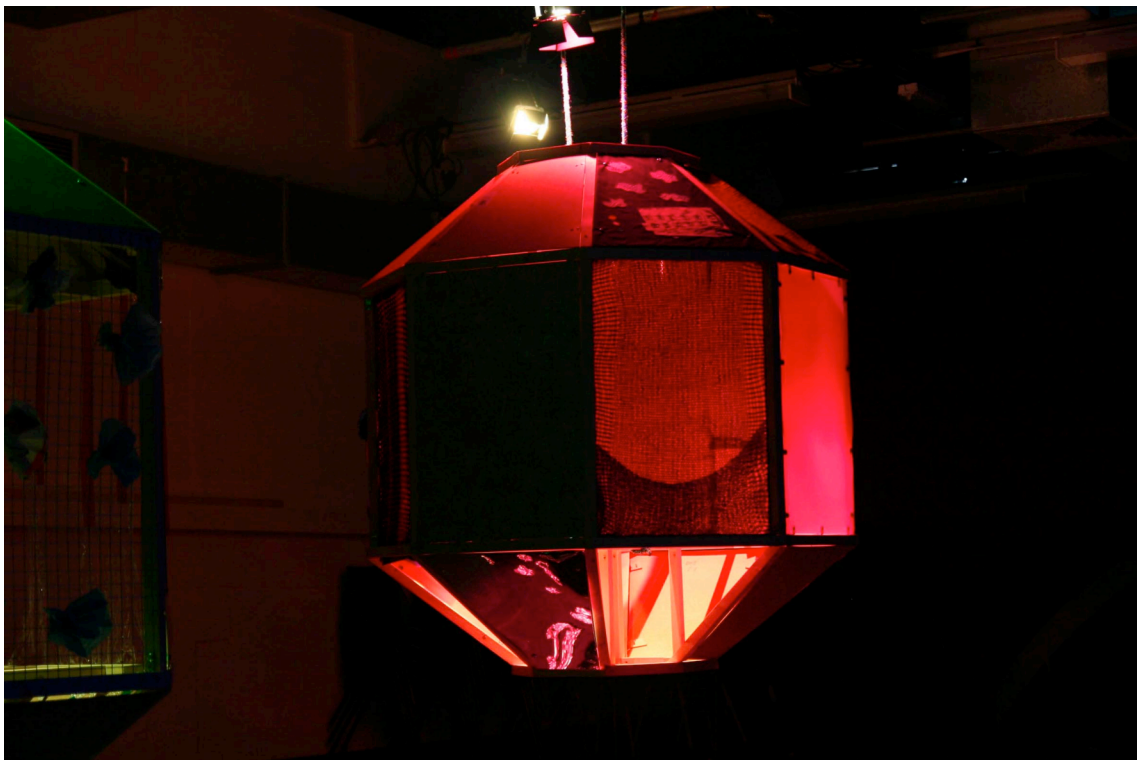


Figure 8.5

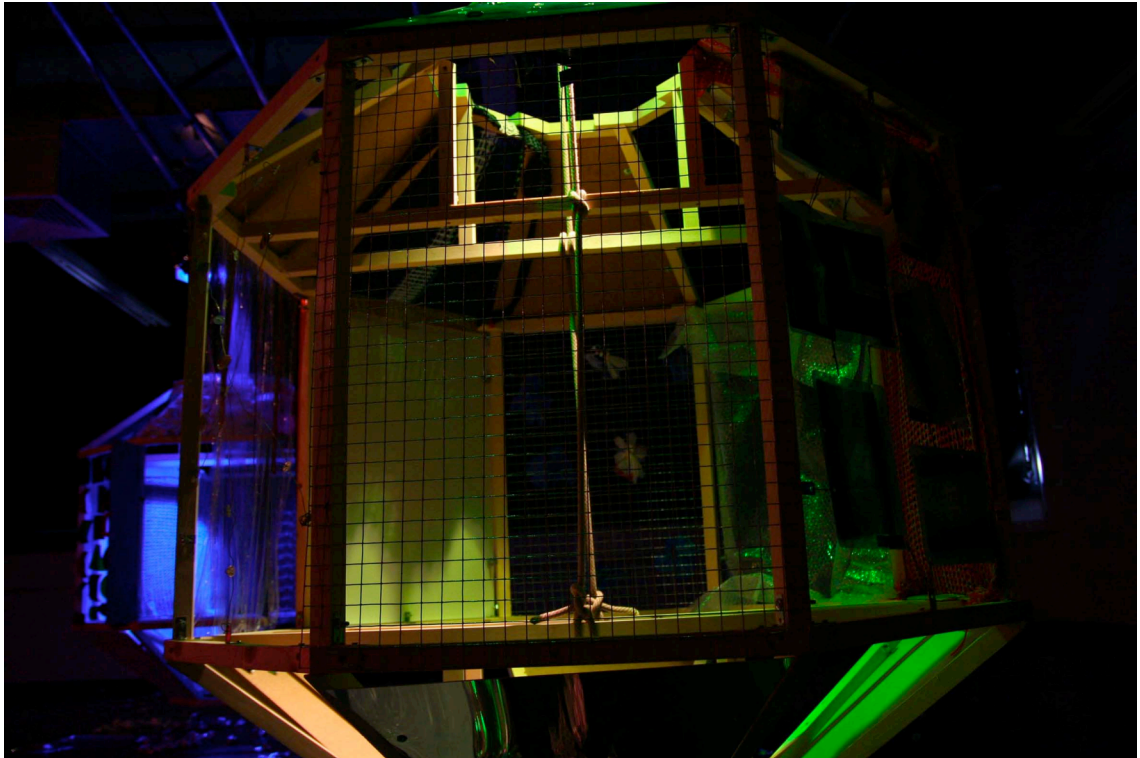


Figure 8.6

(b) Paweł Szyrkarczuk's commentary

The actual viewing of the exhibition was preceded by the equally unsettling as filled with expectations experience of a journey through the labyrinth of corridors. Even if this was an unintended effect, it created an effect of being initiated into a mysterious event. Despite the presence of signs indicating the direction I was constantly on the verge of feeling lost. It is always all too easy to miss the sign, therefore the traveller has to cast away any external engagements, clear his or her mind and concentrate. This concentration encourage one to 'being in the moment', a very Buddhist or more generally oriental notion indeed.

After this no more metaphorical than truly physical and incarnated initiation I entered the room where the installation was presented. The moment of illumination! Once again a symbolic and sensorial shock. After the journey through the bright, sterile light of fluorescent lamps of 'the labyrinth' there was an abrupt transition into the gloomy space filled with a vague sense of something carnal. This effect was produced by the dominating presence of the spatial constructions, as if suspended in the air, radiating with colourful lights. The existence of other spectators was not apparent for quite a while. Only after this initial, powerful reaction to the qualities of the space and

unanimated objects *negotiating* with it, could I notice at some distance the ghost-like silhouettes of other spectators.

The three dimensional constructions turned out to be made out of wooden frames, covered by different materials of various textures and colours. Each of them was suspended in the air at different levels with the ropes, illuminated from above by the lamps in three primary colours: red, blue and green. The floor under and around the constructions was scattered with the crumpled aluminium sheets glooming in the darkness.

The constructions resembled cages. Most of materials covering them were highly permeable, not to mention the small windows or doors fitted in some of their hexagonal surfaces. They allowed access, penetration, and exploration from the outside. Significantly, their structure also enabled interrelation, interchange, and interflow between the inside and the outside. The structural framework, therefore, constitutes rather permissible boundaries rather than impermissible limits between the inside and the outside. Ultimately those two last notions are questioned and deconstructed. And yet those boundaries outline a particular space. Moreover, they do not only constitute specific qualities that evoke the being of this artistic object but also radiate a sense of a carnal, embodied presence around those objects. They carry the power of individuation.

Much like the body in Butoh dance. For Hijikata Tatsumi, Ohno Kazuo and their followers the body embraces the spirit and gives it a form. That form, however, is never definite. At the same time the body in unity with the spirit or mind, hence better to speak of body-mind, is in a constant relationship or relentless interaction with the world. The body-mind is continually permeated from the 'outside' by the order of symbolic and biological. At the same time the bodily condition of our existence shapes the external world and our place in it. The individuation as an existential embodied expression carries on even if the notions of identity is critically, but foremost practically questioned and reworked.

Karolina Bieszczad's exhibition left itself open to a wide range of possible interpretations. And the above interpretation of mine is only but one.