

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.222

VOICE CHOICES

A Selective Guide to Openings and Special Events



© WASHIZU

He danced naked on the roof of the Clocktower on a freezing, windy day in late November a year ago, and floated in streams of rushing water in Japan. With shaven head, bare skin, and extraordinary control, **Min Tanaka** opens slowly out of a kind of darkness of concentration and yields himself to a sense of timelessness. Sensitive to his body's inner motions and to its surroundings, he patiently erases the boundaries between them. Saturday from 4-6 at P.S. 1, 46-01 21st Street, Long Island City. 784-2084. (Supree)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.222

VOICE CHOICES

A Selective Guide to Openings and Special Events



© WASHIZU

He danced naked on the roof of the Clocktower on a freezing, windy day in late November a year ago, and floated in streams of rushing water in Japan. With shaven head, bare skin, and extraordinary control, **Min Tanaka** opens slowly out of a kind of darkness of concentration and yields himself to a sense of timelessness. Sensitive to his body's inner motions and to its surroundings, he patiently erases the boundaries between them. Saturday from 4-6 at P.S. 1, 46-01 21st Street, Long Island City. 784-2084. (Supree)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.222

VOICE CHOICES

A Selective Guide to Openings and Special Events



© WASHIZU

He danced naked on the roof of the Clocktower on a freezing, windy day in late November a year ago, and floated in streams of rushing water in Japan. With shaven head, bare skin, and extraordinary control, **Min Tanaka** opens slowly out of a kind of darkness of concentration and yields himself to a sense of timelessness. Sensitive to his body's inner motions and to its surroundings, he patiently erases the boundaries between them. Saturday from 4-6 at P.S. 1, 46-01 21st Street, Long Island City; 784-2084. (Supree)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A.222

VOICE CHOICES

A Selective Guide to Openings and Special Events



He danced naked on the roof of the Clocktower on a freezing, windy day in late November a year ago, and floated in streams of rushing water in Japan. With shaven head, bare skin, and extraordinary control, **Min Tanaka** opens slowly out of a kind of darkness of concentration and yields himself to a sense of timelessness. Sensitive to his body's inner motions and to its surroundings, he patiently erases the boundaries between them. Saturday from 4-6 at P.S. 1, 46-01 21st Street, Long Island City: 784-2084. (Supree)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . A.222

VOICE CHOICES

A Selective Guide to Openings and Special Events



He danced naked on the roof of the Clocktower on a freezing, windy day in late November a year ago, and floated in streams of rushing water in Japan. With shaven head, bare skin, and extraordinary control, **Min Tanaka** opens slowly out of a kind of darkness of concentration and yields himself to a sense of timelessness. Sensitive to his body's inner motions and to its surroundings, he patiently erases the boundaries between them. Saturday from 4-6 at P.S. 1, 46-01 21st Street, Long Island City: 784-2084. (Supree)

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1Series.Folder:
II. A.222

endless paper

DRIVE ON

中 田 派 ハイパーダンス

Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body-- face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on body/kin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the body/skin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the body/skin.

Old Anjo RUNRAKU

DRIVE ON—page 39

This is a "paper" prepared to express our BEING. This presents speeches in hyper-genre and to listen to our internal voice.

Body Weather Laboratory (Shintai Kisho Kenkyujo)

CONTACT: Rm.306, 5-13-1, Honcho, Nakano-ku, Tokyo, Japan 164
phone 03-384-7978, Ms. Kazuo Kobata



photo: Akihide Tamura

BIOGRAPHY

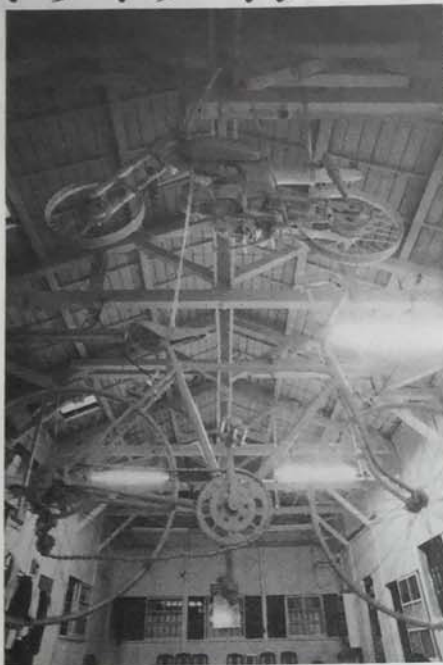
- 1966 May first piece: Grass Smell (solo)
- 1971-73 presented 12 pieces
- 1974-75 series "SUBJECT" 1-9
- 1975-77 series "Dance Event" 1-32
- 1977 autumn Hyper-Dance Projection 1824 Hours
- Over 120 locations in Tokyo, Sapporo, Asahikawa, Chiba, Yokohama, Yokosuka, Nagoya, Osaka, Nishinomiya, Kyoto, Kobe, Hiroshima
- 1978 Feb.-Oct. Hyper-Dance "DRIVE" series 1-60
- Tokyo, Kyoto, Mito, Sapporo, Otaru, Hakodate, Asahikawa, Obihiro, Toyama, Kanazawa, Yokohama, Kasama, Hachioji, Matsumoto
- 1978 Oct.-Nov. Hyper-Dance "DRIVE" series 61-159
- including special exhibition of MA (Japanese concept of Time-Space), Musée des Arts Décoratifs, Festival d'Automne à Paris (Oct. 25-Nov. 3) & West Germany, Frankfurt, New York San Francisco.
- 1978 Dec.-79 May Hyper-Dance "DRIVE" series 160-190
- Hachioji, Kagoshima, Tokyo, & workshop in Mt. Fuji, Hachioji, Rinsenji Temple
- 1979 June-July Hyper Dance "DRIVE" series
- Min Tanaka "Workshop" Paris, Amsterdam, London, Rome
- 1979 July-Oct. Hyper Dance "DRIVE" series

Kushiro, Tokyo, Sapporo, Obihiro, Niigata, Nagoya, Kyoto, Osaka, Hiroshima, Kagoshima, (with other members of Body Weather Laboratory workshop: One week workshop: Hachioji, Toga village in the mountains, Hiroshima University Ritsumeikan Univ., Kagoshima Univ. Hyper Dance "DRIVE" series in New York →

1979 Nov.

ドライヴ・オン

DRIVE ON—page 40



The Body Weather Laboratory in Tokyo, of which Min Tanaka is a member, made a Center with a wide open-air space in Tokyo. Visitors and participants may stay there and take part in the activities. Lodging available. CONTACT: Body Weather Laboratory (Shintai Kisho Kenkyujo) Rm. 306, 5-13-1, Honcho, Nakano-ku, Tokyo, Japan 164 phone 03-384-7978, Ms. Kazuo Kobata

Workshop

At present, our activities are based on Workshop. The purpose of this workshop is not for healing, experimentation, education, nor training for expression. We do not aim to obtain results as a form, but to meet something each time. For what? That is the perception of the present. - By the hand of history our bodies have been divided from the mind, which once, might have been the same. On the other hand, this radical approach to perception is going to be a private possession of artists as a path to the perception of beauty. To say "Art is art" might secure art, but that would not secure perception. It's unfair. In spite of such a civilized structure, our bodies' function keeps on being provoked to be free. That is to say, workshop is an actual spot of anarchism with a concrete perception, where we, in motion, can listen to the message sent from our bodies to our mind. In our workshop we practice in pairs, at least, or sometimes in a group. Thus we put one existence upon another in order to stretch out our antennae toward omnipresent bodies from our own personal body. We should not do this one-sidedly. The participants should do this. Then the planners will become the participants and the participants will become the planners. Then and there, our workshop will change forms by itself. We do not intend to break this kind of 'feedback system'. And so, we need discussion.

Research and Study

We are going to maintain a positive attitude to take in various kinds of knowledge (especially scientific knowledge) concerning bodies and perception, so as not to make our activities dogmatic and unbalanced in developing the issues. We will use this knowledge as a mirror, to reflect objectively our approach to the bodies and perception. Actually, each member has a theme to offer, and after some interval, we are going to share them at the Saturday and Sunday workshop.

Four Teams System and Organization

Our activities such as workshop, research and study are based on four teams. They are 'Body', 'Sound', 'Visual perception', and 'Language'. Each group is not individual. It is very hard for all members to put their whole energy into every activity of the laboratory. That could easily lower our activities. So, we made four groups, according to material, as the first step. These teams are not outlines of the groups. Try to imagine that they are given as four central points in a figure named Body Weather Laboratory, like an ellipse has two central points. These four teams can increase or decrease in number. The names can be changed as the case may be. Besides, the very outline of the inside and the outside in this figure named Body Weather Laboratory is beginning to fade on account of spiritual associate members who exist outside of the group and the overseas members who come and go between the inside and the outside. Central points are omnipresent, too.

Performance

Workshop is a metaphor when it is looked at from any side of the time framework, except workshop. The time other than workshop is a metaphor when it is looked at from the time framework of workshop. By mutual feedback between them, we have to be able to declare that both of them are wrong. Listen to the voice from omnipresent bodies. Then you can catch the message from them. You will begin to get on a rhythm. Do not let this precious voice fade away in the logic of time. Swallow and crush time. Keep on existing clearly. Performers can exist beautifully in front of the audience and keep on seducing them. Always make progress to the ordinary 'without expectation'. Create a consensus at the same time. We are presenting the "place of expression", such as taking part in the 'Drive' of Min TANAKA and joint/associate performances with artists, musicians and dancers of the inside and outside of Body Weather Laboratory. Of course the voice from our bodies is basically streaming all the time, but sometimes we may go forward with very circumstantial problems or conceptions. We may present only our bodies. As a form, we present various situations such as an art exhibition, something like a theatrical performance, or simply, a concert.

Exchange Producing Station

Nowadays, young artists who go abroad or come to Japan usually can see or hear only what they happen to meet. Almost all of them cannot find the company with whom they can exchange opinions or information, not to mention to come across the people they really want to see. Perhaps, it might be almost difficult to call together even a small audience to whom they can show their work and get a reaction. Under such conditions we are thinking about the exchange with young artists at home and abroad, producing, and getting a station for mutual exchange. We are beginning to move on this, definitely, little by little.



HACHIOJI INTERCHANGE FOR OMNIPRESENT LEADERS

Body Weather Laboratory - First Base
- From here to the place of no horizon -

'79 April 23, we found a closed textile factory in Hachioji and made it the home base of Body Weather Laboratory. After finishing the interior work by ourselves, we began developing workshops from May 12, on every Saturday and Sunday, attempting inner replenishment and seeking gentle consensus with the outside.

Now that we have made these arrangement, we introduce you to our organization and the activities of Body Weather Laboratory. We also welcome various kind of participants and associate members.

Omnipresent Bodies

You look closely at another person's body. Your body is looked closely at by another. When you touch the other person's body, your own body will move. Our bodies bend and stretch. Repeating encounters with many personal bodies, we can go straight to the invisible space of bodies. The state of Body is omnipresent, sometimes joining together, and sometimes separating from each other. We add consciousness to the stream and connection of this large Body. And then the words would come out, weather would take place.

Body Weather Laboratory

You can call this place a variable moving object. Looking closely at the omnipresent bodies in our time, we have to constantly keep "feedback" between the stream and connection of the large Body. When we attempt to change the world as well as to change the world near our bodies, we begin to accomplish to change ourselves in a constant stream of time and in a vast expanse of space. We do not have any specific leader nor mediator. Various fluxes rush in, flow together here, by the medium of each member. Various fluxes also rush out.



The performance will be over. The workshop will be over. Everybody will go home. But performance and workshop will never be over. We do not seek a relief and a repletion only for the members. We have performance and workshop in every minute and space of our lives.



(Journalist / Art Critic)

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1Series/Folder:
II. A.222

endless paper

DRIVE ON

み田中 浪ハイパーダンス

Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body--face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on bodyskin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the bodyskin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the bodyskin.

Old Anjo BUNRAKU

endless paper Drive On
November 1979

DRIVE ON—page 39

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: II. A.222
---------------------------------------	-------------------------	-----------------------------

endless paper

DRIVE ON

中 田 浪 ハイパーダンス

Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body--face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on bodyskin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the bodyskin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the bodyskin.

016 Anjo RUNRAKU

endless paper Drive On

DRIVE ON—page 39

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: II. A.222
---------------------------------------	-------------------------	-----------------------------

endless paper

DRIVE ON

田中 浜ハイパーダンス

Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body--face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on bodyskin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the bodyskin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the bodyskin.



endless paper Drive On
1970

016 Anjo BUNRAKU

DRIVE ON—page 39

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: II. A.222
---------------------------------------	-------------------------	-----------------------------

endless paper

DRIVE ON

中 田 浜 ハイパーダンス
Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body-- face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on bodyskin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the bodyskin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the bodyskin.



endless paper Drive On

©1978 Anjo BUNRAKU

DRIVE ON—page 39

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: II. A.222
---------------------------------------	-------------------------	-----------------------------

endless paper

DRIVE ON

み田中 浪ハイパーダン

Min Tanaka Hyper-Dance



遊

Last year I danced in water streams three times in Sapporo, Toyama, and Matsumoto, and I tentatively call it "stream dance". It is very interesting as well as difficult: it is better if the stream is running fast. You lie down in a shallow part of the river and just wait for the body to start flowing like an object. Try to see what is around you with your eyes open. You hear the sounds from within water and sounds above ground at the same time. Various hydraulic patterns are formed around the body. As you gradually abandon conscious control of the body, you will begin to feel no resistance to the stream in the wrists, elbows, ankles, knees and other parts of the body. It is most difficult to be free of resistance in the head part, but if you try for a long time, even that is possible. It does not work if you get totally immersed in it and get desperate, but if you can look at your body and your surroundings and grasp their real feelings, your body will start flowing. That is, make your body alert to things around you, rather than concentrating on your ego. You might feel frustration between the feeling of water and that of the body. Suppose you get stuck by a rock, and not being able to do anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

I am going to try this many times this year because I believe that it is more comprehensive and real than a meditation in a water fall. Right now we are trying to feel different parts of our body separate from each other at our laboratory's workshop-- feel and concentrate on a certain part of the body independent from others, and not feel the entire body as one-- such as the palm, the head, etc. Needless to say, the body is made of different parts united in one, and the parts will not actually become separate from one another. It is important to feel the entire flow of the body (and many methods have been developed to do so from older times), but will our body wake up only through such methods? At most you might get only an arbitrary physical sensation. We must be more specific about each part of the body, and we should not only depend on the flowing system (anatomical as well as physiological) of the body. Face the field in front of you only with one fragment of your body-- face the cosmos only with your right bun, or face the water horizon only with your spine. That very part chosen will be inspired, and you will be able to look at that part in the context of your entire body. There is no need any more to be over-concerned as to where lies the boundary of your body.



Tanaka Min Dance takes us from the history of life to an awareness of the history of the body. Conventional images associated with the body are erased and the images that were lost can be regained.

Pulsation of the spirit race through the nervous system, mounting internal pressure reaches its epidermal breaking-point, all culminating in a hyper-resonating state. The body in the state of dance and the skin in infinite expansion continue their unending crawl over time and space.

Born in Hachioji city near Tokyo in 1945, I began dancing in my own way at three, enchanted by festival music. Studied modern ballet and dance for 8 years from 1963, and danced 12 original pieces in 1970-74. Held dance events across the country (Japan) in Subject series (74-75, 8 events), the Dance Event/State series on bodyskin function and audience participation (75-77 summer, 32 events), and the Hyperdance series on the function of the field (autumn 77, 120 places in 70 days).

The current Drive series (78-) is a culmination of the themes of: subject and nature on both sides of the bodyskin; the field; relations and sympathy with the audience and people, matter, and objects. Improvisation is crucial to my dance expression. My body seeks to become a medium at some times, at others it is freed by God of its gravity. Once I grasp the energy flow, I can abandon parts of my body, and later regain them. Our bodies cannot recall their history through a dance dedicated only to movements and behaviors. There is an urge to discover nature and freedom on both sides of the bodyskin.

D16 Anjo BUNRAKU

endless paper Drive On

DRIVE ON—page 39