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



e 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)

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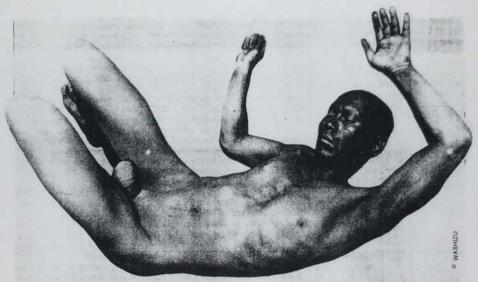
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endless paper DRIVE ON

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, Ma. Kazue Kobata

そ田中 泯ハイパーダンス Min Tanaka Hyper-Dance





Last year I danced in water streams three times in Sappora, 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, elbown, 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 elect 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 de anything, you just wait and see. The body will turn around the rock and start flowing again like waste.

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 differents 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.

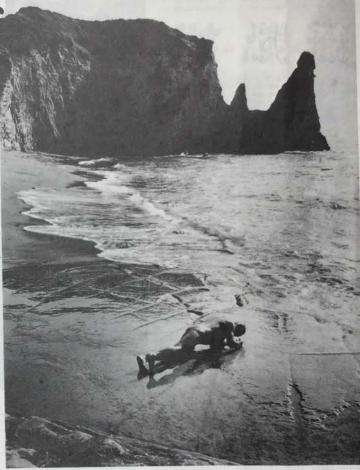


photo: Akihide Tamura



DRIVE ON-page 39

1979 Nov.

Tanals Min Dance takes us from the history of life to an awareness of the history of life to an awareness of the history of the body. Conventional images associated with the body are crased and the images that the body are crased and the images that the body can be regalined.

Fulsation of the spirit race through the nervous systefs, wounting internal pressure reaches its epidermal breaking-point, all culsinating 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.

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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 gympathy 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 it gramp the energy flow, 7 can abandon parts of my body, and later regain them. Our bodies cannot reseall their history through a dance dedicated only to movemente and behaviors. There is an urge to discover nature and freedow on both sides of the bodyskin.

Gld Anjo SUNRAKU

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

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ドライヴ・オン



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 atay 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. Kazue Kobata







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. Afer 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.

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 concloueness to the stream
and connection of this large Body. And then
the words would come out, weather would take
place.

Body Weather Laboratory
Tou can call this place a variable moving object. Looking closely at the omnipresent bedies in our time, we have to constantly keep "feedback" between the atream 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 fluxe rues in, flow together here, by the medium of each member. Various fluxs also rush out.

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Workshop
At present, our activities are based on Workshop. The purpose of this workshop is now for healing, experimentation, education nor training for expression. We do not aim to obtain results as a form, but to meet searching each time. For what? That is the perception of the present. - By the hand of hisrory 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 possesion of artists as a path to the perception of beauty. To say "Art is sart" might secure art, but that would not secure perception. It's unfair. In apite 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 planners. Then and there, our workwhop will change forms by itself. We do not intend to break this kind of 'feedback system'. And so, we need discussion.

Besearch 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

Cur 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 aame 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. something like a theatrical performance, or simply, a concert.

Exchange Producing Station
Nowadays, young artists who go abroad or
some to Japan usually can see or hear only
what they happen to meet. Almost all of them 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. little by little.







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







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Note at Random Min Tanaka

We made and published a catalog called "Body Weather Report" in 1977, and that was the first time we used the term "body weather". The catalog was copublished by Kosakusha & Forus International and myself. The editorial work was started simultaneously with "Hyper-Dance Projection 1824 Hours" and was completed in about 700 hours. The catalog sold out, and there is no copy available now.

It was three years ago that I discussed with Mr. Seigow Matsucka that "the key question is the body skin."

Although man is wrapted up in one piece of skinidit is exciting to realize that it is really one piece), he perceives what is happening outside of it not only through the faculties built within it. "Something" like a sensory thread must exist...to believe in this means that you must believe in the numerous aympathetic exchanges that go through she body skin of the dancer and the viewer. And dance was essentially for this kind of an exchange and not for an exchange merely through forms or movements.

this kind of an exchange and not for an exchange merely through forms or movements.

The other day, we visited the "man-made meteorological laboratory" of the Ministry of Agriculture which has many laboratories with mystems to change the amount of light, temperature, humidity, etc. The most interesting was the facility where they can change the strength of the wind (also temper ature and humidity), and we were lucky enough to be able to go in it. We learned a new word then from the researchers ——the "breath" of the wind, signifying the pulse of the wind. We experienced the wind breath with the velocity of 15m/sec., which I felt rather cold or colder than the actual temperature probably because the wind seals our body temperature. It is almost untolesable unless you breath with the wind breathing. And to my expectation, I felt my skin flipping. What sort of a flow does the wind make around our body? The breathing wind stimulated the breathing of my skin. If you make a sound with your mouth, facing the source of the wind, the sound flies away to your back.

I felt as if I were able to see an object (asound). The sound waves were carried away by the very fast flow of wind particles. Then, how about the weather of our body? Callular changes are taking place every 1/5000 sec., and rapid blood and neural flows—the entire body climate is busy. The body becomes awake through the correspondence of the outside weather and the inside weather. The outside weather could be somebody else's body. So true, and so interesting to witness this.

And what sort of a history do our body have to undergo to weaken this very credible technology of exchange?

We say in Japanese "the heart is dancing" since when, I don't know. And what makes it dance, and how does it dance? But the heart dances, jumps, and hops. The jumping of the heart is quite variable depending on the external stimulations, verbal, visual, auditory (and somehow, I have not often heard of olfactory ones in this context). Internal stimulation has the same effect. The dancing heart; wouldn't it be a very compelling dance?

It seems our body is dancing in many ways even if we don't go to the theater to see a dance performance. The body, however, is covered with too many hang-ups to for us grasp the very moment to start dancing. If we get rid of them all, are we going to be able to live? It might be the best to take them off and put them somewhere near the body.

I met Milford Graves after two years. We visited him at home and he told us many stimulating things. Right now he is working on the "drum clinic" very energetically. One thing he does is to give a shower of drum sounds to a patient of cardiac abnormality. Theorythration of the body to the acoustic wave normalizes irregular heart beats in a gradual process and makes them powerful. He makes recordings of the heart beat during the treatment, and we were able to listen to one of them. The dancing of the heart was so real. I also took a shower

DRIVE ON-page 24

Leaps for the Earth - Rod O'Brien -

Isadora Duncan's wild leaps for Laadora Duncans will leaps for
the sun that sparked aundern novement in American dance in the
twenties have been taken in the
opposite direction by the
Tanaka, a spirit with
the same flights of freedom.

the same flights
his dance to mether earth in a
quiater, more disciplined and concentrated
way. His theater of the ground, unadorned,
without prope has distilled tension, streamlined
brilliantly by the amaging physical atforts
exerted on the body to produce the essence of
There are view of

movement.

There are views of him obandoned upon the earth in a fetal coil, or on the long odyssey of civilization journeying from half burial to a position obere the greend. It mores from lawn to bitumen and the body reclines. The image is complementary to a Henry Moord mastarpiece, the sculpture having identified the human form with strength and tension beauty; Min Tanaka vacand in the spareness of the Hech and a starspirit.

ancoun-

and beauty;
agnising the spareness of the fleen
and ide spirit.
Automatically his body twists, strains
by ivets;
and the honesty of a soldier ont
tering insurmountables, tell
tared, but surviving.
In his concentrations it was a
taked in dielogue exuding
ways the raw energy of a superior physique and
perior physique and
rally
In II pain and single minately par
vance this dance priest he radiates

sere rance this dance priest
with a shaven head on surfaces of bitamines schips, shrounds his performance de aspitatis intermality
essentially
Min Tenaka
mask up
translate the series of his water and the performance of the series of his water and the series of unknowns.

This also for him at me of undiscovered sensitive test oclarity step by stey a series of unknowns.

This below the series of the series of unknowns.

His balance is constantly threatened and vividly on view are the muscle quivers and the strain of the body required to hold off impolance. There are moments up here feats unless he finishes at this particular point all the nerve endings will be call to pie here feats unless he finishes at this particular point all the nerve endings will be can cook in vinced by new that the skin have become cook in vinced by new that the skin is that the ground and the grass were on this hand and shoulders were swinders. His hand and shoulders were swinders with green ten the grass and his seem in all vince mentally across uneven surfaces in what appeared to be a cold variation of walking hat the calls. The indestruction of skin and muscle are of the sculptured to the cook of the core of the sculpture and the power of the sculpture and the power of the sculpture and the sculpture and the cook of th His balance is constantly threatened and

and the por styling sembly line chome wanted to go to much the way that nier of the sculpturasted with the of cars off the as of tyres. He bosies in much the way that arnimal for that red
the beauty of line and triangles,
natural sur faces, pencil and charcoal.
(Journalist Art Critic)

of druming sounds, and found that the sounds hit different parts of the body depending on their nature. The feeling was almost the same as the one I get from the energy (lines of vision) I receive from the suddence when dancing, except for the fact I felt the strongest stimulation in my ears at that time . Milford with his keen intuition and enormous dats will certainly continue to give us many stimulation hints.

There is a clocktower on top of a courthouse building in downtown Manhattan, New York, and the floors just beneath the tower have been altered into a gallery called "The Clocktower" I danced on its roof on the aftermoon of Novermber 26 lest year. The sun was about to start going down, a strong wind was blowing, and it was cold. (An icicle 1 meterlons hanging from the water tower!) The sundience had thick coats on, and were soving their feet as if to avoid becoming frozen. In the 50 minutes I was dancing, the changing light and wind, the traffic noise underneath mixed with the sounds of Minoru Noguchi's synthesizer, the mound of bird abruptly flying away-all If these were signs of the time exactly peasing. Nevertheless, I perceived the actual time process vaguely, rather, the before-after relation did disappear. The more exact the situations outside of my body, the more easily my body skin abandoned the consciousness of its form, making vague the boundary between inside and outside. Both added were permeating into each other. I also had a similar feeling when I danced on the roof of PSI and in its auditorium. No matter how many minutes might have passed in actual time. I felt the audience got a live feeling of "I saw it." The whole field of relations was live and a live.

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 showe 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 remistance 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 deaperate, 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 differents 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 clden 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 physiclogical) 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 also to look at that part in the context of your entire body. There is no need any more to be overconcerned as to where lies the boundary of your body.

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RIVE ON endless paper

る田中 泯ハイパーダンプ Min Tanaka Hyper-Dance





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Old Anjo BUNRAKU

DRIVE ON—page 39



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RIVE ON endless paper

や田中 泯ハイパーダンジ Min Tanaka Hyper-Dance





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 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 de 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 differents 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 we should not only depen

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本田中 泯ハイパーダンジ





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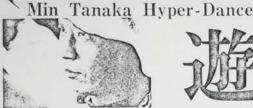
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