

**Delicious Movement, sponsored by the Institute for Advanced Study
Fall 2010**

ALL 3920, section 6

AAS 3920, section 2

DNCE 3500, section 2

Contact Information:

Instructor: Eiko Otake

Email: eikootake@gmail.com

Eiko and Koma website: <http://eikoandkoma.org/>

TA: Diana Dinerman

Office: TA office, 9th floor

Office Hours: Wednesday 10-11am; Friday 10-11am

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Class meetings:

Tuesdays Sept. 14; Oct. 19; Nov. 9, 16, 30

Thursdays Sept. 30; Oct. 28; Nov. 4

All class meetings are 7-9 p.m., unless otherwise state in the syllabus

Students are also required to attend a performance of "Raven" at the Walker Art Center, 11 a.m., Saturday, October 2

Course Description:

Delicious Movement is an experiential and experimental course taught by Eiko of Eiko & Koma, dancer/choreographers and interdisciplinary artists. The subject is Eiko & Koma's *living* installation *NAKED*, commissioned and presented by the Walker Art Center as well Eiko & Koma's Retrospective Project.

The course combines studio learning (movement studies), viewing (at the Walker Art Center), seminars (presentations and discussions), reading and writing. Students will have a rare opportunity learning from artist(s) themselves and from people who are directly involved in the project about the essence of Eiko & Koma's art making (what constitutes Eiko & Koma's work). Students will study Eiko & Koma's history, inspirations, and background; students will also learn Eiko & Koma's movement vocabulary and engage in intense viewing experiences. Designed to help students develop a deeper and more personal understanding of these artists' work, this course also offers the opportunity formulate individual and collective reflections on the theme of nakedness as well as artist methodology, art and context, and the way in which these particular artists build and sustain long-term community relationships.

The course reading and viewing lists include postwar Japanese literature, visual and performance art works that nurtured Eiko & Koma's aesthetic.

This is not a dance class, nor is it geared toward performers. We will learn some movement together, but we encourage you to think about movement as a method of accessing human experiences and building knowledge, a way to explore sensations, thoughts, and reactions to a particular space. Therefore, we expect you to come to class prepared to share personal reflections and keep an open mind.

Attendance and Participation:

The success of this class depends on your participation and your attendance is required at **all** class meetings. Unexcused absences will result in a deduction in your participation grade. If you have a medical emergency or other event that forces you to miss class, it is your responsibility to obtain the missed assignments and you must let me know in advance.

Grading:

While grades are required by the university and will reflect how you are performing according to the 4-point scale, you should take the comments you receive in class and on written assignments as the primary indicator of your performance. This feedback is qualitative and will help you take advantage of the value of an interdisciplinary course, regardless of your major.

Participation makes up 60% of your grade.

Written assignments make up 40% of your grade

Classroom Rules:

- You may not listen to iPods/CDs, etc., during class.
- No cell phones are allowed during the class session –turn them off.
- No food is allowed during class.
- Plagiarism is a serious offense when preparing research papers or critical essays. Plagiarism is a violation of university regulations and carries serious consequences.
- If you have special needs, please make arrangements with the Office of Disability Services before the third week of the semester. Do not hesitate to contact me to discuss any individual needs or accommodations.

Course Assignments

The assignments will be combination of readings, discussion, and about 20% movement. In general, expect this course to be a little looser than your others as activities may change as we go along.

Course Journal

The purpose of the journal assignment is for you to engage with the assignments of the week, including readings and film viewing. Do not write summaries, but your impressions, questions, related thoughts, objections or tell us how a certain section of content moves you. If you do some research and find out something new about the subject matter, you can also share that with us. Please be rigorous artistically and

emotionally. Feel free to revisit or remember or return to something from a previous class or assignment.

- Each week, write a journal entry reflecting on your readings and viewing assignments, as well as movement review.
- There is no specific format or page allowance, but I expect a thorough response to your experiences with the course materials.
- Please send your journal entries via (TBD) by the due date on the syllabus so that we can read them prior to our class. Note that the due dates are irregular.
- Be open. Write your own thoughts with your own words and discover something new. Go deeper with what you find in a particular work or explore questions that come up. Go wild, be emotional, compare, contrast, argue, remember something (personal or what you learned elsewhere), relate, imagine... and see what happens in writing=thinking. This process will bring you to a place of your own, to thoughts of your own. Be articulate, explore and push yourself further. Linger on a thought or on a question. Get stuck or discover. Go to a line or two that you did not intend to write or a thought you never knew you had. Journal entries are not short papers.
- Try to combine your movement study as you read, view and reflect upon the questions raised.
- Sometimes, I will give you a personal topic that is related to our class readings and discussions. Other times just make your own judgment about how to proceed.
- Mark your hard copy so you can readily refer to it in the class and bring it with you. Keep in mind that your journal serves as your preparation for class discussion. Don't be shy: you are encouraged to reiterate points made in your journal with the class.

Readings

- Suzanne Carbonneau, "The Weight of History, Lightness of the Universe" (2002)
- Kyoko Hayashi (an atomic bomb survivor), "From Trinity to Trinity" (2000)
- Eiko Otake, "Kyoko Hayashi Writes on Sustained Mourning"
- Kenzauro Oe, "Sheep" and "Catch"
- Poems by Mitsuharu Kaneko
- Sakaguchi Ango, "Darakuron" (On Decadence) (1947)
- Roger Pulvers, "Refilling the Glass: Sakaguchi Ango's Legacy"
- John Whittier Treat, *Writing Ground Zero: Japanese Literature and the Atomic Bomb*
- John W. Dower, *Embracing Defeat*
- Mathew Yokovofsky, "Breath: A Live Installation" (1998)
- Interview of Eiko & Koma by Doryun Chung

University of Minnesota, Institute for Advanced Study

Please bring journal entries to class to quote when we share. Also E-mail attach to Diana and Eiko before each class on due dates.

Please post your entry in the blog as well.

Class 1: 9/14, Tue. 7pm

intro class by Diana

LOC: Nolte Center 235

Information and instructions

Given by Diana (talk about grading policies, journal entries, research projects)

Introductions:

Each students reports to the entire class her/his name, major, class, why taking this class, and what you know, if any, about Eiko & Koma.

Video showing

My Parents

Media Dances- Lament, Husk, Undertow

Eiko and Koma Retrospective Project

Assignments Due 9/28

Browse Eiko & Koma's web. Read as much as possible

Read:

"Eiko & Koma: the Stage as a Cutting Board" by Irene Oppenheim

Embracing Defeat by John Dower. 33-84 (Part I. Victor and Vanquished)

Journal Entries due Sep 26.

Entry 1: Reflect on art works that moved you and how.

Choose one to tell class the artist's name and the title of the work that deeply moved you. (If you do not remember the title, you can briefly describe it)

What has happened to your body and mind when you were artistically moved?

Entry 2: Elaborate your introduction of who you are and what you know of EK and how if any

Entry 3: Write questions that you think are relevant with Eiko & Koma, and to yourself. Try to answer to each of your own questions.

Class 2: 9/30, Thurs. 7pm

Eiko

LOC: Walker McGuire Theater

Delicious Movement Workshop I:

Please wear comfortable clothing to move

Sharing of journal entries. Please bring hard copies of your journal entries.

Viewing of *Hiroshima and Nagasaki*

Assignments Due 10/02

Review Movement learned in class 2

Read:

“The Weight of History, Lightness of the Universe” (2002) by Suzanne Carbonneau
Choreographer’s note on *Raven*
Darakuron (On Decadence) (1947) by Sakaguchi ANGO
“Refilling the Glass: Sakaguchi Ango’s Legacy” by Roger Pulvers

Journal Entry 4:

Write your impressions of and discoveries in the movement session and your review.

Journal Entry 5:

Copy your favorite or relevant passages Sakaguchi and write reflections upon it.

Tell your friend about the free performances of *Raven*

Class 3: 10/2, Sat. 11am

Eiko & Koma

LOC: Walker McGuire Theater

Performance *Raven*

Bring your friends, family members. There is also a show at 1pm. Both shows are free with Walker admission. Take notes.

Assignments Due 10/15

Read:

Embracing Defeat by John Dower 87-112 (Part II 3. Kyodatsu: Exhaustion and Despair)
“Summer Flower” by Tamiki HARA (in *Crazy Iris*)
Crazy Iris “Introduction” by Kenzaburo OE
Poems by Mitsuharu KANEKO

Journal Entry 6:

Write your impressions of, questions about, and discoveries in *Raven*.

Journal 7:

Reflection on reading assignments. Handwrite favorite poems from Kaneko’s and write why you like it.

Class 4: 10/19, Tues. 7pm

LOC: Nolte Room 235

Share reflection on *Raven* and discuss

Assignments Due 10/21

Readings:

“Breath: A Live Installation” by Mathew Yokovofsky

“Movement as Installation” interview with Mathew Yokovofsky

“Natural Forms: Life, Forces, and Circumstance” By Mary Love Hodges

“On Being There and Not Being There” by Celeste Fraser Delgado

Tell your friends to come for community workshop

Journal entry 6:

T.B.A.

Class 5: 10/21, Thurs. 7pm

LOC: Walker Art Center McGuire Theater

Community Workshop

Observe how others learn

Assignments Due Oct 28

Read:

Interview of Eiko & Koma by Doryun Chung

“Eiko & Koma” in Walker Collections by Phillip Bither

“Sustained Mourning” by Eiko Otake

Journal Entry 7: Respond to readings and prepare questions and try to write your own answer

Class 6: 10/28, Thurs. 7pm

LOC: Walker Art Center McGuire Theater

Taking Dance by Philip Bither

Assignments Due 11/3

READ:

“Reciprocal topographies -- Eiko&Koma’s dancesculptures” by André Lepecki

T.B.A.

Research:
on Nakedness

Journal entry 8: Respond to reading and research

Class 7: 11/4, Thurs. 7pm
LOC: Walker Art Center Gallery 3

Group visit to *Naked*
Watch videos at the Walker

Assignments Due 11/9

Read:
Writing Ground Zero: Japanese Literature and the Atomic Bomb. 3-22. (Introduction),
and 25-43 (Atrocity into *Words*) by John Whittier Treat
“And they drifted out of view,” by Rosemary Candelario

View:
Naked Island by Kaneto SHINDO

Class 8: 11/9, Tue. 7pm
LOC: Nolte Center 235

Discussion on *Naked*

Guest : Rosemary Candelario

Assignments Due 11/15

Read:
“From Trinity to Trinity” (2000) by Kyoko HAYASHI, an atomic bomb survivor,
translated by Eiko Otake.

Visit Individual gallery visit during off-peak hours; “Activist” Assignment and also see
the videos at Walker

Journal Entry 9: Elaborate your research on Nakedness and write your reflections on
Naked and reading

Journal Entry 10: Respond to “Trinity” and the film

Class 9: 11/16, Tue. 7pm

LOC: Nolte Center 235

Discussion on Nakedness

Movement workshop

Guest: Dana Whitco

Assignments Due 11/29

Create an art work in response to *Raven*, or *Naked*

Read:

T.B. A.

Journal Entry 11:

Reflection on the process of creating a work of your own

Class 10: 11/30, Tue. 7pm

LOC: Nolte Center

Sharing of response work

Final movement session

Assignments Due 12/07

Journal Entry 12:

Write a reflection letter to Eiko reflecting on the course.