

## Hijikata Tatsumi Chronology

compiled by Kurihara Nanako

- 1928 9 March: Born Yoneyama Kunio in Akita Prefecture.
- 1940 Graduates from an elementary school affiliated with Akita Prefectural Normal School and enters Akita Prefectural Technical High School.
- 1945 Graduates from high school and enters the Akita Steel Co
- 1946 Takes modern dance lessons from Masumura Katsuko, disciple of Ishii Baku
- 1949 Moves to Tokyo Impressed by Ōno Kazuo's recital at Kanda Kyōritsu Kōdō. Moves back to Akita
- 1950 Does forestry work Gives his first performance, *Tsuki no hamabe* (Moon at the Beach), at a movie theatre in Akita city. Tours with Masumura Katsuko's performance group, to entertain people in local cities and villages
- 1952 Moves back to Tokyo. Stays at a flophouse, working as a longshoreman and a junk dealer Studies various forms of dance including ballet, flamenco, and jazz
- 1953 Takes classes at the Andō Mitsuko (now Noriko) Dance Institute Performs in TV music dance shows choreographed by Andō Mitsuko
- 1954 Returns briefly to Akita when his mother, Suga, dies. Under the stage name Hijikata Kunio, gives his first performance in Tokyo *Ton* (Birds), dancing with Ōno Kazuo and Yoneyama Mamako as part of Andō Mitsuko's dance recital Continues until about 1958 to perform in the recitals of Andō Mitsuko/Horiuchi Kan Unique Ballet Group
- 1957 His father, Ryūzō, dies
- 1958 June: Stage manages the Masumura Katsuko dance recital.  
December: Choreographs and dances a small part in *Haniwa no mai* (Dance of Burial Mound Figurine) at the Gekidan ningen-za/Gendai butai geijutsu kyōkai gōdō kōen (Theatre Human/Contemporary Theatre Arts Association United Concert), under new stage name, Hijikata Tatsumi.
- 1959 May: Creates *Kinjiki* (Forbidden Colors) and performs it with Ōno Kazuo's son, Ōno Yoshito  
September: Performs a revised version of *Kinjiki* in 650 EXPERIENCE no kai (650 Experiences Recital) for six avantgarde artists  
December: Choreographs *Banzai onna* (Banzai Woman) for Onrai Sahina, who performed it with Ōno Kazuo and Hijikata

1 A poster for Barairo dansu (Rose-Colored Dance, 1965) (Design by Yokoo Tadanori)



- at Daiikkai joryū abangyarudo no kai (The First Women Avantgardists' Dance Recital)
- 1960 July: First recital, Hijikata Tatsumi DANCE EXPERIENCE no kai (Hijikata Tatsumi Dance Experiences Recital). Works include *Hanatachi* (Flowers), *Shushi* (Seeds), *Divīnu shō* (Divine) which was a solo for Ōno Kazuo, and *Shorijō* (Disposal Place)  
October: Choreographs and performs *Sei kōshaku* (Saint Marquis) at Dainikai 650 EXPERIENCE no kai, Rokunin no zen'ei o enshutsu suru kai (The Second 650 Experiences Recital. Showcase for Six Avantgarde Artists)  
October: Directs Motofuji Akiko's *Emi no bara* (Emily's Rose) for the Motofuji Akiko Dance Recital
- 1961 September: Choreographs and performs *Han'in han'yōsha no hiru sagan no higī sanshō* (Secret Ceremony of a Hemaphrodite in the Early Afternoon, Three Chapters) and *Satō gashi* (Sugar Candy)
- 1962 June: Choreographs *Leda santai* (Three Phases of Leda) for Leda no kai (Leda Recital) with dancer Motofuji Akiko, writer Yagawa Sumiko, and set designer Nonaka Yuri, at Asbestos Hall.  
August: Dances a solo in *Haisen bansankai* (Lost War Banquet) organized by art critic Yoshida Yoshie and visual artist Akasegawa Genpei
- 1963 November: Choreographs and dances *Anma: atyoku o sasaeru gekijō no hanashi* (Masseur: A Story That Supports Passion) for the Hijikata Tatsumi DANCE EXPERIENCE no kai (Hijikata Tatsumi Dance Experiences Recital)
- 1965 September: Returns to Akita with photographer Hosoe Eikō. The three-year project produces a book collaboration, *Kamaitachi* (Sickle Weasel).  
November: Choreographs and dances *Barairo dansu: A LA MAISON DE M CIVEÇAWA* (Rose-Colored Dance: To Mr Shibusawa's House).
- 1966 July: Choreographs and performs *Seiai onchōgaku shinan zue: Tomato* (Instructional Illustrations for the Study of Divine Favor in Sexual Love: Tomato).
- 1967 July: Choreographs and performs *Keijijō-gaku* (Emotion in Metaphysics) for recital of his female disciple, Takai Tomiko  
August: Choreographs and performs *Butoh June* (Butoh Genet) for recital of his disciple, Ishii Mitsutaka.
- 1968 Marries Motofuji Akiko and taking her last name, changes his legal name to Motofuji Kunio  
June: Performs *Hanayome (Neko)* (Bride [Cat]) in recital of his disciple, Ishii Mitsutaka.  
August: Choreographs the first performance of his disciple, Ashikawa Yōko  
October: Choreographs and performs *Hijikata Tatsumi to nihonjin: Nikutai no hanran* (Hijikata Tatsumi and the Japanese: Rebellion of the Body).
- 1969 April–December: Produces a series of works at the Supēsu kapuseru (Space Capsule) for members of Jōkyō gekijō (Situation Theatre), for Itō Mika bizāru barē gurūpu (Itō Mika Bizarre Ballet Group), and for his disciples, including Ashikawa Yōko and Kobayashi Saga
- 1970 August–November: Choreographs *Oshi no tane* (Seed of a Mute) and *Gibasa* [seaweed, in the dialect of Tōhoku] for the Hangi daitō kan (Mirror of Sacrificing Great Dance) and

- Genjūsha (Fantastical Animal Company) at the Shinjuku āto birejji (Shinjuku Art Village)  
 October: Produces performance of *Gibasa* at the Seibu kōdō Hall of the University of Kyoto. Performs in *Honegami tōge hotokēkazura* (Corpse Vine on Ossa Famine Ridge) written by Nosaka Akiyuki, and directed by Eda Kazuo at the Shinjuku āto siatā (Shinjuku Art Theatre)
- 1971 January–December: Choreographs works such as *Bai rabu* (Selling Love) and *Susamedama* by Hangi daitō kan and Genjūsha.
- 1972 January: Produces and choreographs *Gibasa*, *Bai rabu*, *Susamedama*, *Zannen ki* (Note of Regret) at Seibu kōdō in Kyoto  
 June: Choreographs *Susamedama zengo hen* (Susamedama Two-Section Version) for Ashikawa Yōko, Kobayashi Saga and Nimura Momoko.  
 September: Choreographs *Nagasu kujira* (Fin Whale) for his disciple, Tamano Kōichi, of Harupin ha (Haerbin School).  
 October: Choreographs and performs *Shiki no tame no nijushichuban* (Twenty-seven Nights for Four Seasons) for Hangi daitō kan dainiji ankoku butoh ha kessoku kinen kōen (Mirror of Sacrificing Great Dance, Performance to Commemorate the Second Unity of the School of Dance of the Utter Darkness). The program included *Hōsōtan*, *Susamedama*, *Gaishi-kō*, *Nadare-ame*, and *Gibasān*
- 1973 July: Returns to Tōhoku in performance of *Hōsōtan* (A Story of Small Pox) at the Iwate Prefectural Hall.  
 September: Choreographs and performs *Shizukana ie zenpen, kōhen* (Quiet House, first and second half) produced by Hangi daitō kan and Seibu Theatre  
 October: Performs as a special guest dancer in *Yōbutsu shintan* (The Phallus Myth) by Dai rakuda kan (Great Camel Battleship)
- 1974 June–August: Creates a series of butoh works for Hakutōbō, a group mainly consisting of women with Ashikawa Yōko as the central figure, at the Shinjuku Art Village: *Hakutō zu* (Drawing of White Peach), *Bijin to byōki* (The Beauty and the Disease), and *Nichigetsu bōru* (Sun Moon Ball).  
 October: Choreographs *Ankoku butoh ebisuya ochō* (The Utter Darkness Butoh Ochō at House of Ebisu) for the formal opening of Siatā asubesuto kan (Asbestos Hall Theatre)  
 November: Choreographs *Sairen sake* (Siren Salmon) for Hakutōbō at Asbestos Hall.
- 1975 January: Choreographs *Rapusodei in "Futashinaya"* (Rhapsody in "Futashinaya") for Hakutōbō at Asbestos Hall.  
 March: Choreographs *Bakke sensei no koibito* (Lover of Mr. Bakke) for Hakutōbō/Hangi daitō kan at Asbestos Hall.  
 May: Choreographs *Kanojora o okosu koto nakare* (Shall Not Wake the Women Up) for Hakutōbō/Hangi daitō kan at Asbestos Hall.  
 July: Choreographs *Kohigasa* (Small Parasol) at Hakutōbō/Hangi daitō kan at Asbestos Hall.

2 A poster for Hijikata Tatsumi to nihonjin: Nikutai no hanran (*Hijikata Tatsumi and the Japanese: Rebellion of the Body, 1968*) (Design by Yokoo Tadanori)



- September: Choreographs *Uso tsuku mōmoku no shōjo* (A Blind Girl Who Lies) for Hakutōbō/Hangi daitō kan.
- October: Choreographs *Ankokuban Kaguya hime* (The Utter Darkness Version of Princess Kaguya) for Hakutōbō/Hangi daitō kan to commemorate the first anniversary of Asbestos Hall
- 1976 February: Choreographs *Ritō* (Pear Head) for Hangi daitō kan/Harupin ha, at Asbestos Hall
- Writes book, *Inu no jōmyaku ni shuttosuru koto kara* (From Being Jealous of a Dog's Vein), published by Yukawa shobō
- April: Choreographs *Sore wa kono yōna yoru datta* (It Was a Night Like This) for Hangi daitō kan/Muteki sha (House of Fog Horn) at Asbestos Hall
- June: Choreographs *Hitogata* (Human Mold) for Hakutōbō/Hangi daitō kan as 20th Anniversary Serial Performance 1 for the Unity of the School of Dance of Utter Darkness
- October: Choreographs *Shōmen no ishō—shōnen to shōjo no tame no yami no tehon* (Costume in Front: A Model of Darkness for Boys and Girls) for Hangi daitō kan/Kanazawa butoh kan (Kanazawa Butoh Company) as 20th Anniversary Serial Performance 2 for the Unity of the School of Dance of Utter Darkness.
- December: Choreographs *Geisen jō no okugata* (Lady on the Whale String) for Hakutōbō/Hangi daitō kan as 20th Anniversary Serial Performance 3 of the Unity of the School of Dance of Utter Darkness. Around this time Asbestos Hall is closed because of complaints from neighbors.
- 1977 Directs works for three of his disciples, Kobayashi Saga, Yamamoto Moe, and Tamano Kōichi.
- November: Directs Ōno Kazuo in *Ra Aruhenchina kō* (La Argentina)
- April–December: Writes a series of articles, "Yameru Maihime" (Ailing Dancer) for monthly *Shingeki* (New Theatre).
- 1978 October: Choreographs *Yami no maihime jūntai: rīburukyū no tame no jūyonban* (12 Phases of a Dancing Girl of Darkness: Fortnight for the Louvre Palace) for Ashikawa Yōko as a part of the "Ma" (Space) Exhibition at the festival d'automne in Paris
- October–November: Choreographs works for his disciples, Nimura Momoko and Waguri Yukio
- 1981 January: Directs Ōno Kazuo's *Watashi no okā san* (My Mother)
- 1983 March: A series of articles Hijikata wrote for *Shingeki* is compiled as a book, *Yameru Maihime*, and published by Hakuuissha
- April: Directs *Hukku ofu 88: Keshiki e no itton no kamigata* (Hook Off 88: One Ton of Coiffure in Scenery) at Plan B.
- June–July: Choreographs *Nippon no chubusa* (Breasts of Japan) for Ashikawa Yōko and Kobayashi Saga which tours with the Japan Art Festival in seven European cities, including Amsterdam, Paris, and Milano
- 1984 May: Choreographs *Taka zashiki* (Hawk Parlor) for the Hoppō Butoh ha (The Northern Butoh School)
- August: Choreographs Tanaka Min's *Ren'ai butoh ha teiso kōen* (Performance for the Establishment of the Love Butoh School).
- 1985 February: Delivers a lecture entitled *Suijakutai no saishū* (Collection of the Emaciated Body) at The Butoh Festival 85, Butoh zangeroku shūsei—shichinin no kisetsu to shiro (Collected Record of Butoh Confessions: Seasons and Castles by Seven Persons), at Asahi Hall in Tokyo

- March: Choreographs *Tōhoku kabuki keikaku 1* (Tōhoku Kabuki Project 1) at Studio 200 at Seibu Department Store.
- May: Choreographs *Shitashimi e no oku no te* (The Last Card to the Familiarity) for the re-opening of Asbestos Hall.
- June: Choreographs *Tōhoku kabuki keikaku 2* (Tōhoku Kabuki Project 2) at Studio 200
- August: Restages *Nippon no chibusa* (Breasts of Japan) which tours across Tōhoku through September.
- September: Choreographs *Aburamen no Daria* (Dahlia of Aburamen) at Asbestos Hall. Choreographs *Tōhoku kabuki keikaku 3* (Tōhoku Kabuki Project 3) at Studio 200.
- November: Lecture tour (to Kōbe, Osaka Kyoto, Kanazawa and Nagoya), *Hijikata Tatsumi Butoh angya sonoichu* (Hijikata Tatsumi Butoh Pilgrimage No. 1)
- 17 December: Hospitalized at Tokyo Women's Medical College for hepatocirrhosis.
- December: Choreographs *Tōhoku kabuki keikaku 4* (Tōhoku Kabuki Project 4) at Studio 200. This is Hijikata's last work.
- 1986 21 January: Dies at Tokyo Women's Medical College Hospital from hepatocirrhosis and liver cancer at the age of 57.

## Sources

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