|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Yoshida | [Middle name] | Yukihiko |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Eguchi Takaya (1900-1977) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Following in the footsteps of Baku Ishii and Takada Seiko, dancer Eguchi Takaya established an abstract dance form based on ‘Neue Tanz’ from Germany. He also helped to found a dancers’ organization in pre- and post-war Japan. In addition, he contributed to the creation of Japanese lyrical modern dance, and published journals for modern dance. Born in Noheji, Aomori Prefecture in Japan, Eguchi studied with Takada Masao and Takada Seiko. Takada Masao and Takada Seiko were dancers who, alongside Baku Ishii and Michio Ito, studied under Giovanni Rossi at the Imperial Theatre. After Rossi’s move to America, the four students became involved in popular culture and other areas such as performing arts, photography, and film, and were the first generation of dancers to base their work on Western dance. Their methods were influenced by *rythmique* (Eurhythmics). In most of their work, the performers danced to the accompaniment of music that was well known at the time. |
| Summary  Following in the footsteps of Baku Ishii and Takada Seiko, dancer Eguchi Takaya established an abstract dance form based on ‘Neue Tanz’ from Germany. He also helped to found a dancers’ organization in pre- and post-war Japan. In addition, he contributed to the creation of Japanese lyrical modern dance, and published journals for modern dance. Training Born in Noheji, Aomori Prefecture in Japan, Eguchi studied with Takada Masao and Takada Seiko. Takada Masao and Takada Seiko were dancers who, alongside Baku Ishii and Michio Ito, studied under Giovanni Rossi at the Imperial Theatre. After Rossi’s move to America, the four students became involved in popular culture and other areas such as performing arts, photography, and film, and were the first generation of dancers to base their work on Western dance. Their methods were influenced by *rythmique* (Eurhythmics). In most of their work, the performers danced to the accompaniment of music that was well known at the time. Contribution to Modernism Dance in pre-war Japan was marked by the prevalence of traditional Japanese dance, Western modern dance, and to a lesser extent, Western ballet. Eguchi played a central role in establishing other forms of dance in Japan. In 1931, Eguchi moved to Germany, where expressionism was widespread, and studied Neue Tanz with Mary Wigman. Although he brought the German influences of expressionism and Neue Tanz to Japan, he also established his own lyrical expression as well. For instance, he translated *Bewegungschor* (mass-movement choirs) from Germanintothe popular Japanese equivalent, *Gumbu*. His choreographic work *Puromete no hi* (1950) is considered to be a masterpiece.  During the Second World War, he and his wife, Misako Miya, who was a talented dancer from Morioka, Iwate, presented camp show tours in various places, mainly in China, many of which were recorded by Miya. They continued to present these works after the war as well. Camp shows were performed for soldiers, featuring interpretations of the popular novel by Hino Ashihei and the wartime popular songs of the time, and folk art that made the soldiers feel nostalgic. These performances often contained indirect, anti-war messages. The subtlety of the anti-war sentiments allowed Eguchi and Miya to escape wartime censorship.  In addition to performing and choreographing his own works, Eguchi published many books and edited a research journal. After the war, Eguchi published his book *Buyo no Sosaku ho* (*The Methodology of Dance Creation*), which contains a detailed account of the dance creation method established by the Japanese. He also became the first university professor in dance and taught students from across Asia at Japan Women’s College of Physical Education. In 1976, he was appointed as a president at the Contemporary Dance Association of Japan. Legacy Many of Euguchi’s Japanese students, including Ōshiba Makoto, Nishida Takashi, Atsumi Rina, Kanai Fumie, Ikeda Mizuomi, Ohno Kazuo (who is well-known for his work in butoh), and Hiroshi Shoji were active in modern dance. Another student, Masao Hirata, specialized in children’s dance. Eguchi also left some influence on Chinese modern dance, having taught Wu Xiaobang, the originator of modern dance in China. List of Works: *Shujyutsushitsu* [*Operating Room*] (1933）  *Sukaraza no Maritsukai* [*Juggler in Teatro alla Scala*] (1935)  *Mugi to Heitai* [*Wheat and Soldiers*] (1938)  *Buttai Buyo* [*Object Dance*] (1935)  *Naniyatoyara* [*Bon Dance in Aomori and Iwate Prefecture*] (1937)  *Sakuhin nanaban* [*The Dance Work Opus No.7*] (1953)  *Puromete no hi* [*The Fire of Prometheus*] (1950)  *Nihon no Taiko* [*Dance of Japan*] (1951) Publications: Eguchi Takaya (1941) *Aruku*, Tokyo: Meguro Shoten.  Eguchi Takaya (1947) *Gakkouniokeru Buyō,* Tokyo: Meiseisha.  Eguchi Takaya (1961) *Buyō sōsaku hō*, Tokyo: Kawai Gakufu.  *Gendai buyō* (1953-72) (Research journal edited by Eguchi) Tokyo: GendaiBuyoSha. |
| Further reading:  (Kusaka)  (Miya)  (Nikaido)  (Nishimiya)  (Yoshida) |