

I asked Anthropic Claude AI something like this.

I think that the more a person has a body trained in ballet, the more they can gain from butoh (ankoku butoh). In a sense, passing through a radically opposite view of the body adds depth and layers to a dancer's artistry. Below, I will organize what to learn and how to learn it.

What to learn

1. A sense of center of gravity and release

Ballet pursues lift, turnout, verticality, and lightness, whereas butoh instead works with a body that falls, collapses, and sinks into the ground. By softening the knees, dropping the pelvis, and rediscovering the relationship with the floor, one opens up different muscle groups and a different sense of gravity than those used to reach upward.

2. A way of generating movement from images (butoh notation)

The "butoh notation" system developed by Tatsumi Hijikata is a method of eliciting movement not through counts or step names, but through poetic images such as "water filling the body" or "wind passing through the skin." The shift in perspective itself, from technique-led movement to a model in which inner imagery determines outer form, is a major lesson. *Noguchi Taiso (physical exercise) has a direction in common with it.

3. Density within slowness

Butoh's extreme slow motion is not simply about "moving slowly"; it is training in tracking subtle internal changes in the body moment by moment. It requires a kind of concentration and endurance that is the opposite of ballet's speed and jumps.

4. Affirming asymmetry, formlessness, and "unbeautiful" bodies

Ballet idealizes symmetry, elongated lines, youth, and grace, whereas butoh treats aging, distortion, and even grotesqueness as resources for expression. This willingness to accept breakdown without fear is extremely useful for expanding expressive range.

5. Improvisation

Separate from the training of reproducing choreography precisely, there is the ability to respond to imagery and move in the moment. This is also practical in the sense that it gives a ballet teacher more tools to draw on.

How to learn

Keep the dialogue with ballet in mind: do not try to apply what you learn to ballet immediately.

First, stay within butoh's own logic and absorb it there. After that, let it seep gradually into your ballet teaching and your own expression. That way, the quality of both forms can be preserved.