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**Australia's Japanese avant-garde theatre: habitus, cultural community and soft power**

This paper will examine the Japanese cultural community (Mouer) of performing artists working in Australia under the influence of Japan's avant-garde. Since the 1980s, some alternative performance groups have been evolving a rubric of aesthetic forms and cultural practices that are Japan-like in their processes and production outcomes. The physical basis of this work might be compared to martial arts training and Bourdieu's notion of habitus as the subjective experience of and/in the body is productively applied.

Affording an ideological perspective on this cultural community, Nye's concept of soft power will be considered. Soft power "derives from having a culture ... which others admire and want to emulate" (Tokita 2005). This observation complicates our reading of the socio-political significance of these predominantly avant-garde art forms.