

## Kyoto University of Art and Design – Joint Usage/Research Center Annual Report Vol. 3

### **The emergence of a “‘Laboratory’ of performing arts research, that contains a ‘Factory’ of performing arts creation”**

**Fumino Amano** (Director of the Interdisciplinary Research Center for Performing Arts / Head of the Kyoto University of Art and Design, Performing Arts Research Center / Researcher of Noh dramas)

On many an occasion, while working at the Kyoto Performing Arts Research Center of Kyoto University of Art and Design, I have been introduced publicly as working at the “Center for Performing Arts”. When this happens, of course, I correct them discretely by referring to it is the “Performing Arts *Research* Center”, however it goes without saying that there is a significant difference between a “Performing Arts Center” and a “Performing Arts *Research* Center”. While a “Performing Arts Research Center” is literally a “center for researching the performing arts”, there are in this case many diverse “forms” of “research” that could be taking place. In the case of our center, since its founding in 2001, one can tentatively say that it has been a “‘Laboratory’ of performing arts research, that contains a ‘Factory’ to create art”, or a “‘Laboratory’ to conduct research in the interest of performing art, whose final aim is to be a ‘Factory’ to create art”.

I say “tentatively” because there was a long period of exploration before this idea could be put into practice. We received MET approval as a Joint Usage/Research Center in 2013, and received three years of start-up support to conduct a total of 19 projects that can be put into two categories: “themed research projects” and “open research projects”. Through these projects a clear methodology for achieving this idea gradually developed as outlined in the table below. In other words, the idea of a “‘Laboratory’ of performing arts research, that contains a ‘Factory’ for performing arts creation” has been realized through the past 3 years of research. This idea originally started out as a “feeling” that we had, and not something that could be objectively presented, let alone quantified; however, slightly surprisingly, it has delivered an extremely unique and valuable result.

Although it was only a “feeling”, if one considers that it led to the creation of the Noh-Play Junction *Aoi no Ue* and multimedia performance *Double Shadows*, in 2014 and “*Zero Hour*”: *Tokyo Rose’s Last Tape*, *Genshoku Shodo*, *Mystery-Bouffe*, and *The Three Women*, in 2015, three of which were performed publicly more than once, and that following an experimental performance at our center, in December this year for the first time in Japan, a full length performance of *The Satin Slipper* will be held at the Shunju-za, one could say that we have moved beyond the realm of mere “feeling”.

At the end of the summer we received a positive mid-term report from the Ministry of Education, Culture, Sports, Science and Technology that expressed an appreciation of the above-mentioned idea and high expectations for our continued work in the future. With this I can reaffirm our dedication to a “‘Laboratory’ of performing arts research, that contains a ‘Factory’ to create art”, with confidence.

# Themed Research Project I

## Practical Research for the Performance of Claudel's *The Satin Slipper*

**Moriaki Watanabe**

(Theatrical Director / Kyoto University of Art and Design, Guest Professor / Kyoto University of Art and Design, Performing Arts Research Center, Chief Researcher)

### Outline

This research project aims to be an experiment in expressing the following on a <real stage>: the outcome of the research project "<Voice> and <Narrating> in Modern Japanese" (Research Director: Moriaki Watanabe) which was conducted at this center in 2013; and the "achievements and the lessons that have been learned through the creation of Japanese in stage performances" of which the corpus was shifted to "dramatic translation" and became the "Practical Research for the Performance of Claudel's *The Satin Slipper*" (Research Director: Moriaki Watanabe) that was conducted in the following year, 2015. The project aims to express these by launching the "multi-faceted work" that is required for the stage performance of Paul Claudel's *The Satin Slipper* (written in 1929), which is one of the pinnacles of theatrical production, using "modern Japanese", into an arena of creative requirements, which is made up of <language>, <the physical body>, <multi-media image> and <equipment that can be both functional and expressive of meaning>. From the start, the "free verse style that is made up of both short and long verse" used by the greatest French dramatic poet of the 20<sup>th</sup> century, Paul Claudel (1868-1955), in his plays, demands that the actor "project completely". Because of this, asking the fundamental question of "how to speak the verse of Claudel becomes the "fundamental work". Hence one first needs a "Japanese translation" of the play that both fundamentally and pleiotropically captures the "physicality" of Claudel's free verse style poetry. Moriaki Watanabe, who is the director of this research project, published a full translation of *The Satin Slipper* in 2005, with a detailed textual analysis and footnotes, as a two volume Iwanami paperback and received the Mainichi Publishing Prize for Culture, the Japan Translation Association Prize and the Prix Konishi de la Traduction Littéraire (Konishi Prize for Literary Translation) of the same year. It is necessary to make the stage an intensive and multifaceted experiment into what sort of intellectual and physical understanding and participation from other domains, is necessary and possible in order to perform this experimental long play, which aimed to transcend traditional French drama in verse, in modern Japanese. Watanabe already performed excerpts of the play in Oratorio, which emphasized the actors' expression as lines and as physical motifs, in 2008 in the Shunju-za, which can provide a clue for this sort of "total laboratory drama".

Consequently, the lab work that we are undertaking this time should not be limited to a simple "full length Oratorio performance", but should at the same time incorporate physical performances and other <acting> that would normally be expected, as necessary. The "addition of multimedia images" by Shiro Takatani is what will make this transformation possible. However Takatani himself had never engaged with such a lengthy "play script". And with it being a special scene of a long play, we agreed from early on in the project that there would be no point if the "images" that he created were decorative. However, even during last year's "theatre experiment" we did not manage to reach the active solution that we had hoped, as to exactly what shape the "addition of multimedia images" would take and what effects it would have.

As the full length play takes at least 12 hours to perform, the challenge for the second year was to, on the one hand avoid the easy approach that would be to extract only the important aspects and justify making a mediocre digest version in the name of making it easier to understand, on the other hand, take into the equation the actors' physique and physiology while editing the text to properly reinterpret the most fundamental elements and aspects of the work. We were able to connect the rehearsal and the script reading and at the same time devote a huge amount of time to the work thanks to the dedicated collaboration Yuichi Kinoshita and Saeko Iwasaki of the production team, and we recognized from last year's theatre experiment that the "Kabuki type elements" that can be found in the "dramatic approach" of this play do not function as they are.

Therefore, to choose the “acting space” itself, in relation to the “images” became the most urgent task.

The videographer **Takatani** and the director explored together “equipment that is a mechanism for stage image”, and eventually their exploration led to the creation of a “three layered stage” that was at the same time a “device” for “acting” and a “screen” for the “images”. **Takatani** made the height of the “three layer structure’s” riser 2 meters high and added to it the function of a screen to have the images projected onto. By doing so the “stage” can be expanded into 3 layers, including the parquet.

This “three layered stage” in fact got its inspiration from the “three layered device” that was conceived by Claudel for the ballet “Men and Desire”, which he wrote for Nijinsky after being so moved when he saw Nijinsky on tour while he was posted in Brazil. This is the device that was actually put up when it was performed by the Sweden Ballet in Paris, immediately before Claudel became the Ambassador to Japan. While one could hardly see the wheel treads for each of the three layers, each riser, which should be 2 meters high, function as screens for **Takatani** Media.

The effect and suitability of this sort of mechanism cannot be ascertained through computer calculations, because of the presence therein of a the “living body of a human being”. It is precisely the sort of mechanism that can only be tested/verified through a “theatre experiment”.

Our principle objective in 2015 was to hold auditions for graduates from Watanabe’s class at the Kyoto University of Art and Design, Department of Performing Arts and young actors living in Kyoto and have actors who were regulars at Watanabe productions at the theatre group “**En**” verify how the above mentioned technological experiment and actors’ performances would resonate together on an actual stage.

#### Seminar 1 (closed)

**Theme: “Rehearsal 1, Script Reading, Text Editing”**

**Date: Monday June 1 – Friday June 5, 2015, 13:00-19:00**

**Venue: Kyoto Art Theatre, Dressing room 2**

**Participants: Moriaki Watanabe , Saeko Iwasakai, Kana Chishiro, Nao Tsurusaka, Marina Nagai, Yoshiyuki Yamamoto, Shyoma Katayama**

**Description:** Unlike last year, maybe due to the recognition of last year’s achievements, a relatively large number of male actors participated. Thanks to this, the work of editing the text in accordance with the actors’ reading of the text could be done quite quickly. Even so, as we did not know to what extent the Japanese public would be capable of receiving this very long “tertology” of a play, without first hearing it spoken out loud, the “reading” rehearsal was very important. As all of the participants had taken “Watanabe’s class” at the Department of Performing Arts, they all had a basic understanding of how to read the text, such as enunciation and articulation. However, as it is the first time for them to come across something as challenging as Claudel, it was necessary to teach them almost word for word the <embodiment> of “Claudel’s lines”. This had to be done before we could edit the text itself.

#### Seminar 2 (closed)

**Theme: “Rehearsal 2, Script Reading”**

**Date: Wednesday July 22 – Tuesday July 28, 2015, 13:00-19:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Participants: Moriaki Watanabe, Shiro Takatani, Masaya Natsume, Marihiko Hara, Furudate Ken, Saeko Iwasakai, Yutaka Oda , Kana Chishiro, Nao Tsurusaka , Marina Nagai, Yoshiyuki Yamamoto, Shyoma Katayama**

**Description:** A “reading” rehearsal that follows on from seminar 1. Other staff listened to the reading and understood the difference to normal or conventional plays and its “strength”. It was very encouraging to have the participation of **Yutaka Oda**, formally of the Wasaeda Shogekijyo from this seminar because he knows the techniques very well as he performs frequently in works directed by **Watanabe** (such as the role of Chief of Metropolitan Police in Genet’s *The Balcony*).

It was also encouraging to have the participation of a man who is studying drama at **Shigeyamake**, especially because the original plan was for members of the **Shigeyamake** to participate much later.



Photo:SHIMIZU Toshihiro

#### Seminar 3 (closed)

**Theme: “Recording”**

**Date: Monday August 3 – Tuesday August 4, 2015, 13:00-20:00**

**Venue: Kyoto Art Theatre, Film Studies Faculty Studio**

**Participants: Moriaki Watanabe, Shiro Takatani, Marihiko Hara**

**Description:** In **Watanabe** productions the actors always do a “script reading” first. However, works such as those by Claudel, or Racine or Genet, are written in a language that is different from daily speech, therefore it is essential to experience this variant form of language in advance. This is also effective when wanting to look at the overall timing in a piece such as *The Satin Slipper*, where the voice of the text requires an experience and enacting of “breathes” that is different to that of drama in prose or conventional verse. And so we gave each of the actors the almost reckless task (that took 8 hours) of reading the full script of *The Satin Slipper* and recording it. Although it took 2 days, for work where the participants’ attendance is inevitably spread out over different days, a script reading by the actors was useful after all. All the participants, including the staff, listened to the recordings, which we had put onto cassette tapes and sent to them.

#### Seminar 4 (closed)

**Theme: “Rehearsal 3, Script Reading”**

**Date: Monday October 19 – Tuesday October 27, 2015, 14:00-20:00**

**Venue: Kyoto Art Theatre, Dressing Room 2**

**Participants: Moriaki Watanabe, Shiro Takatani, Saeko Iwasakai, Kana Chishiro, Nao Tsurusaka, Marina Nagai, Yoshiyuki Yamamoto, Shyoma Katayama, Yuichi Kinoshita, Kazutoyo Yoshimi, Hideaki Ishii, Kentaro Mizuki**

**Description:** Three actors who have often performed in **Watanabe** productions at the theatre group “**En**”, joined the rehearsals from this time. Despite it being a “long rehearsal” and the unreasonable request we asked of them, they accepted because **Watanabe** is himself also an actor with the theatre group “**En**”. In particular, **Kazutoyo Yoshimi’s** Don Camille, which was superb during the “Oratorio Recital”, also led the way for us this time. Everyone said how stimulating it was for the young actors to be able to rehearse along side such professionals. We continued with the script reading and the editing of the text. **Mr. Takatani**, who was in charge of

multimedia, also participated in order for him to get a feel of the casting. At the same time we also continued discussions with Mr. Takatani about the actualities of the images on stage.

#### Seminar 5 (closed)

**Theme: “Rehearsal 5”**

**Date: Wednesday October 28 – Saturday October 31, 2015, 14:00-21:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Participants:** Moriaki Watanabe, Saeko Iwasakai, Kana Chishiro, Nao Tsurusaka, Marina Nagai, Yoshiyuki Yamamoto, Shyoma Katayama, Shiro Takatani, Kazutoyo Yoshimi (吉見一豊), Hideaki Ishii (石井英明), Kentaro Mizuki (瑞木健太郎), Kazunori Abe, Yuichi Kinoshita, Furudate Ken, Tadashi Mitani, Marihiko Hara, Masaya Natsume, Keiji Osakabe, Motoki Hattori, Ippei Shigeyama

**Description:** An important pillar of this year’s plan was how to “present” and how to “make” “Takatani Media”, so we used this time, when we can use the actual stage in the Shunju-Za to put up the “three layered structure”, and riser “equipment / mechanism” and actually have the actors move around. Of course, this must be done if we are to say that we conducted a “theatre experiment”, however, due to the lack of availability of the Shunju-Za and the difficulties involved in coordinating the schedules of the staff and actors, we were not able to do it until this late date. With the participation of Kazunori Abe, who is essential to any Satoshi Miyagi stage at the Shizuoka Performing Arts Center, an important part of the male contingent is completed. All that remains is the participation of the “Shigeyama Group”.

#### Theatre Experiment (Public)

**Theme: “*The Satin Slipper* Public Rehearsal”**

**Date: Sunday November 1, 2015, 14:00 – 16:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Participants:** Moriaki Watanabe, Saeko Iwasakai, Kana Chishiro, Nao Tsurusaka, Marina Nagai, Yoshiyuki Yamamoto, Shyoma Katayama, Shiro Takatani, Kazutoyo Yoshimi, Hideaki Ishii, Kentaro Mizuki, Kazunori Abe, Yuichi Kinoshita, Furudate Ken, Tadashi Mitani, Marihiko Hara, Masaya Natsume, Keiji Osakabe

**Participants from the general public: 76 people**

**Description:** One requirement of this experiment was to make the results of the project open to the public. This would not have so much meaning if it were not done as part of the experiment, so we did it on the last day of the theatre experiment. Although “Takatani Media” and “Hara Marihiko Music” were yet to be coordinated, one can say that the overall direction of this attempt at a “full length Japanese performance of *The Satin Slipper*” had been decided.





Photo:SHIMIZU Toshihiro

#### Follow-up work (closed)

Having rehearsed, from the “script reading” to a “rough run through rehearsal”, from the point of view of the reception of the piece, the “extraordinary length of the play” was a problem after all. Therefore, from November to March of the next year, the “performance team” concentrated on the “editing of the text”, based on two years of experiments. As **Mr. Kinoshita** was not able to participate due to the touring of his own theatre group, **Ms. Iwasaki**, who is also an assistant director, and **Watanabe** continued with the work of trimming of the text. During this work, while also referring to the original script, we discussed how to make the most of the “outrageous farce” of the “fourth day” as an astonishing “anticipation” of the “Theatre of the Absurd” of the 1950s. There are many scenes in the “outrageous farce” of the “fourth day” that can be used by the Kyogen performers of **Shigeyamake**, so the details of the challenges with the performance were put off.

We asked Mr. Mansai Nomura to introduce the play, via a “video appearance” and he accepted. The performance is planned to take place over two days, December 10, 11, 2016. However, this is because some decisions will need to be made at the time about how many people in Japan today will attend a 9 hour performance, even with breaks. And at least I would like to record the performance on film, in a form that can be appreciated, and release it two years later to coincide with the year of the 150<sup>th</sup> anniversary of Claudel’s birth. And if we can perform it again at that time, that would be the best outcome of all.

#### Research Structure

##### Research Director:

**Moriaki Watanabe** (Theatrical Director/Kyoto University of Art and Design, Guest Professor)

##### Research Associates:

**Shiro Takatani** (Multimedia Artist/Dumb Type Artistic Director)

**Motoki Hattori** (Lighting Designer)

**Yuichi Kinoshita** (Theatrical Director/ President of Kinoshita Kabuki)

##### Collaborators:

**Tetsuro Negishi** (Senshu University Professor/French Theatre Researcher)

**Keiji Osakabe** (Stage Director)

**Marihiko Hara** (Musician)

Masaya Natsume (Stage Director)  
Furudate Ken (Video Programming)  
Kazutoyo Yoshimi (Actor, Theatre Group "En")  
Hideaki Ishii (Actor, Theatre Group "En")  
Kentarō Mizuki (Actor, Theatre Group "En")  
Yutaka Oda (Actor, Freelance)  
Kazunori Abe (Actor/SPAC – Shizuoka Performing Arts Center)  
Nao Tsurusaka (Actor)  
Kana Chishiro (Actor)  
Marina Nagai (Actor)  
Yoshiyuki Yamamoto (Actor)  
Shyoma Katayama (Actor)  
Saeko Iwasakai (Actor)

## Themed Research Project II

### About the Act of Creating Dance

**Setsuko Yamada**

(Kyoto University of Art and Design, Kyoto Performing Arts  
Research Center Chief Researcher / Dancer)

#### Concrete Methodology and Outline of the Seminars

In both the East and the West, “choreography” which transfers movement from one body to another body to create a dance, has been used as the basic style for dance for a long period of time. However, recently, within the contemporary dance movement, a search for a new perspective on choreography is being undertaken. At a time when “Dance” and “theatre” merge in order to create a performance and when works that use lateral collaboration across many different genres such as fine art, film and music have become the norm, this project aims to practically reexamine the meaning of “choreography” in an attempt to find a perspective that will open up the way for new dance creation.

Contemporary dancer **Mr. Takao Kawaguchi** has continually recreated works by the late dancer **Mr. Kazuo Ohno**. His work, which involved recovering the “choreography” based on words and books left by **Mr. Ohno**, as well as by conducting interviews with the people who had been involved in his performances, came to fruition in the piece *Ohno Kazuo Nitsuite* (About Kazuo Ohno). This work is still ongoing now. The lectures/symposiums by young dancers/choreographers and four critics, introduced multifaceted points of view, such as the thought process created by the critics own physical expression, work that is done through discussions between the dancer and the choreographer or the work to create dance by using solely the words of a choreographer as a text. The research was deepened through the introduction of films and lectures. This process became an opportunity for various questions, which are born out of the creation of the performance, to arise. Questions such as how does this research itself see the body or the relationship between words and the body, or furthermore, communication between people, and the power or power balance that is created there.

#### Seminar 1 (Public)

Theme: “The Act of Choreography – Transferring a Shape, Transferring an Image”

Performance

**Takao Kawaguchi Dance Solo About Kazuo Ohno**

Date: Saturday November 28, 2015, 14:00 – 17:00

Venue: Kyoto Art Theatre, Shunju-Za back stage, Shunju-za stage

Participants: **Setsuko Yamada**, **Naoto Moriyama**, **Takao Kawaguchi**, **Naoto Iina**, **Kitamari**, **Yujiro Sagami**, **Shintaro Hirahara**, **Kazuko Kuniyoshi**

Participants from the general public: 131 people

Description: Tokyo based dancer and choreographer **Mr. Takao Kawaguchi** has deepened **Kazuo Ohno's** approach to dance through DVDs (video recordings of his work) and his writing, as well as by interviewing people who knew the late dancer. Through this process, he conceived his own distinctive choreography based on **Kazuo Ohno's** dance pieces and created the *Ohno Kazuo nitsuite* (About Kazuo Ohno – dramaturge: **Naoto Iina**/first performed in Tokyo, August 2013), which was highly acclaimed both in and outside of Japan. We used this piece, including the part that had been newly added this time, as a <text> and actually performed it as our “theatre experiment”. The points of debate that were raised by the above piece were as follows.

The approach to the opening scene for the piece *Admiring La Argentina* (first performed in 1997), a piece that is emblematic of **Kazuo Ohno**, was to transfer the “image” rather than to transfer the “shape”. For this theatre experiment we scattered “garbage” that had been collected from around



the university, on the Shunju-za stage, and the audience were invited to stand and move around freely while they watched, thus presenting a unique aesthetic world that rises up out of “garbage = something ugly”. The dance, despite being completely different from Kazuo Ohno’s original dance piece, evoked “Divine” (a symbolic character created by 20<sup>th</sup> century French author Jean Genet (1910-1985)) that Kazuo Ohno embodied.

After the opening scene, Mr Takao Kawaguchi himself invited the audience onto the stage, and danced the parts of numerous Kazuo Ohno’s pieces, inspired by himself. By accurately performing Kazuo Ohno’s choreography, he evoked Kazuo Ohno’s dance in the minds of the audience, and this created an image of duality, as if “he was dancing a duet” with the absent Kazuo Ohno.

We succeeded in making clear the artistic meaning of “choreography” as an action that approaches Kazuo Ohno’s dance, within the existence of an individual person, rather than as “method” that is shared by all people. By making clear the “distance” between Mr. Takao Kawaguchi and Kazuo Ohno’s dance, this was an opportunity to objectively extend the possibilities and to question choreography.

\*Performances/*Admiring La Argentina, The Dead Sea, My Mother* etc.

After the theatre experiment, dance critic Kazuko Kuniyoshi (國吉和子), who followed Kazuo Ohno’s performances, posed some insightful questions about the motive behind the creation of the piece and the creative process, which lead to an hour long discussion with Mr. Takao Kawaguchi. It was a very fruitful discussion about what we can extract and recreate from the dances of our forbearers, that have not been preserved as “dance score sheets” nor as clear “methods” and about what sort of path into the future this leads us onto.



Photo Takuya Matsumi

### Exhibition (Public)

## Kazuo Ohno Archive

**Date:** Thursday November 26 – Sunday November 29, 2015, 11:00 – 18:00

**Venue:** Kyoto Art Theatre, Shunju-Za Foyer

**Participants:** Setsuko Yamada , Naoto Moriyama, Kazuko Kuniyoshi, Futoshi Hoshino, Takao Kawaguchi , Naoto Iina , Kitamari, Yujiro Sagami, Shintaro Hirahara, Toshio Mizohata, Mina Mizohata

**Participants from the general public: 153 people**

An exhibition of Kazuo Ohno's performance posters, hand written rehearsal notes, books, etc. Also screened DVDs of his rehearsals and performances.

### \*Related workshop – Yoshihito Ohno Workshop

**Date:** Saturday November 28, 18:00-22:00

**Venue:** Kyoto Art Center Auditorium



Photo Takuya Matsumi

### Round Table (Public)

## Exploring the Possibilities of Choreography

**Date:** Sunday November 29, 2015, 13:00 – 18:00

**Venue:** Kyoto University of Art and Design, Ningen-kan Rm NA402

**Panelists:** Kitamari, Shintaro Hirahara, Yujiro Sagami, Futoshi Hoshino

**Facilitator:** Setsuko Yamada

**Participants from the general public: 41 people**

The 4 panelists showed videos of each of their pieces and gave a presentation about the creative method and choreography technique that was used. Dancers/choreographers Ms. Kitamari and Mr. Shintaro Hirahara, Mr. Yujiro Sagami who approaches dance as a director, and philosopher Mr. Futoshi Hoshino, who examines dance theory and body theory, participated in the 5 hour round table, where completely different approaches to choreography were introduced, and the discussion developed to discuss not only the notion of dance, but also the issue of “power” that arises between the choreographer, the director and the dancer in the creative arena.

The time spent discussing the problem of the claustrophobic nature of the world of dance, and that the younger generation are making their own creative space based on their own worldviews, was fruitful. We plan to further develop this discussion and publish it in the center's newsletter “Butaigeijutsu” (The Performing Arts) at a later date.

### Seminar 2 (Public)

**Theme: “An Experiment in Interactive Viewing in the Creation of a Dance Piece”**

**Date: Saturday May 17, 2015, 14:00 – 17:00**

**Venue: Kyoto University of Art and Design, Yuyu-kan, Rm Y31**

**Participants: Naoto Moriyama, Kitamari, Nagara Wada, Makoto Mikuriya, Kaori Kanabe, Yuya Tsukahara, Tatsunori Imamura, Daisuke Okazaki**

Exploring the possibility of verifying the choreography of a dance from the perspective of having a “linguistic description by the audience”, by adapting “interactive viewing”, which is more commonly used in art appreciation, to be used in dance appreciation. Using a short piece by a choreographer and dancer, it was conducted in workshop form with Mr. Daisuke Okazaki and participants from the general public.

### Research Structure

#### Head Researcher:

**Setsuko Yamada** (Dancer, Choreographer/ Kyoto University of Art and Design, Kyoto Performing Arts Research Center, Head Researcher)

#### Research Associates:

**Naoto Moriyama** (Kyoto University of Art and Design, Faculty of Performing Arts Professor)

**Kazuko Kuniyoshi** (Dance critic/Tama Art University, Faculty of Art and Communication, Visiting Professor)

**Toshio Mizohata** (Kazuo Ohno Dance Studio)

**Mina Mizohata** (Kazuo Ohno Dance Studio)

**Futoshi Hoshino** (Philosopher/The University of Tokyo, Graduate School (IHS) Specially Appointed Professor)

#### Collaborators:

**Kouichiro Takaki** (Art Management Office HiWood)

**Takao Kawaguchi** (Dancer/Choreographer)

**Naoto Iina** (Videographer)

**Kitamari** (Dancer/Choreographer)

**Shintaro Hirahara** (Dancer/Choreographer)

**Yujiro Sagami** (Director)

**Nagara Wada** (Director/Stage Producer)

**Makoto Mikuriya** (Dancer/Stage Producer)

**Kaori Kanabe** (Stage Producer)

**Daisuke Okazaki** (Kyoto University of Art and Design, Art Communication Research Center Full Time Lecturer)

**Yuya Tsukahara** (Dancer/Choreographer)

**Tatsunori Imamura** (Dancer/Choreographer)

# Themed Research Project III

## The History of Scenography and a Conception for Archive

**Genta Iwamura**

(Kyoto University of Art and Design, Department of Performing Arts, Professor / Stage Lighting)

### Outline

Following on from the techniques and aesthetics of stage lighting that have directed the performing arts in the 20<sup>th</sup> century (2013 Themed Research Project B-4), and the costumes of today which have developed a consideration of the visual issues associated with this lighting (2014 Themed Research Project B-4), this research aims to reexamine the fundamentals of scenography, from a graphic/visual perspective,

Defining our theatre experiment as an attempt to reinterpret performing arts as a whole by looking back to the origin of the performing arts, we surveyed supporting data that outlined the history/concept/approach of scenography, and a discussion was held about how to archive these achievements.

One can broadly define scenography as a technology that responds to the desire to “see” and to “enjoy”. With this definition it becomes possible to include not only visual events, but also the feeling, the story, the lighting and the sound within the concept of scenography. One can occasionally feel excitement or deep interest at old theatre and stage scenes because we are able to share in their desire to “see” and “enjoy”, and our archive connects with an attempt to explore the source of their amazement and admiration.

This archive research will be reflected in the curriculum of the Department of Performing Arts Design course and will reexamine the scope of the survey and research.

### Seminar 1 (Closed)

**Theme: About the History of Scenography, Verification of the Understanding of Visual Sources/ Archives.**

**Date: Saturday May 9, 2015, 14:00 – 17:00**

**Venue: Kyoto University of Art and Design, Rm NA406**

**Instructor: Itaru Sugiyama**

**Participants: Atsumi Horita, Akihito Yasumi, Kensuke Suzuki, Satoshi Ago, Genta Iwamura, Reina Tsukamoto**

Introducing Itaru Sugiyama's lecture “Making the Scene” (about the understanding that it is a collection of mechanisms and theory of scenography and actual charts, not theatre history nor drama history).

At this seminar we confirmed that the issue of what to archive will be the main task for the time being. As there are numerous possible approaches, and as it is now relatively easy to search resource materials, the discussion focused on what the “history” of “scenography” that we should be archiving is. This may be, not about retracing the history of techniques (such as the use of perspective), but instead the story that is told by the “charts” that trace the evolution of the concept of “scenography”. We will prepare an experiment about this issue.

### Seminar 2 (Closed)

**Theme 1: About Japanese Scenography**

**Theme 2: Considering Archive Techniques and Sharing an Understanding of the Issues**

**Date: Saturday May 30, 2015, 14:00 – 17:00**

**Venue: Nishisugamo-Sozoshu, 2<sup>nd</sup> floor classroom 1**

**Participants: Tomoyuki Ikeda, Shinya Sato, Kensuke Suzuki, Genta Iwamura, Reina**

### Tsukamoto

A discussion about the need to shift our perspective to Asia and to consider establishing a perspective that can archive and can reexamine Japanese stage design as scenography, separately from collections of western scenography.

#### Study

**Theme 1: Prague Quadriennale Field Study**

**Theme 2: Stage Design Education Today, About Stage Design Archiving**

**Date: Tuesday June 16 – Sunday June 21, 2015**

**Researchers: Atsumi Horita, Genta Iwamura, Reina Tsukamoto**

Of the various archives, those that provide the most convincing space are models. Photos are the next most convincing way, after models, to experience the expressions of the space as, unlike video, they clearly capture the point of view of the moment that the photo was captured. Esquisse, drawings and CG are appealing as they can enhance the particularities of the artist, however, they are not so trustworthy as an objective archive.

In regards to video records, many unsolved issues remain. As they come with a time axis, the subjectivity of the person filming is strongly reflected, and on top of this, with editing, there are many cases where the selection of information or the strength with which it is conveyed, are manipulated.

Overall one can conclude that the job of a stage designer, the demonstration of scenography, cannot be entrusted in creations that can be displayed, but exists rather in their “actions” and “attitude”.

#### Seminar 3 (Closed)

**Theme 1: Stage Sets for Japanese Dance**

**Theme 2: Problems with “Joshiki” (pre-determined forms)**

**Date: Saturday July 14, 2015, 16:30 – 17:30**

**Venue: Kyoto University of Art and Design, Rm NA406**

**Instructor: Takashi Nakata (中田節)**

**Participants: Itaru Sugiyama, Atsumi Horita, Kensuke Suzuki, Satoshi Ago, Genta Iwamura, Reina Tsukamoto**

What characterizes the originality or creativity of a performance art, when looking at creative customs, such as copies, development, sequels, adaptations and when the piece has been recreated for numerous performances. This seminar was an opportunity to share our expectation that the history of “the development of expression” through the introduction of new technologies (lighting, sound, machines, film etc.) can be deciphered by looking at the Joshiki.

For example take Kabuki, looking at the scenery used for the first performance during the Edo Period and the facilities and equipment that we have now in modern theatres, what do we want to show the audiences of today? The subject of the theatre research was extended to include “Lighting in Japanese Dance” in order to properly examine this work of (Joshiki) standing between the past and the present,

#### Experiment (Public)

**Theme 1: Lighting for Japanese Dance *Sagimusume***

**Theme 2: “Joshiki” Sets and Lighting Design**

**Date: Saturday August 22, 2015, 13:00 – 16:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Instructor: Takashi Kitakizaki**

**Participants: Genta Iwamura, Reina Tsukamoto**

Following on from the issues (expectations) raised during previous seminar “Stage Sets for Japanese Dance”, this experiment aimed to record an actual performance of Japanese Dance.



The important points were how the kyogen performers and the lighting staff could work together and concrete methods for sharing information with the dancers.



#### Seminar 4 (Public)

**Theme 1: Greek Theatre Stage Sets – Reading “Making the Scene”**

**Theme 2: Recreating Mēchanē and Periaktoi**

**Date: Friday August 28, 2015, 9:00 – 18:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Participants: Itaru Sugiyama, Kensuke Suzuki, Genta Iwamura, Reina Tsukamoto**

A practical workshop to experience the actions of stage designers of ancient Greek theatre, based on the charts in “Making the Scene”. A Mēchanē is the equivalent of a modern day crane, and enables actors to enter the stage from above. A Periaktoi is a device used for displaying and rapidly changing theatre scenes. It consists of a revolving solid equilateral triangular prism. Each of its three faces has a different scene so that, by quickly revolving the periaktos, another face can appear to the audience, at the timing that it is needed. We found that our current day ideas about “how we’d actually like to make it”, related to the ancient desire to “actually present it in this way” that is hidden in these ancient technologies.



#### Seminar 5 (Public)

**Theme 1: Exploring the Idea of a History Archive of Stage Design**

**Theme 2: Organizing Tasks and Planning the Survey in Preparation for the Actual Archiving**

**Date: Saturday August 29, 2015, 19:30 – 20:00**



**Sunday August 30, 2015, 10:00 – 18:00**

**Venue: Kyoto Art Theatre, Shunju-Za**

**Instructor: Akihito Yasumi**

**Participants: Itaru Sugiyama, Kensuke Suzuki, Genta Iwamura**

August 29

A report from the workshop held on the 28<sup>th</sup>, a report on the Prague Quadriennale Field Study conducted in June, a progress report from this Scenography Archive Research Center, a lecture “About Scenes” held as 6 sub-sessions.

August 30

Fieldwork “Viewing, sketching and analyzing gardens, buildings and townscapes from the perspective of scenography”. 90 minutes at the Koto-in of Daitoku-ji Temple, break and feedback, from Imamiya Shrine to Mt Funaoka, Injo-ji Temple, Daihoon-ji Temple, break, summary.

## Research Structure

### Head Researcher:

**Genta Iwamura** (Kyoto University of Art and Design, Faculty of Performing Arts Associate Professor / Stage Lighting Designer)

### Research Associates:

**Itaru Sugiyama** (Stage Designer / NPO SAI President)

**Atsumi Horita** (Osaka University of Arts, Theatrical Arts Department Associate Professor)

**Tomoyuki Ikeda** (Stage Designer)

### Collaborators:

**Hideharu Asanuma** (NPO Youkei Design Organisation, Director)

**Shinya Sato** (College of Science and Technology, Nihon University, Department of Architecture Associate Professor)

**Akihito Yasumi** (Kindai University, Faculty of Literature, Arts and Cultural Studies, Professor)

**Kensuke Suzuki** (NPO SAI member)

**Satoshi Ago** (NPO Atelier Gekken, Director)

**Masaya Ishida** (Stage Designer)

**Tsutomu Aoki** (Stage Designer, **Atelier Oharano**)

### Research Assistant

**Reina Tsukamoto** (Stage Producer)

## Themed Research Project IV

### The Teaching of Theatre in Asian Universities

#### ~Methodological Research in Drama Education Using Theatres

**Aiko Hirai**

(Kyoto University of Art and Design, Faculty of Performing Arts  
Professor)

#### Outline

While it is only relatively recently that universities in Japan started to offer courses in theatre (especially for actors), Many Universities in other Asian countries, which have been actively teaching theatre for a long time, have proactively adopted progressive methods and systems from the West, and combined them with the traditions of their own countries to create a practical curriculum. This research was set up as a 5 year project to invite collaborators from universities that are members of the Asian League of Institutes of the Arts (ALIA) to participate in workshops and seminars to explore what sort of education for actors would be most suited to Japanese institutions of higher education.

In 2015, which was the second year of the project, we invited two drama teachers from the Korean National University of Arts to participate in two days of workshops, with students from our Faculty of Performing Arts and the general public, and seminars with the research associates.

Furthermore, the symposium and workshop about “training actors” that was held in November 2015, at the Korean National University of Arts, was also included as part of this research (the project’s Head Researcher attended as a presenter/workshop instructor).

We aimed to further develop the research and inspection through a comprehensive understanding of the symposium and workshops that were held in Korea and Japan.

#### Seminar 1-1 (Public Symposium)

**Theme:** “The Need for Traditional Art in Modern Theatrical Acting Curriculums”

**Date:** Monday November 16, 2015, 15:00 – 19:00

**Venue:** Korean National University of Arts

**Instructors:** Kim Seon , Kim Soo-ki , Pak Sang-Ha , Song Changsik , Aiko Hirai

**Audience:** Korean National University of Arts, School of Drama, Graduate Students  
(approximately 20 students)

**Description:** After introducing an overview of the curriculums and the classical theatre that is used in the curriculums at the Korean National University of Arts, School of Drama, and the Kyoto University of Art and Design, Faculty of Performing Arts, Kim Soo-ki presented “The value and meaning of classical theatre and principles and objectives of the Korean National University of Arts, School of Drama, the first in Korea to create a curriculum out of a coherent program to train actors”. After this each instructor presented their own opinion about the need for (or lack of), validity and problems with traditional art in acting curriculums in modern theatre. At the end, a discussion and Q&A session with the audience was held.

#### Seminar 1-2 (Public Workshop)

**Theme:** “Physical Training and Training of the Senses for Shakespeare’s Plays”

**Date:** Tuesday November 17, 2015, 17:00 – 19:00

**Venue:** Korean National University of Arts, School of Drama

**Instructor:** Aiko Hirai

**Workshop Participants:** Korean National University of Arts, School of Drama, Graduate Students (approximately 20 students)

**Description:** Used an excerpt from *Hamlet* as the text for an exercise where participants were

asked to intuitively convert the “words” said by the instructor into physical gestures or movements. Then we compared the movements that were created through the exercise with the text and added an “emotional memory” to explore the diverse possibilities for performing a scene.



#### Seminar 2-1 (Public Workshop)

**Theme:** “The Voice and Body of an Actor”

**Date:** Wednesday February 10, 2016, 10:00 – 15:00

**Venue:** Kyoto Art Theatre, studio 21

**Instructors:** Kim Soo-ki , Kim Seo

**Workshop Participants:** 26 people

**Workshop observers:** 5 people

**Description:** In the morning Mr. Kim Soo-ki conducted physical training. Mr. Kim Soo-ki studied drama at the University of Wisconsin Graduate School, which has a unique teaching method for acting that uses Asian methods of physical training (such as yoga, Tai Chi or the Indian martial art – Kalaripayattu). He introduced exercises that incorporate basic poses from Tai Chi or Yoga, with the theme of “what is a natural performance”. Following on from this, by incorporating actually images or lines into these movements, participants experienced the process of acquiring “physical and psychological unity” that enables “a natural performance”. In the afternoon Mr. Kim Seon gave voice training. Participants did numerous basic exercises to learn the biologically correct way to use their voice.

#### Seminar 2-2 (Public Symposium)

**Theme:** “Education at the Korean National University of Arts, School of Drama”

**Date:** Wednesday February 10, 2016, 15:30 – 18:00

**Venue:** Kyoto Art Theatre, studio 21

**Speakers:** Kim Seon, Kim Soo-ki

**Moderator:** Aiko Hirai

**Audience:** 31 people

**Description:** Mr. Kim Seon introduced the principles and curriculum of the School of Drama at the Korean National University of Arts. The Korean National University of Arts was founded in 1994 as the first higher education institute to train specialized actors through a systematic program. “Acting” “physical training” “vocalization and speech” are the main elements of the core of the curriculum. Mr. Kim Seon, who teaches “vocalization and speech”, presented the “vocalization techniques” and “speech” theory that he uses. Then, Mr. Kim Soo-ki, who teaches “acting” and “physical training” presented the content of the Asian Theatre Experiment Program that he studied at the University of Wisconsin and about the objective of and need for “physical training” within training for actors. During the Q&A session that followed, the achievements of graduates from the Korean National University of Arts were raised as examples and the effectiveness of systematic training was discussed.

#### Seminar 2-3 (Public Workshop)

**Theme:** “The Voice and Body of an Actor”

**Date:** Thursday February 11, 2016, 10:00 – 15:00

**Venue:** Kyoto Art Theatre, studio 21, Shunju-za

**Instructors:** Kim Soo-ki, Kim Seon

**Workshop Participants:** 26 people

**Workshop observers:** 7 people

**Description:** Following on from the first day, in the morning Mr. Kim Soo-ki conducted physical training. He intentionally repeated the exercises that were done on the first day emphasizing the effectiveness of repeating an exercise so that the body can learn it so that it becomes “second nature”. In the afternoon, we moved to the Shunju-za where Mr. Kim Seon gave voice training. While reviewing the speech techniques from the first day, the monologue from *Hamlet* was developed into a speech. In the second half we did space perception exercises on the stage in the Shunju-za as well as actually trying the speech techniques.



#### Seminar 2-4 (Public Symposium)

**Theme:** “The Adaptation of Western Acting Methods in South Korea”

**Date:** Thursday February 11, 2016, 15:30 – 18:00

**Venue:** Kyoto Art Theatre, studio 21

**Speakers:** Kim Seon, Kim Soo-ki, Tadashi Uchino

**Moderator:** Aiko Hirai

**Audience:** 32 people

**Description:** All of the professors at the Korean University of Arts, School of Drama have undergone specialized training in acting in the West.

Mr. Kim Soo-ki, talked about the main reason why the school has chosen to employ professors

who have studied in the West. He also talked about the history and current situation of the school's adaptation of Western acting techniques in Korea, which it began in 1994. After this, **Mr. Kim Seon**, who studied vocalization and speech in the UK presented his own research that has converted and diverted the theory of Western methods to suit Korea. Finally, research associate **Tadashi Uchino** joined the discussion to talk about the relationship between "theatre in South Korea", "the environment that surrounds actors" and the achievements and the future of theatrical collaboration between Japan and South Korea.

## Research Structure

### Head Researcher:

**Aiko Hirai** (Kyoto University of Art and Design, Faculty of Performing Arts Professor)

### Research Associates:

**Tadashi Uchino** (The University of Tokyo, Graduate School of Arts and Sciences, Professor)

### Collaborators:

**Kim Seon** (Korean National University of Arts, Professor)

**Kim Soo-ki** (Korean National University of Arts, Professor)

**Kim Seil** (Actor, Drama Teacher)

**Sachiyo Shimizu** (Stage Producer)



# Open Research Project I

## Connecting Dance to Modern Day Challenges through the Creation of an Environment for “Dance 2.0”

**Satoru Kimura**

(Japan Women's University, Associate Professor)

### 1. Research Method and Objective

Under the title “Connecting Dance to Modern Day Challenges through the Creation of an Environment for “Dance 2.0””, this research aims to achieve a development of the animated communication that is necessary for dance creation. “Dance 2.0” imagines a situation where conventional dance creation has been renewed. Its aim is to create a situation where dance creation connects with “modern day challenges”, by creating the environment online.

To be more specific, this research will also serve as BONUS's Third Renketsu (Connection) Creation and its final presentation (event name: Cho-Renketsu (Ultra-Connective) Creation). I am the director of BONUS - a “platform for creating dance” which uses an Internet website as its main platform for interaction. “Renketsu (connective) Creation” is BONUS's main project. It gives the projects to the creators (it “connects” the creators and the themes), and the creators work to respond to the themes. BONUS provides support, such as coordinating the talent that the creators need for their work (it “connects” the creators to diverse opportunities and talented people) or talking to the creators themselves. Almost all of the content from the final presentations by the creators is archived on the website, thus not only supporting the creative process, but also aiming to stimulate the creations of current and future creators who were not able to be involved in the project.

With these aims as a backdrop, in this project BONUS is raising the issue of “co-existence with people with disabilities” as a theme with the three artists, **Mr. Osamu Jareo**, **Mr. Kinuyo Nogami**, **Yuya Tsukahara**. The reason why this theme was chosen is because I believe that we need to change the way we think about disability and dance. With the Paralympics to be held in Tokyo in 2020, numerous dance performances around Japan have invited people with disabilities to perform, however there is a tendency to lean towards the concept that “people with disabilities can also dance (conventional dance)”. However, I believe that not only does the issue of “disability” hold the potential to question conventional dance, but it also even has the capability to renew the concept of dance itself. One could say that **Tatsumi Hijikata**, who focused on “illness” and “ageing” was a pioneer in this area. However, now, a disability is not simple an image (of the past, or of the abstract) as **Hijikata** saw it, but rather something that your real neighbor has. This research believes that it is very important that when talking about an issue, a person/people affected by that issue be a part of the discussion. In this regards I am extremely grateful to the people with disabilities who participated in this research and especially to **Mr. Shinichiro Kumagaya**, who performed in the event.

### 2. About the Seminar

We held our first seminar on August 15, 2015. The objective was to explore the theme “Dance and People with Disabilities” and to inspire the creations of the three artists.

During the first half we asked **Ms. Asa Ito** (Tokyo Institute of Technology), as a researcher, **Ms. Mami Tanaka** (ST Spot Yokohama) as a performer and **Mr. Jareo** as the creator who we had put in charge of the theme, to present their research from the perspective of their respective specialties. **Ms. Ito** talked about the physicality of people with disabilities from the perspective of aesthetics and body theory. **Ms. Tanaka** talked about her experience of sending artists to special support education schools in Yokohama, and what happens when the local community (especially schools) and artists meet and the challenges involved. **Mr. Jareo**, as a pioneering creator for this theme, used video to present his work at special nursing homes for the aged.

During the second half **Mr. Nogami** and **Mr. Tsukahara** joined and we held a discussion about



“co-existence with people with disabilities” based on the presentations given in the first half. The discussion was lively and delved into the essence of this theme by raising questions about the idea that “a person should interact with a certain person because they are disabled” as we move forward with the creation.

### 3. About the Event

We held an event entitled “Cho-Renketsu (Ultra-Connective) Creation” on January 24, 2016. Based on the themes, the three creators presented their ideas, on the stage.

First, **Mr. Jareo** performed with **Mr. Kumagaya** and used a RAM (Reactor for Awareness in Motion) created by YCAM (Yamaguchi Center for Arts and Media) to give a presentation comparing the physicality of their respective bodies. **Mr. Kumagaya** is a university professor and pediatrician, and uses an electric wheelchair as he has cerebral palsy. The RAM (**Mr. Richi Owaki** as engineer) is a system where by a stick man on the screen mirrors the body of the dancer who wears sensors. Three stick men were projected on the screen, one on each side mirroring **Mr. Jareo** and **Mr. Kumagaya** respectively, and one in the middle that mirrored 50% movements from one of them and 50% from the other. It was attempted to make the stick man in the middle,, that was bent from the 50% coming from **Mr. Kumagaya's** body stand up using movements by **Mr. Kumagaya**. Looking back **Mr. Jareo** commented that it was as if **Mr. Kumagaya** had choreographed his movements in that moment. What was particularly impressive about this presentation was that the two subjects of the experiment talked during it, and especially **Mr. Kumagaya**, who is known for his book “Rehab no Yoro” (The Night of Rehab), impressed everyone with his delicate choice of words regarding the body.

Secondly, **Mr. Nogamai**, who developed a device to play a form of the game Twister with someone who has cerebral palsy and would normally use a wheelchair, talked about his motivation for developing, the process and results. The device looks like a space ship with everyday items, such as curtains, taps or hair dryers attached to the inside of it. The two enjoyed playing the game where they have to work together to touch the items in response to directions given by someone outside of the device. The aim is that, by becoming engrossed in the game, people can overcome inhibitions about dancing and any differences in their physicality.

Thirdly, **Mr. Tsukahara's** idea was presented. Focusing on the unusual movements made by homeless people who lived nearby, his idea was that by copying these movements, they could create soccer feints. A soccer goal was set up on the stage and an unusual soccer game was played. The set up implied that soccer (sports) = rules = social norms, and the movements of the homeless people that evaded these (feint) = a deviation from the rules. **Mr. Tsukahara** also explained that the revenue from the postcards that he was sold during the event would be given back to the homeless people from whom he had borrowed the movements.

Finally, we were joined by **Ms. Asa Ito**, dance researcher **Ms. Naoko Kogo** and art researcher **Hironori Ishitani** for a discussion with the creators and performers that lasted just under one hour.



#### 4. Looking Back

The above is what was achieved through the seminars and events. I am confident that such diverse and creative ideas were born because we left the creators in charge of the themes. The creation of dance gained a consciousness of modern day issues by actually coming face to face with the issues and by meeting with people who are directly affected. Furthermore, through this work, the delicacy of meeting with people with disabilities was also automatically brought to our attention. It was memorable that **Mr. Kumagaya** said that had wanted to perform in the event without losing the **casting vote** but rather to take have **casting vote**. Using the word “co-existence” in my work, this was an opportunity for me to reaffirm the importance of not ignoring difference, nor uncritically assuming a difference but rather having a thrilling discussion that is honest and sincere. I also hope that by archiving these achievements on the BONUS website, we can provide useful stimulation for many future creators (other than the three that participated this time).

#### Research Structure

##### Head Researcher:

**Satoru Kimura** (Japan Women's University, Associate Professor)

##### Research Associates:

**Asa Ito** (Tokyo Institute of Technology, Associate Professor)

**Osamu Jareo** (Choreographer, Kobe College Part Time Lecturer)

##### Collaborators:

**Shinichiro Kumagaya** (The University of Tokyo, Graduate School, Associate Professor)

**Yuya Tsukahara** (contact Gonzo)

**Kinuyo Nogami** (FAIFAI)

**Kazuya Kato** (FAIFAI)

**Yasuo Ozawa** (Nihon Performance / Art Research Center)

**Hironori Ishitani** (Konan Institute of Human Sciences Doctoral Research Fellow, Art Researcher)

**Naoko Kogo** (Osaka University Graduate School of Letters, Cultural Dynamics Program Research Associate, Dance Researcher/Critic)

**Mami Tanaka** (NPO ST Spot Yokohama, Director)

#### Seminar 1 (Public)

**Theme: Third Renketsu (Connection) Creation “Co-existence with People with Disabilities”**

**Date: Saturday August 15, 2016, 14:00 – 18:00**

**Venue: Kyoto University of Art and Design, Shiseikan 1<sup>st</sup> floor, Rm S11**

**Participants from the general public: 26 people**

**[Part 1] Research reports by 3 groups 14:00-16:00**

**Group A With Physical Disability**

**Asa Ito**

**Group B With an Aged Body**

**Osamu Jareo**

**Group C With the Bodies of Children who have Disabilities / Illnesses**

**Mami Tanaka**

**[Part 2] General Discussion 16:15-18:00**

**Panelists: Asa Ito / Osamu Jareo / Mami Tanaka**

**Yuya Tsukahara / Kinuyo Nogami Satoru Kimura**

#### Seminar 2 (Public)

**Theme: Third Cho-Renketsu (Ultra-Connective) Creation**

**Date: Sunday January 24, 2016, 17:00 – 20:00**

**Venue: Kyoto University of Art and Design, Kyoto Art Theatre studio21**

**Presenters: Osamu Jareo, Yuya Tsukahara, Kinuyo Nogami, Shinichiro Kumagaya**

**Commentators: Hironori Ishitani, Naoko Kogo, Satoru Kimura, Asa Ito**

**Participants from the general public: 67 people**



## Open Research Project II

### Mayakovsky Research – Throwing Light on the Work of a Poet and Developing a New Theatrical Language

**Motoi Miura**

(Director / Kyoto University of Art and Design, Faculty of Performing Arts and Department of Film Production, Guest Professor)

#### Overview and Report

Vladimir Vladimirovich Mayakovsky (1893 – 1930) was a Soviet Poet, and emblematic of the Russian avant-garde. Apart from being a poet, he also wrote plays and actor Meierhold performed in the first performances of *Mystery-Bouffe* and *The Bed Bug*. Mayakovsky's works were described by Lenin as “disjointed and difficult to read”, however Mayakovsky professed that he wanted to create an “art of democracy”. He aimed to “create art that can only be achieved through far-reaching democracy and we cannot know what he had attempted to embody in his art.

Chiten is where numerous Brecht works have been shown or were made using incomplete quotations. We deciphered the “disjointed text” using dramaturgy and the power of ensemble that we had acquired from performing together as a theatre troupe, and touched on the nature of the performing arts that Mayakovsky had been aiming for, and explore the possibility of a new theatrical expression.

Through the seminars, we discovered the relationship between the circus and theatre at the time of the first performances, and conducted what was to be the first attempt at a theatre experiment on a circular stage. Following on from these achievements, we gave a performance in Tokyo using music from Kukangendai and flying techniques which created a completed theatrical piece that surged through the space while the words were dissasimilated.

#### Seminar 1 (Closed)

### Expocircus Study

**Date:** Monday May 11, 2015, 10:00 – 14:00

**Venue:** Little World (Aichi Prefecture, Inuyama City)

**Moderator:** Kumi Tateoka

**Description:** A study of the “Expocircus”, produced by Mr. Makio Oshima, who will also be a guest at the June 11 seminar. A performance by multinational artists from Vietnam, Czech, Kazakhstan and Italy. Specifically hair hanging, hand balances, perching acts, and aerial bamboo etc. In the 1910s – 20s, circus gained attention and popularity, not only as a form of entertainment, but also as an art form full of the critical spirit that the soviet people should poses. The clown Lazarenko appeared in the performance of *Mystery-Bouffe* (1921), and it is said that Mayakovsky and Meierhold spoke very highly of this performance. This circus experience should be seen as practice for the June 11 seminar where we will attempt to analyze Mayakovsky's work through circus.

#### Seminar 2 (Closed)

### Introduction to Mayakovsky

**- Futurists and the Russian Avant-Garde -**

**Date:** Tuesday May 26, 2015, 17:30 – 20:00

**Venue:** Under-Throw (Kyoto City, Sakyoku)

**Instructor:** Kumi Tateoka

**Moderator:** Motoi Miura

**Description:** An overview of the time that Mayakovsky was alive and Russian futurists. Lecture by Ms. Tateoka about differences with the Italian futurists led by Marinetti, works such as those by exemplary writer Burliuk (poet), Malevich (painter), characteristics of the futurists that can be seen in *Mystery-Bouffe*. Viewing of the silent film *The Lady and the Hooligan* (1918) in which Mayakovsky performed and which the full piece has been preserved.

An impromptu rehearsal using the text of *Mystery-Bouffe* and music by Kukangendai was also held.



Photo:Takuya Matsumi

### Seminar 3 (Closed)

## Circus Studies – Clown Lazarenko and *Mystery-Bouffe*

**Date:** Thursday June 11, 2015, 19:30 – 22:00

**Venue:** Under-Throw

**Instructor:** Mikio Oshima

**Moderator:** Motoi Miura , Kumi Tateoka

**Description:** The clown Lazarenko appeared in a performance of *Mystery-Bouffe* at the strong request of Mayakovsky. Mikio Oshima talked about the life of Lazarenko, who took the name <the Red Clown>, and about *Mystery-Bouffe*. We considered the fusing of circus and theatre that was attempted in the Soviet Union around the time of the revolution by examining actual works. A Q&A session was held following Mr. Oshima's lecture and we analyzed the appeal of the circus and explored the theme of the circus and nostalgia.



Photo:Takuya Matsumi

### Seminar 4 (Closed)



## From Mystery Plays to the Avant-Garde Theatre

-Looking into Mayakovsky's Perspective

Date: Saturday July 25, 2015, 18:00 – 21:00

Venue: Under-Throw

Instructor: Hiroaki Sugiyama, Hidenaga Otori

Description: Mr. Hiroaki Sugiyama, who is a specialist in the research of Italian mystery Plays, talked about the form of the mystery plays that were frequently performed in Florence in the 15<sup>th</sup> century and about what the performances had looked like at the time. Following on from this, Mr. Hidenaga Otori, who researches modern theatre with a specialty in the Russian avant-garde of the end of the 19<sup>th</sup> century to the beginning of the 20<sup>th</sup> century, developed the discussion to talk about the connection (or lack thereof) between mystery plays and the Russian avant-garde. We considered the ideas of the renaissance that played homage to ancient Greece and Rome, and the theory that theatre has its roots in earlier kings' marches or parades, and how the Russian avant-garde was influenced by these and related them to its own form of expression.

### Seminar 5 (Public)

Participants from the general public: 154 people

## Mayakovsky Research / Theatre Experiment

Date: Monday September 7, 2015, 19:30 – 21:00

Venue: Kyoto Art Theatre, Shunju-Za

Moderator: Motoi Miura

Instructor: Hiroaki Sugiyama, Hidenaga Otori

Description: A theatre experiment with lectures by guests and a performance by actors from Chiten and band members from Kukangendai, as a summing up of the research that has been done since May. The inspiration from each seminar was shared through individual presentations, and at the end a scene from *Mystery-Bouffe* was performed. We decided to do the presentation on a circular stage as the clown Lazerenko appeared in the performance of *Mystery-Bouffe* in Mr. Oshima's lecture, and as the circus had been a motif for Mayakovsky and Mejercho'd, who had been in charge of production.

### The Flow of the Theatre Experiment

Individual Presentation 1: Presentation by Kumi Tateoka

Individual Presentation 2: Presentation by Chiten from Mayakovsky's *Mystery-Bouffe*  
Act 1, Scene 4; Act 2 Scene 16

Individual Presentation 3: Presentation by Kukangendai

=Break=

Demonstration: From Mayakovsky's *Mystery-Bouffe*

### Seminar 6 (Closed)

## Chiten Reexamining *Mystery-Bouffe*

-Mayakovsky and Utopia

Date: Saturday January 16, 2016, 14:00 – 18:00

Venue: Under-Throw

Instructor: Korneliia Icin

Moderator: Motoi Miura, Kumi Tateoka

Description: We welcomed Dr. Korneliia Icin, researcher of the Russian avant-garde, specializing in 20<sup>th</sup> century Russian/Soviet culture, from the University of Belgrade, and critically analyzed what Mayakovsky was attempting to embody in his work, based on the video recording of the final work of *Mystery-Bouffe*, that was taken in November last year after the theatre experiment. In particular, we analyzed aspects of *Mystery-Bouffe* that could not be fully expressed in Chiten's *Mystery-Bouffe*, such as the conflict between the "clean people" and "unclean people"



who are represented through caricatures in *Mystery-Bouffe*.

## Research Structure

### Head Researcher:

**Motoi Miura** (Actor / Kyoto University of Art and Design, Faculty of Performing Arts and Department of Film Production, Guest Professor)

### Research Associates:

**Kumi Tateoka** (Doctor of Theatre/Literature, Kobe University, Graduate School of Intercultural Studies, Associate Professor)

**Yuma Tajima** (Stage Production)

### Collaborators:

**Satoko Abe** (Actor)

**Dai Ishida** (Actor)

**Koji Ogawara** (Actor)

**Shie Kubota** (Actor)

**Saki Kono** (Actor)

**Yohei Kobayashi** (Actor)

**Aya Komori** (Stage Production)

**Junya Noguchi** (Musician, Kukangendai)

**Keisuke Koyano** (Musician, Kukangendai)

**Hideaki Yamada** (Musician, Kukangendai)

**Hiddenaga Otori** (Theatre Critic)

**Hiroaki Sugiyama** (Waseda Institute for Advanced Study, Research Associate)

**Mikio Oshima** (Writer, Circus Promoter)

\* Recordings of the closed seminars are available on line

URL : <http://www.chiten.org/mayakovsky>



Photo: Takuya Matsumi

# Open Research Project III

## Theatre as a Space for Recollection

**Masahiko Yokobori**

(Tokyo University of the Arts, Department of Music, Research Fellow / Dramaturge)

### 1. Research Objective

The objective of this research is to use a theatre experiment to explore the function and possibilities of the theatre as a “space for recollection”. The project has been running since 2014, and is now in its second year.

Archiving of the visual arts is now, one of the most researched themes internationally, and many such projects have been undertaken in Japan recently too. The fact that the theme of the 2013 Japan Society for Theatre Research, Research Meeting was “Theatre and Archive: From Collection to Construction” is evidence of this. However, most of the existing research focuses on how to store content that has already been created, and research into the actual function of extracting memories – retrospection, is not so advanced. It is possible to view a performance of the performing arts itself as a sort of recollection of past events or ideas, and researchers further recollect the work that has been created there and connect it to their own research activities. The series <Showing>, that has been running since last year, focuses on this multilayered structure and attempts to question the process of recollection and the storing of memory, with artists and researchers working together. In 2014 we explored the materiality of “sound” through the sound performance “Public Address – Sound Field 2” by sound producer **Masamitsu Araki**, and focused on the performance aspect of viewing “photographs” through the performance “The Scene of Yamabiko” by photography media artist **Shunsuke Kano**. Several research collaborators attended each performance, and we held after-talks and lectures with the artists and at the end had them write a review which we published on the website. In 2015 we had one performance from the series <Showing>, and one from a new series entitled “utilization of video recordings”.

### 2. <Showing> 03 Film, **Takashi Ito** Multi-projection Stage Production “*The Three Women*”

For the third <Showing> series that was held this year, we invited **Takashi Ito**, a leader of Japanese experimental film, and presented the multi-projection stage production “*The Three Women*” that focuses on “film”. Researcher **Masamitsu Araki** was in charge of the sound, and the creating took place from November 2015 – January 2016. An actual experiment was done on stage at the Kyoto Art Theatre Shunju-za on Thursday December 17, 2015.

Ito makes subjective creations in response to the conditions of film media, and presents works that incorporated techniques such as projection, camera long-time exposure, and the structure of film as a series of still images and film as a substance. A private exhibition of **Takashi Ito**’s film was held at Lumen Gallery (Kyoto, Gojo) from Thursday October 29 to Sunday November 1, 2015 and a total of 23 works were displayed through programs A and B.

The theatre experiment “*The Three Women*”, where a new film of the same name that was filmed by **Takashi Ito** is projected onto four screens, was presented a total of six times, as a multi projection stage piece which incorporates a theatrical performance, from Saturday January 23 – Sunday January 24, 2016. After the 16:00 performance on Saturday January 23, we held a talk event in the foyer of the Shunju-za, with **Takashi Ito**, **Masamitsu Araki**, **Hirofumi Sakamoto**, (moderated by **Masahiko Yokobori**). We also asked **Hirofumi Sakamoto** and **Kei Hirakura** to write a review of the performance, and published it on the website. Apart from this, **Takumi Fukuo**’s discussion “In (Search of) a Lost Image, Lost In a Stage : **Takashi Ito** “*The Three Women*”, (featured in the first issue of “hyphen” (DG-Lab)) and a review by **Megumi Takashima** (featured in artscape) have also been published. I believe that despite being limited to two days, this performance that was attended by many people, was highly meaningful in the context of

questioning the social and historical function of the theatre as a space for recollection. There were many requests for it to be performed again so it was performed at the small hall of the Aichi Art Theatre as part of the 2016 Aichi Triennale Film Program on Tuesday August 30 and Wednesday August 31, 2016.

### 3, Film Screening “Usages for Film Records”

The Film Screening “Usages for Film Records” that was held on Saturday June 13, 2015, was organized by Masamitsu Araki and Takuya Murakawa based on their idea to simply watch film records that were filmed/edited with or without a specific use in mind, or other records where the intended use is unknown. What can be gained (or not) from using these records? The objective of this project is to verify this by assigning a usage with a certain expectation, or a screening of reference footage, at each showing. What happens if we assign a usage to footage that was shot with no particular usage in mind, or assigning a different usage to the intended one? Using this question as a starting point, we showed a film made up of scenes extracted from a video recording of stage performances with the Kansai based actor Aki Takeda. The film was made by extracting scenes where Aki Takeda appears and editing them together and interspersing them with interviews. I would like to add that Masamitsu Araki set up a group that does work relating to archives called “archive pay” and is involved in other archive related work.



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### Research Structure

#### Head Researcher:

Masahiko Yokobori (Tokyo University of the Arts Department of Music, Research Fellow / Dramaturge)

#### Research Associates:

Masamitsu Araki (Sound producer)

Mariko Harigai (Keio University Faculty of Letters, part-time lecturer)

Sayo Nakayama (Producer, Marebito Theatre Company)

#### Collaborators:

Takashi Ito (Kyoto University of Art and Design, Department of Film Production, Professor)

Akihito Yasumi (Kindai University, Faculty of Literature, Arts and Cultural Studies, Professor)

Hirofumi Sakamoto (Wakkanai Hokusei Gakuen University, Associate Professor)

Kei Hirakura (Yokohama National University, Institute of Urban Innovation / College of Education Associate Professor)

Takuya Murakawa (Director, Videographer)

## Reports From Each Seminar

### Seminar 1 (Public: audience 15 people)

How to Utilize Video Recordings

First session "Video recordings of 2002 – 2013 performances by actor Aki Takeda (武田暁)

**Date: Saturday June 13, 2015, 15:30 – 19:00**

**Venue: Kyoto University of Art and Design, Art and Culture Information Center, Film Hall**

### Seminar 2 (Closed)

Creation in preparation for "*The Three Women*"

**Date: November 2015 – January 2016**

**Venue: Kyoto University of Art and Design and others**

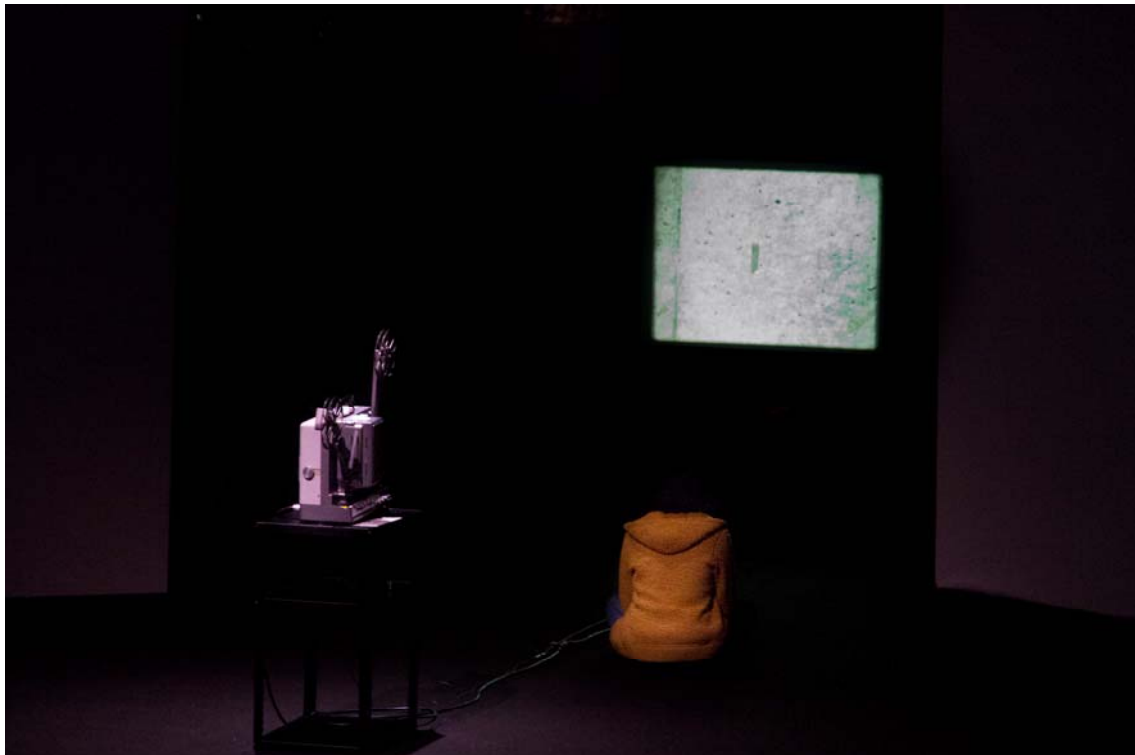
### Seminar 3 (Public: audience 326 people)

<Showing> 03 Video, Takashi Ito (伊藤高志)'s Multi-production Stage Production "*The Three Women*"

**Date: Saturday January 23, 2016 14:00, 15:00, 16:00, 18:00**

**Sunday January 24, 2016 11:00, 12:00**

**Venue: Kyoto Art Theatre, Shunju-za (Kyoto University of Art and Design)**



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## 2013-2015 External Evaluation

At the Interdisciplinary Research Center for Performing Arts we asked three people to give an external evaluation of the various projects we ran as part of the three-year start-up. Please find below the full text of these evaluations.

External Evaluator	Osaka University Professor Emeritus Akira Ichikawa
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### 1. Organization and Management Structure

This interdisciplinary research center, undertaken by the Kyoto University of Art and Design, is an ambitious project that uses the theatre as a laboratory for collaboration between research into the performing arts, and the creation of pieces of performing art. The University's Performing Arts Center houses a full-scale theatre (Shunju-za) which meets the requirements of being suitable for such a project.

The Director of the Kyoto University of Art and Design, Interdisciplinary Research Center for Performing Arts is designated the leader of this research. Moriaki Watanabe, probably the person most suited to the job, was project leader for the first year (2013). For 2014 and 2015 Fumino Amano, known for his research of Noh dramas, took over from Watanabe, who took on the role of advisor to provide support. Considering that Watanabe is himself also director of one of the themed research projects, and is elderly, this allocation of human resources is appropriate and is also important for the strengthening of the organization. The director is Naoto Moriyama, a professor at the Kyoto University of Art and Design Faculty of Performing Arts and chair of the organizing committee of the Kyoto International Performing Arts Festival. He is in charge of planning and making proposals for the various projects, and other admin such as accounting. This three-person structure is very solid and the project secretariat has its own office and employs two full-time members of staff (three in 2014). However, Moriyama is also the director of one the main themed research projects, and there is a possibility that too much work could be sent his way and he be unable to deal with it. From this perspective, apart from the two full-time staff members, it would also be necessary to have a research associate who could act as vice-director and support Moriyama in his research.

The management committee is made up of 19 members (15 in the first year), and is an important organization that oversees all aspects of the research, such as screening and selection of the projects. It holds three or four meetings a year and is run very smoothly. However, participation is not always very good. This might be inevitable, as the work load of full time university lecturers increases every year, however, there are always a few members each time who are absent without submitting their letter of proxy. The fact that many of the members are based in Tokyo may also be a reason for this. In 2015, six of the committee members (three from the secretariat + three others) were from within the university, but I would like to suggest that you increase that number. And at the same time I also think it would be necessary to make new efforts, such as selecting faculty from the relevant departments at universities that have theatre or performing arts departments, and strengthening your cooperation with them.

### 2. Projects (by year)

#### 2013

Due to this being the first year, and the delay in the Ministry of Education, Culture, Sports, Science and Technology's unofficial announcement of its decision and budget, a preparatory meeting of the management committee was held in September to be ready to start immediately, if the center was selected. Although it was an internal meeting, I believe it was important that Waseda University, Faculty of Letters, Arts and Sciences Professor and Director of the Tsubouchi Memorial Theatre Museum, Mikio Takemoto was invited to give advice about promoting the project. The fact that the Waseda committee has 4 sub-committees, will need to be considered once the management committee structure is properly established. In the first year, only content-based research projects (themed research) led by researchers or artists from the Kyoto University of Art and Design were called for and four were selected. The research director of two of these was project leader Watanabe, and another was director Moriyama. This was lacking in terms of



expanding the scope of research themes, but could be considered inevitable considering it was the first year. All four projects produced great outcomes, especially Watanabe's first project, which used the Kyoto Performing Arts Center Shunju-za for 7 public seminars, and successfully completed the full-scale multimedia theatre pieces "*Aoi no Ue /Nijuno Kage (Double Shadows)*", clearly acting as the driving force of this project. At the same time applications from within and outside of the university for the next year were accepted (announced in November, deadline January) and selected (March), and with the organizing committee meeting twice in March, it proved to be an important year for the start of the project.

#### 2014

English was added to the website that was set up in 2013, a move that should be appraised for making information about this research center's work available to audiences outside of Japan. The Open Research Projects, that are open to people outside the university, were started, and a total of 8 projects: 5 Themed Research Projects and 3 Open Research Projects were selected. There were 7 applications for the open research demonstrating the interest in the project. It is wonderful to see that special consideration was given to providing a space where mid career, young researchers can work, and that research projects by young researchers were selected. Furthermore a paper based Japanese Annual Report (English version to be published online), is published once a year and distributed for free, demonstrating that this project is widely accessible. Most of both the themed research projects and the open research projects lasted 8 or 9 months, with numerous seminars being held, and showing steady results. However, many of the seminars were closed events, whereas I would have liked to have seen be generally open to the public. Themed Research Project I "Practical Research for the Performance of Claudel's *The Satin Slipper*" is an important project for the overall program, however one cannot ignore the impression that there is some overlap with seminars 1 to 7 of the Themed Research Project III which are about the performance (theatre experiment) of *The Satin Slipper*. There is a need for individuality of the research themes.

#### 2015

The themed research projects were re-organized into 4 projects and the 3 most promising open research projects were selected, giving a total of 7 projects. There were 12 applications for the open research showing the increased attention that this project is receiving. Regarding the issue of "disclosing the reason that unsuccessful applications were rejected to the applicants", I think there is no problem with the conclusion that this is not necessary. However, similarly to the screening process for scientific research funds, there is a need to make public the evaluation criteria (individuality, feasibility, overall evaluation) and how the criteria are judged, and when requested, disclose the score of the application.

Themed Research Project IV "The Teaching of Theatre in Asian Universities" is an important project that closely relates the teaching at the Faculty of Performing Arts, however the network it is based on is still small and the areas and universities involved are still limited. From now on, I hope that the research can extend to countries such as China and India. When an open research project connects with performances by theatre groups outside the university, there is a need to demonstrate the individuality of the project, and I also think it would be necessary to make some rules. While I should make mention of the achievements of the young researchers involved, the outline of the project "Theatre as a Space for Recollection" is unclear. The title makes reference to Assman's work about the "cultural memory of the holocaust" which is a classic (or put differently hackneyed) concept, however it is unclear until the end how this relates to "the memory/recollection of the theatre". It seems that similar opinions were raised during the selection process, and requesting a certain amount of changes be made at the time of submission of the application should be considered.

### 3. Overall Observations of the Project as a Whole

I became properly involved in the theatre in the beginning of the 1980s, however, at that time, people working on stage (actors and directors) and researchers did not get on well. Directors or actors would say "why should obstinate researchers make self-important remarks about the theatre when they don't know the reality of it" and researchers would respond "how can you call it a play when you don't even properly understand the script". I came across many such confrontations. While the theatre has become more properly established as an academic field in Japan, this situation hasn't really changed. This interdisciplinary research center, undertaken by



the Kyoto University of Art and Design, is an ambitious project that uses the theatre as a laboratory for collaboration between research into the performing arts, and the creation of performing arts works. The University's Performing Arts Center houses a full-scale theatre (Shunju-za) which meets the requirements for such a project.

Theatre takes on various forms as those who create the performance (directors, actors) act as a go-between between the sender (the writer) and the receiver (the reader, audience). Thus it goes without saying that it is necessary that research into the written texts go beyond an explanation/analysis. As part of this project, not only linguists and researchers of literature / drama, but also specialists and artists of various areas such as the body, acting, art, costumes, lighting and sound, came together to discuss and do "experiments" about performances using the theatre as a "laboratory". This deserves praise for being a radical approach that literally brings together researchers and artists to make the theatre a "center for creation", "a center for comprehensive art". Furthermore, the fact that this research project created four full-scale performing arts pieces is important when assessing the effectiveness of the project. In December 2016 Claudel's *The Satin Slipper* was performed as the outcome of the project "Practical Research for the Performance of Claudel's *The Satin Slipper*", an important pillar of the work of this research center. The eight and a half hour performance was the first in Japan and performed amid high expectation. Although the results (performances) tend to take center stage, it is actually the process (the function as a laboratory) that is important for this research center, and the participation of young researchers, the training of artists and students and alumni's participation are also important aspects. From this perspective it is fantastic that Watanabe intentionally used graduates who are aiming to become actors or dancers in the project.

#### 4. Expected Future Developments

The work of connecting the "laboratory function" (assessments/research, symposiums etc) and the "factory function" (the performing of the works that are worked in the lab) requires financial backing. This is why it is essential to obtain funding from grants. I hope that the center, by presenting the achievements it has made over the 3 years, will be able to secure funding. Collaboration with academic societies (such as The Japanese Society for Theatre Research), that has already started, is also important. If cooperation with the Kyoto International Performing Arts Festival can be strengthened, we can expect even more results from this research center and it will go on to make a big impact on Japanese theatre research.

The fact that the Kyoto Art Theatre belongs to the University is an advantage that other universities don't have, and it will be possible to continue to use this facility for numerous theatrical experiments in the future. However, as there are many days when the theatre cannot be used due to university classes or performances, I hope that scheduling can be done early so that this research project can use the facilities to their full potential. Also, it seems that international exchange and networking are still a weakness. If connections with theatrically advanced countries, including the West, could be strengthened, the scope of the research would expand, leading to even better results.

I would like to see the first 3 years brought together by going back to the basics; increasing the number of symposiums or lectures to enhance the center's function as a laboratory, and reinvesting the achievements into the education of the students. At the same time I would like to see the center deepening the mutual exchanges between actors, dancers, musicians, and also standing up to the challenge of establishing a comprehensive approach to artistic creation, something that is lacking in Japanese performing arts. I believe the conditions required for this are well in place.

Aoyama Gakuin University Specially Appointed Professor  
University of Tokyo Professor Emeritus  
**Yasuo Kobayashi**

#### 1. Organization and Management Structure

I think one can say that this Performing Arts Research Center is the only one in Japan to have not only a multi-purpose performance space (studio21) but also a full-scale theatre (Shunju-za) where one can do Kabuki performances, within the university. This project, that aims to conduct

practical research that is deeply linked to the actual creative process on the stage, is a very unique project in the way that it opens up these facilities to researchers beyond the framework of the university. However, in order to undertake this research, one must face the challenges of managing not only the duality of the existing theatre and the university, but also the duality of practical research within the university and collaborative practical research.

In order to overcome these challenges, the organisation and management structure:

Firstly requires the strong initiative of the project leader in regards to both the administration and the research.

Secondly, (in contrast to the above) needs a complementary management structure that will reflect external opinions and evaluations. From this perspective, the transfer of leadership from former project leader **Mr Moriaki Watanabe**, to the current leader **Mr. Fumino Amano** was completed extremely smoothly, and both of them have demonstrated responsibility and strong leadership in the areas of administration, research and practical theatre. Furthermore, it is clear that the secretariat is run efficiently and with enthusiasm.

While the center faces the unprecedented difficulties associated with managing a theatre within a university, it has managed to steadily establish a management structure as a joint research center, with much trial and error, supported by the enthusiasm of the many people involved, and for this it should be praised.

## 2. Projects (by year)

### 2013

The first year can be considered as a preparatory/trial period. Under such these conditions, it is inevitable that for the “Open Research Projects”, that are one of the two main pillars of the project, it could only go so far as accepting applications for the next year. However, it should be recognized, that in regards to the other main pillar, the “Themed Research Projects”, researchers were invited from outside of the university and from overseas, and numerous projects such as seminars and symposiums about “speech” or “lighting”, that included actual performances, have been held consecutively. Especially “Themed Research I” “<Voice> and <Narrating> in Modern Japanese” implemented a new research method, inviting diverse guests including theatrical directors, Noh players, Kyogen performers, actors, writers, poets, researchers and researchers from overseas to investigate the issue of “voice” on the theatrical stage. The other “Themed Research Projects” on the other hand, did practical research with experiments into light and sound in the theatre and a multimedia approach. These culminated in the end of year public performances of the **Noh-Play Junction Aoi no Ue** and multimedia performance **Nijuno Kage (Double Shadows)**, at the Shunjuzo. The quality of these performances was high and they received much social attention. This clearly presented the approach of this research center, to build a bridge between the two extremes: research and the actual creation of art.

### 2014

Although there was a change in project leader, the work of the center developed this year, so as to follow on from last year. The number of “Themed Research Projects” was increased to 5 and it was especially interesting to see the start of Themed Research Project II, a practical research into the creation of contemporary dance. Furthermore, this research was a joint project between Japan and Korea, and can also be seen as a project that opened up new possibilities for international collaborations. Additionally, following on from the results of the “Themed Research Project III” of the year before, the issue of “voice and narrating” was further examined, based on the long, difficult and unique work: Claudel’s *The Satin Slipper*. This was then performed on stage with multimedia, using the results from the “Themed Research Project III” of the year before. This is clearly practical research into “creation”. The project is demonstrating its expansion into diverse dimensions, with projects such as “Themed Research Project V” that aimed to achieve collaboration on drama education within universities in Asia. Thus one can clearly see a deepening and a diversifying of the research. Many original and unique projects were also selected as “open research projects”, such as the unique project connecting dance and ageing, practical research into LED lighting and the theoretical work of reexamining the theatrical space from the point of view of “recollection”. From September a space was set aside within the theatre for the secretariat of the project, providing a good working environment for external researchers.

### 2015

As the last year of the “start-up phase”, one could say that preparations were been completed,

with 4 “themed research projects” and 3 “open research projects”. “Themed Research Project I” carried on from the year before with practical work towards the performance of Claudel’s *The Satin Slipper*, reaching the final stage when it will be performed to the public in the Shunju-za this year (2016). “Themed Research Project III” from the year before, “Practical Research into the Creation and Methodology of Contemporary Dance”, reached the stage of a practical performance of the Japan Korea Joint Dance Piece “Genshoku-Shodo” (at the Shunju-za, Kyoto and Setagaya Public Theatre, Tokyo). The goal of bridging a “factory” and a “laboratory” has been realized and we have entered the phase when actual results can start to be seen. All of the “themed research projects” should be recognized for tackling the issue of how to create new performance art by connecting a traditional theatrical space with the modernity of multimedia. The “Open Research Projects” also present new and unique experiments, such as the radical attempt to explore the issue of “co-existing with disability” through dance, or the attempt to develop a new theatrical language departing from the work of the poet Mayakovsky.

### 3. Overall Observations of the Project as a Whole

One can say that, through the work of the last 3 years, the foundations have been laid for the building of a new joint research center, while also connecting the two contrasting axes of the program: the “laboratory” function and the “factory” function. At the same time the running of the theatre itself also required a huge amount of energy, both financially and in terms of man power. A distinguishing characteristic of this project is that, not only does it produce research papers but it also clearly lays down the path towards a public performance on the piece as a practical outcome of the research. Using a theatrical space for the research means that the results should be made public to society. There are not many examples of this sort of practical research within the humanities in Japan, and this project deserves praise for developing this and producing impressive results. Furthermore, it is important that the project provides space for researchers from outside of the university, through the “open research projects” and is also open to joint research and collaborative projects with researchers from outside of Japan. I would also like to praise the fact that, especially notably in the third year, the project has started to show its support for young researchers/people involved in the theatre. The project has taken on the fundamentally challenging work of how to present the results of the research through the social medium of performance and, I believe succeeded in demonstrating that this is possible. Thus, my evaluation is that the project had fully achieved its objective as a “start-up project”.

### 4. Expected Future Developments

The next challenge will be to establish a more sustainable management structure, based on this “start-up”. Now that it has been recognized by researchers and other people in the field, both within and outside of Japanese, the next crucially important step will be to move beyond the stage of experimentation and for it to function in the relatively long term as a sustainable “center”. And for this to happen, insuring financial backing will be of the upmost importance. Once funding has been secured, it would be desirable for the center to further deepen and diversify the work it has been doing so far, especially its work towards the creation of new, multimedia, performance art that crosses over and brings together different genres. And then I hope that it will function as a center for international exchange and for the creative expression of young researchers and people involved in theatre. The creation of performance arts may require a long period of preparation, however I look forward to, for example, seeing upcoming artists from overseas being invited to Japan to work together with young Japanese artists to create art works that will be disseminated to the world from Japan. In order for this to happen various problems will need to be surmounted, such as the issue of funding, and a need for residential facilities, however, based on this “start-up”, one can expect a further development into not only a Japanese but also a global center for performing arts research.

The Saison Foundation, Program Director  
**Atsuko Hisano**

### 1. Organization and Management Structure

1. The management structure is effective in moving the whole project along organically and harmoniously, as an “Interdisciplinary Research Center for Performing Arts”, with the involvement of the faculty, alumni, students and external researchers, artists and advisors, using the facilities and funding from the university.
2. Regular meetings are held with the management committee and suitable reporting, consultation and discussions about the program are held.
3. I would like to see them become a place for even more active discussion, by making use of having the participation of experts from a wide range of different fields, creating an opportunity, not only for comments about the running of the program, but also “to continually reflect the latest movements in the research community and theatre/performing arts festivals” as the secretariat intended.
4. When evaluating the project, advertising and promotion plans, as well as measures of their effectiveness would make it possible to know the project's and target and retroactive popularization.
5. I am nervous about the fact that a financial audit is not included in the structural diagram. As the director is also in charge of the accounts, would it not be necessary to have a different person as an auditor.

### 2. Projects (by year)

#### 2013

1. 2013 was the first year, and existing examples of such projects at other universities were carefully examined, and mechanisms or methods that seemed relevant were actively implemented, as preparation before the start of the project. Despite the fact that time was limited, a basic framework: from the setting up of an effective management base to the setting of recruitment requirements and the announcement, has been established swiftly.
2. Starting with the “Themed Research Projects” by researchers from within the university, rather than starting with open projects, was effective at creating pilot cases for the future.
3. The content of the program was characterized by a combination of theatre experiments, lectures, symposiums and public and closed seminars, thus focusing on the publicizing and popularization of the method of “using a theatre to do research”.
4. Based on the questionnaires, one can see that the audiences were very interested in the public events, however there was a significant imbalance in their age in certain public seminars. Furthermore, due in part to it being the first year, the audiences were still rather passive.
5. The research projects being able to carry on over multiple years, enabled researchers to engage in big themes from the first year.

#### 2014

1. Three Open research projects were added in 2014 and varied research by researchers from diverse backgrounds took place.
2. Due to this, the number of external organizations in collaboration also increased, and related projects were held in areas other than Kyoto. I get the impression that not only were the achievements of the project shared, but also the network around this project, and the recognition it receives, has greatly expanded in the second year.
3. Another big achievement of the project is that it was able to put on free public performances of important works, which would have been considered difficult to do in a theatre.
4. By having chosen to have the research continue over consecutive years, the project was able to build on the achievements of 2013 and also explore the themes in more depth.
5. On the other hand, it is a shame that reports from the projects that ended after the first year were not put on the website.

#### 2015

1. The project made further progress in 2015. Themes and methods from even more varied areas were explored and diverse talent was brought in to participate. The content of the open research

projects that was selected was especially interesting.

2. The internal themed research projects that had been carried on from the first year reached their third year, and the results of 2 years of research and experiments started to become apparent. The one year projects moved from research to the practical, thus presenting a good research example of “research connecting to the creative space for performing arts”.

3. It is commendable that the research directors have given detailed reports about almost all of the research. However many of the reports cannot be found online, and a system for presenting the report outlines, all in a single format, on the website of the center, is needed.

4. One achievement of the project is that audiences who are interested in the project were able to access the research reports and learn more about the pieces, thus also benefiting the public.

### 3. Overall Observations of the Project as a Whole

1. With the themed research projects being enhanced each year, the new research method of “using a theatre for research”, which was the original objective, has become well known amongst researchers who are trying to develop new fields.

2. Many good examples have been made during the three years, making it now possible for the university to use these examples to implement and popularize the methods and perspectives proposed by this project.

3. New talent has been discovered and engaged through the project. I suggest that it might be good to provide a space for more horizontal collaboration.

4. In regards to the mid to long term goal of running the joint research in a way that is open internationally, three years is too short a time to do so, and I look forward to it being achieved in the next period. The output of information in English should be started in preparation for this.

5. Many universities engaged in the performance arts in Asia have shown interest in the ongoing project - “The Teaching of Theatre in Asian Universities”, and it’s a theme that education institutions especially should be engaging in, and so I hope to see it connect to actual educational practices in institutions that do research into theatre education from a wide perspective, not only the training of actors.

6. The seminars are announced on the website before they take place using a consistent format, however reports about them after they are finished are hard to find. It would be good for reports about what was done and the results that were attained to also be presented in a consistent format. In cases where more detailed reports have been given by an external party, these should also be linked. The level of reporting is inconsistent, with some of the research having very comprehensive report pages, and some having nothing at all.

7. Reporting about the content of the research and the results is essential. The reports need to be of a level that can be understood by other people involved in the theater by including qualitative evaluations such as how the problems were formulated, the thought process, challenges faced during implementation and observations from the research and practical work. The three years of examples demonstrates that publishing this creates a space for exchange of information between researchers, practitioners, and in some cases audiences.

### 4. Expected Future Developments

During the three years of “interdisciplinary research into the performing arts”, the attempt to implement the new method of using the theatre effectively to connect “academic research” and “the creative act”, has achieved a certain level of success by creating a number of interesting examples. At the same time, it is clear that the collaboration between researchers and practitioners that the project aimed for, has created richer works of performing arts and understanding towards them. Using the momentum from this project, I especially look forward to seeing the following developments:

1. The implementation and storing of interdisciplinary and practical research

2. International collaboration for research and information dissemination in English

3. The creation of an interdisciplinary community of researchers and theatrical practitioners

4. A sharing of the achievements between researchers, theatrical practitioners and audiences

## Performances Based on the Research Center Research Results

The research center aims to do <research for creation> using a “university theatre”. The creation of actual works of performance art, based on the results of the research undertaken by numerous researchers and artists, is inline with the founding principles of the center. In this section we present pieces that were created as a result of research that was conducted as part of the Ministry of Education, Culture, Sports, Science and Technology “start-up project” between 2013 and 2016.

2013 – 2015

### Noh-Play Junction *Aoi no Ue* and multimedia performance *Nijuno Kage (Double Shadows)*

(Performing Arts Center Performance/2013 Agency for Cultural Affairs Project to promote culture and art that makes use of university facilities)

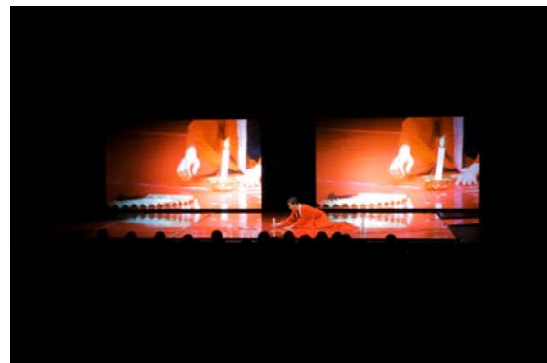


Photo:SHIMIZU Toshihiro



**[Date of Performance]** Saturday, March 29 – Sunday March 30, 2014

**[Venue]** Kyoto Art Theatre, Shunju-Za

**[Cast]** *Noh-Play Junction* *Aoi no Ue*: Tetsunojo Kanze, Kuroemon Katayama, Doji Shigeyama  
Music: Jyoji Yuasa, *Aoi no Ue* Music Concrete (1961)

Multimedia Performance *Nijuno Kage (Double Shadows)* / Dance: Tsuyoshi Shirai, Terada Misako / Narration: Doji Shigeyama / Sho: Tamami Tono / Recitation: Kayo Goto, Moriaki Watanabe

**[Staff]** Editing, Script, production: Moriaki Watanabe / Film, art: Shiro Takatani / Stage direction: Nobuaki Ojika / Assistant Director: Yuichi Kinoshita / Music: Marihiko Hara / Sound: Manabu Saito / Acoustic Design: Manpei Tsurubayashi / Lighting Chief: Genta Iwamura / Media Authoring: Furudate Ken / Film Technology: Miyuki Sakuragi, Hiroto Takezaki / Costume: Atsuko Kiyokawa / Production: Miho Kawahara / Assistant Producer: Saeko Iwasaki

**[Audience]** 381 people

<Organized by Joint Usage / Research Center Project>

2013 Themed Research Project III “Practical Research on “Redefinition of Multimedia Theatre””  
/ Research Director: Moriaki Watanabe

### “Zero Hour: Tokyo Rose’s Last Tape”

(Performing Arts Center Performance/2015 Agency for Cultural Affairs Project to promote culture and art that makes use of university facilities)



**[Date of Performance]** Saturday, July 18 – Sunday July 19, 2015

**[Venue]** Kyoto Art Theatre, Shunju-Za

**[Cast]** Hinako Arai, Ami Kobayashi, Sogo Nishimura, Hayate Matsuzaki, Aki, Sachi Masuda, Megumi Matsumoto

Photo: SHIMIZU Toshihiro



**[Staff]** Creation, production, art: Miwa Yanagi / Choreography: Megumi Matsumoto, Stage Director: Shuji Hamamura / Assistant Stage Director: Koji Takeyoshi, Sound: Hotaka Kobayagawa, Lighting: Akane Ikebe, Video Production: Tadashi Mitani, Video Operation: Keisuke Nakamura, Subtitle Operation: Tadanori Kuroi, Stage Props: Tadanori Kuroi, Hsu Pinhsiang / Costume Design and Creation: Yukari Asakura / Promotional Art, Production Assistance: Sansei Kimura / Translation: Machidaken / Equipment Design: Torafu Architects / Chess Record Creation: Tadashi Iwajima / Assistant Director: Nashi Yamazaki / Direction: Miwako Inoue

**[Audience]** 487 people

**<Organized by Joint Usage / Research Center Project>**

2014 Themed Research Project III "Practical Research on "Redefinition of Multimedia Theatre""  
/ Research Director: Naoto Moriyama

**"Genshoku Shodo"**

(Performing Arts Center Performance/2015 Agency for Cultural Affairs Project to promote culture and art that makes use of university facilities)

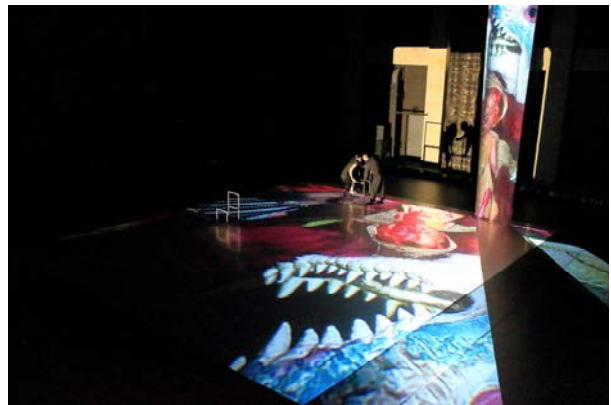


Photo:SHIMIZU Toshihiro

**[Date of Performance]** [Kyoto] Saturday, September 26 – Sunday September 27, 2015, [Tokyo] Friday February 26 – Saturday February 27, 2016

**[Venue]** Kyoto Art Theatre, Shunju-Za, Setagaya Public Theatre

**[Cast / Staff]** Choreography, Structure, Performance: Tsuyoshi Shirai, Song-Yong Kim, Video Photography: Nobuyoshi Araki / Stage Art: Itaru Sugiyama / Stage Director: Nobuaki Ojika / Film Design & Technician: Shinpei Yamada / Lighting: Genta Iwamura, Kazuya Yoshida/ Sound & Sound Design: Ayumu Okubo / Music: Marihiko Hara / Costume: Atsuko Kiyokawa / Assistant Dancer: Tatsunori Imamura / Filming Costumes Provided By: TAU / Promotional Photographs: Nobuyoshi Araki / Promotion Design: AD: Ryoichi Enomoto + D: Emi Hiruta / Conception & coordination: Setsuko Yamada / Production: [Kyoto] Miho Kawahara, Nagara Wada, [Tokyo] Kaori Mikawa, Atsumi Sakai / Interpreting and Translation: Noriko Kimura, Anri Hiraki

[Audience] 355 people

<Organized by Joint Usage / Research Center Project>

2014 Themed Research Project II “Practical Research into the Creation and Methodology of Contemporary Dance” / Research Director: [Setsuko Yamada](#)

**“Mystery-Bouffe”**

(Festival / Tokyo 15 Official Program)



Photo:Takafumi Yamanishi

[Date of Performance] Friday, November 20 – Saturday November 28, 2015

[Venue] Nishisugamo-Sozoshia (Tokyo)

[Author] Vladimir Mayakovsky

[Translation] [Toyoki Ogasawara](#)

[Production] [Motoi Miura](#)

[Cast] [Satoko Abe](#), [Dai Ishida](#), [Koji Ogawara](#), [Shie Kubota](#), [Saki Kono](#), [Yohei Kobayashi](#)

[Staff]



Stage Art: **Itaru Sugiyama** / Costume: **Noriko Domoto** / Sound: **Bunsho Nishikawa** / Lighting: **Yasuhiro Fujiwara** / Stage Director: **Mitsuaki Adachi** / Assistant Stage Director: **Yuji Yoshimi** / Promotional Art: **Hisaki Matsumoto** / Production: **Aya Komori**, **Yuma Tajima**, **Ayano Misao**, **Orie Kiyuna**

**[Audience]** 1,664 people

**<Organized by Joint Usage / Research Center Project>**

2015 Open Research Project II “Mayakovsky Research – Throwing Light on the Work of a Poet and Developing a New Theatrical Language” / Research Director: **Motoi Miura**

2016



**“The Three Women”**

(Aichi Triennale 2016 Official Program)

Photo:Kikuyama

**[Date of Performance]** Tuesday, August 30 – Wednesday August 31, 2016

**[Venue]** Aichi Art Theatre, Small Hall

**[Cast]** Appearance via video: **Naomi Ishikura**, **Shiho Tanaka**, **Maya Horai**

**[Staff]**

Stage Composition, Production, Direction, Conception, Filming, Editing: **Takashi Ito** / Sound Composition: **Masamitsu Araki** / Filming Support: **Noshi Yonekura** / Experiment Filming: John Pilone / Stage Director: **Shuji Hamamura** / Film Technician: **Shunsuke Hamada**, **Daisuke Wakibara** / Lighting: **Yasuhiro Fujiwara** / Sound: **Hotaka Kobayagawa** / Production: **Sayo Nakayama**, **Satomi Muramatsu**

**[Organized by]** Aichi Triennale Organizing Committee

**[Audience]** 459 people

**<Organized by Joint Usage / Research Center Project>**

2015 Open Research Project III “Theatre as a Space for Recollection” / Research Director: **Masahiko Yokobori**







Photo : Toshihiro Shimizu

## “The Satin Slipper”

(Public performance organized by the Kyoto Performing Arts Research Center)

**[Date of Performance]** Saturday, December 10 – Sunday December 11, 2016

**[Venue]** Kyoto Art Theatre, Shunju-Za

**[Cast]** Miyuki Tsurugi / Kazutoyo Yoshimi, Hideaki Ishii, Kazunori Abe, Yutaka Oda, Kentaro Mizuki / Shime Shigeyama, Motohiko Shigeyama, Ippei Shigeyama, Hiromi Shimada, Minoru Suzuki / Yukiko Iwasawa, Saeko Iwasaki, Nao Tsurusaka, Kana Chishiro, Sae Tanaka, Shyoma Katayama, Yoshiyuki Yamamoto, Yushi Isomi, Mao Tanita / Rokurobyoe Fujita (Noh flute), Mansai Nomura (appearance via video)

### **[Staff]**

Translation, Composition, Production: Moriaki Watanabe / Film, Art: Shiro Takatani / Lighting: Motoki Hattori / Assistant Producer: Yuichi Kinoshita, Saeko Iwasaki / Film Programming: Satoshi Hama, Furudate Ken, Ryo Shiraki / Film Technician: Tadashi Mitani / Music: Marihiko Hara / Sound: Mitsunori Miyata / Stage Director: Masaya Natsume, Nobuaki Ojika / Costumes: Midori Hagino / Technical Director: Keiji Osakabe / Production: Miho Kawahara, Sawako Douoka

### <Organized by Joint Usage / Research Center Project>

2013 Themed Research Project I “<Voice> and <Narrating> in Modern Japanese” / Research Director: Moriaki Watanabe

2014 Themed Research Project I “Practical Research for the Performance of Claudel’s *The Satin Slipper*” / Research Director: Moriaki Watanabe



Photo : Toshihiro Shimizu



Photo:Masaki Hashimoto