

A Step Into The Wilderness

Fumio Amano

Representative of the Interdisciplinary Research Center for Performing Arts

Director of Kyoto Performing Arts Center at Kyoto University of Art and Design / Noh Researcher

“What we are doing here is unprecedented”. I often hear this phrase from Mr. Naoto Moriyama, who has been at the center of the management of the Interdisciplinary Research Center, whenever we face difficulties while managing projects ever since I succeeded my position from my predecessor, Mr. Moriaki Watanabe. For instance, we struggled to arrange the theatre schedule for the selected open research projects started in the 2014 academic year. The Kyoto University of Art and Design has two theatres: Shunju-za and studio21. The biggest appeal of this Interdisciplinary Research Center is that the selected research groups can utilize the theatres for their creation and research activities. However, by the time the research projects were selected, as the reservations for those two theatres are often filled with the events hosted by the Kyoto Performing Arts Center (KPAC) and others, thus booking the theatres was very difficult. Of course, expecting it, we purposely and strategically tried to secure the theatres for the open research projects by saving multiple periods on multiple dates. However, there were times that none of the pre-booked reservations were feasible for some of the research groups, or sometimes, multiple research groups wanted to use the same theatre at the same time. On top of this, there were technical and personnel issues to be dealt with in order to “activate” the theatre, therefore we spent more time than we expected on coordination. We have experienced these challenges since we started to accept open research projects by researchers and artists outside of the university in 2014 academic year. Mr. Moriyama’s earlier statement was referring to these occasions.

Indeed, I believe the Interdisciplinary Research Center for Performing Arts’ objectives are certainly to “do something nobody else is doing”, or perhaps, it could be “nobody else in Japan is doing”. In modern day Japan, the “Performing Arts” have not been regarded as a valid research subject. In this field, <Creation> and <Research>, <Application> and <Theory>, <Artists> and <Researchers>; all collaborated to conduct <Theatre Experiment> in “Theatre in the University” –it is certainly “something nobody else has done before”. In this attempt, both management of the program as a whole and each research group went through inevitable trial and error, as evidenced in the activity reports by the eight groups in this Annual Report Vol.2. In my opinion, there seems to be an impression that we had more <research by artists> than <research by researchers>. This could have been caused due to the current <research> environment in Japan in general where we lack effective <research> for <creation>. I believe this can also be an example of trial and error.

On the other hand, as seen in Mr. Kim Yelim’s report, there was a case that already produced a remarkable result. However, this is the fruit of three years, including their original activities. In order to create results, one needs adequate time. For that, we look forward to each research group’s future results.

In September, 2014, we established an office space designated for the Interdisciplinary Research Center for Performing Arts in Kyoto Performing Arts Center (KPAC) at Kyoto University of Art and Design (KUAD). Let me conclude by reporting that the Interdisciplinary Research Center for Performing Arts certainly is better organized, and ready to thrive.

<Voice> and <Recitation> in Modern Japanese

Moriaki Watanabe
Producer / Visiting Professor, KUAD
Senior Researcher, KPAC

Overview

This research project is based on the 2013 academic year themed research titled “<Voice> and <Recitation> in Modern Japanese” led by Moriaki Watanabe. The project aims for more structured research on “creation of performing arts”, in other words, to practice “<laboratory function> utilizing theatre” as stated in the objectives of this Interdisciplinary Research Center for Performing Arts, with the presentation of performance specifically using “modern Japanese” in mind.

During a total of seven research seminars held in 2013 academic year, we examined the Japanese “voice” and “recitation” techniques in Noh and Kyogen and how it has been shifted in post-Meiji “modern” Japan, by reviewing the language (Gengotai) by authors such as Ichiyo Higuchi, Soseki Natsume, Ryunosuke Akutagawa, Kyoka Izumi, Shinobu Orikuchi, and Yukio Mishima, specifically and multi-dimensionally. The “translation style Japanese” problem was one of the issues that resurfaced. This is something we cannot ignore when considering “modern era Japanese”. This is not only a major theme in history of modern Japanese culture, but also important from the “theory of drama” point of view. The “Shingeki”, which was the pragmatic body of the modern Japanese performing arts in Japan, faced this theme as well. By the way, dramatic poet Paul Claudel (1868-1955), who represents 20th century French performing arts, was stationed in many countries in the world as a diplomat, and absorbed the respective cultures eagerly. As a “Dramatic Poet in the Globalized Era”, he still holds a privileged status. The “free verse style” play titled “Le Soulier de Satin (The Satin Slipper)”, which he completed while he was in Japan as an Ambassador, is a voluminous epic that takes more than fifteen hours to perform, if performed in its entirety. Watanabe, a leading researcher of this project, translated the play with a possibility to perform it in 2005 in mind. The work was highly acclaimed. In the original language, it was written consciously to overcome French verse drama. In Japanese, it is written in quite modern drama language while being aware of tradition. The language of “Shingeki”, the Japanese style modern drama, cannot adapt to it.

The objective of this research is to create a concrete script and production plan of “Le Soulier de Satin (The Satin Slipper)” through jointly organized seminars by researchers, artists and stage experts in two years. In theatre experiments, the presentation of several major scenes that radically exhibit the effects of language and body as Claudel’s play, from four divided parts of the play (named first day to fourth day, respectively) were presented. Also, we selected scenes in which Claudel, a dramatic poet in his time (1920s), connected quite avant-garde ideas (for example, using a film on stage) with the acting and stage techniques used in Japanese traditional performing arts (especially Kabuki) that he saw in Japan. Then, we multilaterally examined the potential of Japanese’ “poetic /drama language” that is aware of the issues of “voice” and “recitation”. In addition, aside from the project of the Interdisciplinary Research Center for Performing Arts, we started to plan the performance of “Le Soulier de Satin (The Satin Slipper)” “as a <factory function> versus a <laboratory function>” at KPAC in KUAD in academic year 2016. This research is also an occasion of experimentation and verification with the above in mind.

Seminar 1 (Closed to the public)

Theme: “Practical Exercise 1: Objective of the Research and Overall Procedures”

Date: Tuesday, July 1- Saturday, July 5, 2014

Time: 14:00-20:00

Venue: Kyoto Performing Arts Center, Dressing Room 2

Participants: Moriaki Watanabe, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Saeko Iwasaki, Shiro Takatani, Miho Kawahara, Rena Tsukamoto

Contents: The first five days started with analysis of the work by the translator/producer, and organized various issues from how to deal physically with the script of so-called “Caudel style verse”, which is “mixed verse with short and long verse” that you cannot handle with simple modern drama voice training, which is the basis of various specific issues while creating performance version, up to technological issues required when drama structure was set for the stage performance. Then, we discussed the specifics such as the method of practice and procedure, “scenes” to use, and how to incorporate “high-tech media”, which is the technological task this time and so on. Based on these premises, as the subject of practice, “typical dramatic scenes” were tentatively selected; Day 1 Scene 5, “Prouheze’s prayer to the Holy Mother” (where “The Satin Slipper”, as in the title, is to be entrusted to the Holy Mother), Day 2 Scene 13, “Niju no Kage (The Dual Shadows)” which cap off the end of Day 2, and a surreal scene in Scene 14, “The Moon”, and Day 3 Scene 8, the confrontation of the protagonist and the guardian angel are at the center. Those scenes were selected because both thematically and also from “Gengotai”, the point of view to see how the language is being used, key <language> of this work, along with its required <shape> were densely described. Also, Caudel, the Dramatic Poet’s “Japanese experience” was layered in these scenes. At the same time, in Shiro Takatani’s hands the “multimedia visual” could be effectively used in those scenes. The energy and musicality expressed in the “breath” of the script should be fully grasped in the “reading” stage, which is not limited to Caudel’s play. Therefore, the director started off reading the script to present as much as possible, had the actors listen, and then after that, the four actors’ practice began.



“Practical Research to Perform ‘Le Soulier de Satin (The Satin Slipper)’”
(Commentary) Morikaki Watanabe and Akira Asada ©ToshihiroShimizu

Seminar 2 (Closed to the public)

Theme: “Practical Exercise 2: Script Formation of Major Actors’ Roles”

Date: Monday, July 28- Friday, August 1, 2014

Time: 14:00-20:00

Venue: Kyoto Performing Arts Center, Dressing Room 2

Participants: Moriaki Watanabe, Fumio Amano, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Saeko Iwasaki, Kazutoyo Yoshimi, Hideaki Ishii, Kentaro Mizuki, Shiro Takatani, Marihiko Hara, Miho Kawahara, Rena Tsukamoto

Contents: For various reasons, four actors (female) in KUAD, whom Watanabe directed before, participated in this session. Among the important scenes that could be the nodal points of the work, quite many require male actors. Therefore, we invited three actors who are members of the Theatrical Group En that Watanabe belongs, to Kyoto for five days. We selected scenes that the hero of the drama Don Rodrigue, and his romantic rival and quite an important role Don Camille appear, and practiced the scenes for five full days. Also, we had discussions with Marihiko Hara who is in charge of music.



“Practical Research to Perform ‘Le Soulier de Satin (The Satin Slipper)’” ©ToshihiroShimizu

Seminar 3 (Closed to the public)

Theme: “Practical Exercise 3: Acting and Visual Multimedia”

Date: Monday, August 18- Friday, August 22, 2014

Time: 14:00-20:00

Venue: Kyoto Performing Arts Center, Dressing Room 2

Participants: Moriaki Watanabe, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Saeko Iwasaki, Shiro Takatani, Miho Kawahara, Rena Tsukamoto

Contents: While the actors were “reading” the scenes, we pursued the direction of the physical action. Also, we discussed the basic concept of the visual with Mr. Takatani.

Seminar 4 (Closed to the public)

Theme: “Practical Exercise 4: Rehearsal”

Date: Monday, September 1- Friday, September 5, 2014

Time: 14:00-20:00

Venue: Kyoto Performing Arts Center, Dressing Room 2

Participants: Moriaki Watanabe, Fumio Amano, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Saeko Iwasaki, Shiro Takatani, Marihiko Hara, Atsuko Kiyokawa, Miho Kawahara,

Rena Tsukamoto

Contents: From the start, in the Japanese version of the performance “Le Soulier de Satin (The Satin Slipper)”, multimedia performance by Shiro Takatani was to be incorporated. However, Shiro Takatani’s visual, in principal, did not provide a “dramatic story”. Therefore, how we can utilize the experience creating “Niju no Kage (Dual Shadows)” in Themed Research III in the previous academic year to complete the performance of “Le Soulier de Satin (The Satin Slipper)” was the main theme to link Themed Research I this academic year with Themed Research III of the previous year. We requested the Takatani team, including the audio and music designers, to participate in practice as much as possible. At this time, the actors should already be in the “rehearsing” phase. In this regard, the performers met the director’s expectations very well. Along with designing the “movement”, “costume” design should be determined, so we tackled with the designing issues.

Seminar 5 (Closed to the public)

Theme: “Selecting the Accompanying Music”

Date: Friday, September 12- Saturday, September 13, 2014

Time: 15:00-17:30

Venue: Kyoto Performing Arts Center, Backyard in Backstage

Participants: Moriaki Watanabe, Marihiko Hara, Rena Tsukamoto

Contents: By listening to the complete collection of Baroque music, we discussed the major direction of the accompanying music, the pre-existing music portion, with the music planner Mr. Marihiko Hara.

Seminar 6 (Closed to the public)

Theme: “Practical Exercise 5: The Movement and Sound Effects”

Date: Friday, September 26- Tuesday, September 30, 2014

Time: 14:00-20:00

Venue: Kyoto Performing Arts Center, Dressing Room 2 / Kodomo Art College (on KUAD campus)

Participants: Moriaki Watanabe, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Tsunahito Hanayagi, Shiro Takatani, Marihiko Hara, Atsuko Kiyokawa, Miho Kawahara, Rena Tsukamoto

Contents: With practice at Shunju-za ahead, this was the last week to practice in the Dressing Room. Therefore, actors needed to well-adjust their voices, bodies, and consciousness. Likewise, the Takatani visual plan was conferred. It is highly likely that Claudel, the author of “Le Soulier de Satin (The Satin Slipper)”, obtained the idea of “Renribiki” from a Kabuki play that he saw while he was in Japan. A notable development of the week was to confirm the effect of the “Renribiki” method by inviting the Hanayagi school accredited dance master, who is a KUAD alumni, and who actually tried out “Tsukeuchi”.

Seminar 7 (Closed to the public)

Theme: “Rehearsal on Stage”

Date: Wednesday, October 1- Saturday, October 4, 2014

Time: 9:00-21:00

Venue: Kyoto Performing Arts Center, Shunju-za

Participants: Moriaki Watanabe, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Tsunahito Hanayagi, Shiro Takatani, Ken Furudate, Marihiko Hara, Atsuko Kiyokawa, Miho Kawahara, Rena Tsukamoto

Contents: Once in the theatre, the “Takatani-gumi (Team Takatani)” multimedia visual work was at the center. Actors practiced in the practice space, meanwhile, the director checked on the effect of the Takatani visual. The last practice was open to public free of charge to garner the audience’s reaction to the actions on stage. As Shunju-za is a Kabuki theatre and the stage production planned the usage of Suppon (a stage lift that makes performers appear and disappear) on Hanamichi (a passage located on the side of the stage), the expression of space on stage left many issues to be resolved. Having no lighting expert present, this experiment was especially problematic. Also, selecting the scenes with one or two actor(s) on stage, the stage effect did not necessarily meet expectations.

Seminar 8 (Open to the public)

Theme: “Practical Research to Perform ‘Le Soulier de Satin (The Satin Slipper)’” (Commentary and Theatre Experiment)

Date: Sunday, October 5, 2014

Venue: Kyoto Performing Arts Center, Shunju-za

Audiences: 145

Participants: Moriaki Watanabe, Akira Asada, Keiji Osakabe, Nao Tsurusaka, Kana Chishiro, Marina Nagai, Tsunahito Hanayagi, Shiro Takatani, Ken Furudate, Marihiko Hara, Atsuko Kiyokawa, Miho Kawahara, Rena Tsukamoto

Contents: The “Tsukeuchi” effect was not as expected, because we could not assign a person to be in charge of “Tsukeuchi” until the end of practice, and “Tsukeuchi” was not the person’s expertise. Under the circumstances we did not have the capacity to verify the effect of “Tsuke” hit (or the sound of “Tsuke”) in Shunju-za. First of all, we overlooked some facts, and one of them is that in Kabuki, actors hardly say anything in principle while doing “Renribiki”. This kind of detailed verification was made possible due to theatre experimentation, and it was an important phase that could not become evident while practicing in the dressing room. We calculated how to “utilize” the characteristics of Kabuki theatre accordingly. However, when an expression of a different level such as multimedia visual was added to the actors’ performance, the “stage effect” needed to be examined further. Indeed, the very “experiment in the actual theatre” enabled the party involved to comprehend the situation.



“Practical Research to Perform ‘Le Soulier de Satin (The Satin Slipper)’” ©ToshihiroShimizu

Research Organization:

Leading Researcher: Moriaki Watanabe (Producer / Director/ Visiting Professor, KUAD)

Joint Researchers:

Fumio Amano (Director, KPAC, Professor at KUAD)

Keiji Osakabe (Associate Professor at KUAD / Stage Manager)

Miho Kawahara (Producer, KPAC / Producer)

Rena Tsukamoto (Staff, KUAD Interdisciplinary Research Center for Performing Arts / Assistant Director)

Research Collaborators:

Shiro Takatani (Multimedia Artist / Representative of Dumb Type)

Ken Furudate (Media Authoring / Dumb Type)

Marihiko Hara (Musician)

Atsuko Kiyokawa (Stage Costume)

Kazutoyo Yoshimi (Actor / Theatrical Group En)

Hideaki Ishii (Actor / Theatrical Group En)

Kentaro Mizuki (Actor / Theatrical Group En)

Nao Tsurusaka (Actor)

Kana Chishiro (Actor)

Marina Nagai (Actor)

Saeko Iwasaki (Actor)

Tsunahito Hanayagi (Hanayagi School Accredited Dance Master)

Practical Research on Creativity and Methodology of Contemporary Dance

Setsuko Yamada

Senior Researcher at KPAC / Dancer

1. Method and Overview of Seminars

This research project's theme is on contemporary dance.

As we reviewed the current "Contemporary Dance" which is popular in Japan, we examined the creativity and methodology of "Contemporary" Dance from two angles: ① International point of view, and ② Domestic point of view. From an international point of view, worldly active Korean choreographer/dancer Kim Sung Yong and Japanese dancer Tsuyoshi Shirai pursued the possibilities of collaboration of "Contemporary Dance" in East Asia through their attempt to "exchange" and "share" different dance techniques. In addition to the seminar held at KUAD, a seminar was held simultaneously at the Art Center in Incheon, South Korea. During the process, a collaboration with photographer Mr. Nobuyoshi Araki was born. At the end of the academic year, we held a theatre experiment in Shunju-za. Joined by the scenographer, Mr. Itaru Sugiyama, the performance developed as "factory function" as compared to "The South Korea-Japan Dance Collaboration" as a dance performance piece ("laboratory function").

On the other hand, from the "domestic point of view", using "Dance Fanfare Kyoto" (represented by Ms. Mari Kita) as a text, we held five seminars on dance in Kyoto, and we examined the possibilities of young people's contemporary dance in Japan.

2. Case Study 1. "Genshoku Shodo (Impulse of Primary Colors 『原色衝動』)" (Tsuyoshi Shirai x Kim Sung Yong x Nobuyoshi Araki)

In August, 2014, we held a creation event in Incheon Art Center in South Korea. It was followed by the seminar presentation which was open to the public at the Incheon Art Platform. At this point, it was tentatively titled "Duo o Odoru 『Sleep on the Kill』 (Dance the Duo: Sleep on the Kill)", and we conducted a specific experiment: while the choreographers/dancers have different dance techniques, what kind of methodology could they use to create a joint work. Kim Sung Yong, who creates his performance work based on western dance technique, and Tsuyoshi Shirai, whose dance method is to transform inner impulses into movement, choreographed each other. By doing so, we investigated how their difference in methodology influences each other's bodies, and where the issues on creating collaborative work lies. After that, we held a public presentation in the small theatre space in Incheon Art Platform, in which we invited a Korean critic. After the open session, we had a research meeting to discuss the possibilities of this performance work.

Followed by these events, based on seminars held in Incheon, March 12-21, 2015, we had further specified experiments for the performance creation in the KUAD rehearsal room, and held an open to public presentation in Shunju-za theatre in KUAD. As we solidified the image of the performance, the title we had in Incheon was changed to "Genshoku Shodo (Impulse of Primary Colors 『原色衝動』)". We prepared three kinds of art screens for Mr. Itaru Sugiyama's pictures, numerous chairs as stage art, vinyl hoses and so on. Mr. Shinpei Yamada who is in charge of the visual design, conducted projection experiments. We had experiments on topics as follows; the relations with Kim Sung Yong dancing in the box shaped screen and the visuals, visuals on horizontal gigantic screen and Tsuyoshi Shirai's solo dance performance, and the two using hand held camera. The experiments were opportunities to comprehensively examine what kind of potential the dance could have, and what kind of point of view the dance could present.

After the presentation, seminar attendees exchanged opinions for four hours. We discussed what kind of possibilities are blocked by the influence of presence of media on bodies in dance performances, possibilities of dance performance as visuals and art as stage settings erode bodies or bodies transform pictures and art. This was a big step toward presenting the performance. This work is scheduled to be performed in Shunju-za theatre in Kyoto on September 26-27, 2015, and in

Setagaya Public Theatre in Tokyo at the end of February, 2016.



“Genshoku Shodo” (Impulse of Primary Colors 『原色衝動』) Theatre Experiment ©ToshihiroShimizu

3. Case Study 2 “Dance Fanfare Kyoto”

We invited young choreographers, dancers, theatre director, and critic as joint researchers, and held five meetings; preparation meeting prior to “Dance Fanfare Kyoto”, post-performance wrap up meeting, meeting to examine remaining issues, and the recognition of the current situation, and issues of contemporary dance in the Kansai area (part 1 and 2). In the pre-performance seminar, Ms. Mari Kita, who is a planner of this event and a choreographer, submitted suggestions on new dance experiments to develop concepts for people in their 20s-30s, such as with fine arts, performing arts, and music.

In the post-performance seminar, we had a comprehensive wrap up, and examined the results, future directions and issues of each project.

Mr. Nagara Wada’s project “Nehori Hahori” used a method to ultimately relate to the creation of the work by continuing to have critical dialogue regarding purpose and process with the creator. The project was created due to his fear of young choreographers’ weak verbal skills. By continuing the dialogue, words were cultivated, and therefore deepened the internal world of his/her work. The reported result was that in some sense, this experiment was linked to possibilities of dramaturgy in dance. Mr. Kentaro Sato’s “Act of Choreography”, Ms. Emi Matsuo’s “Act of Choreography”, and Mr. Tatsunori Imamura’s “Fine Arts and Dance” presented the objectives of original choreography method, what kind of language the creators have, and the process on how these materialized in their works for the audiences. The process of creating dance works of the next generation and its specific possibilities were examined in these case studies. The self-discovery of dance techniques, new possibilities of communication that does not stand still in a generation, and methods to deepen networks for each other were discussed. Each were linked to specific creative process and performance, therefore, more specific and realistic issues emerged. In this case study, we could expect the birthing of not simply the methodology but creative thoughts in a broad sense in the future.

4. Possibilities of Integrating Research and Practice

People who are dealing with dance have been concerned lately that the magnetic power of the expression of dance has been weakened as contemporary dance diversifies. Although it is possible that dance has become a design and one can create a performance by quoting it, what is the cause that makes it difficult for us to see the creator’s primordial desire and impulse?

In our two case studies, we focused on the following; what are the necessary elements when the creators confront their body with language in the process of deepening their work? In Case Study 1, Mr. Tsuyoshi Shirai and Mr. Kim Sung Yong, who are key figures in dance, and have already presented their works in and outside of their respective countries, worked together. During their collaboration, there was a phase when they inescapably had to scrap the methodology and body language that they have been cultivated in their careers. Furthermore, they shared this experience with language. This process must have been unimaginably brutal. However, it caused some chemical reactions, and they achieved a fruitful result to discover the clues that their respective

dances are necessary to each other. In Case Study 2, they held continuous seminars. In the seminars, young attendants rediscovered their voices, and recognized the necessity to vocalize the results of their practice. Today, it is thought to be difficult to cultivate critical language in dance. The choreographers and dancers themselves should discover their voices and create critical language within themselves while going back and forth between language and practice; this must be what is needed in contemporary dance. I believe this process nurtures the work, and as a result their diverse expressions will be developed in front of the audiences as an enriched and become powerful works. In the face of an everlasting critical mind, the dancers attempt to share the experience, to receive it without making it ambiguous, keeping the dance open, not closed.



“Genshoku Shodo” (Impulse of Primary Colors 『原色衝動』) Theatre Experiment ©ToshihiroShimizu

5. Project Members

Leading Researcher:

Setsuko Yamada (Dancer/ Senior Researcher, KPAC)

Joint Researchers:

Naoto Moriyama (Theatre Critique / Professor, KUAD Department of Performing Arts)

Misako Terada (Dancer / Associate Professor, KUAD Department of Performing Arts)

Kim Sung Yong (Dancer)

Tsuyoshi Shirai (Dancer)

Mari Kita (Dancer)

Miho Kawahara (Producer, KPAC)

Contributing Researchers:

Nagara Wada (Producer)

Tatsunori Imamura (Dancer)

Emi Matsuo (Dancer)

Kentaro Sato (Dancer)

Noriko Kimura (Performing Arts Producer in Seoul, South Korea)

Koichiro Takagi (Performing Arts Producer)

Itaru Sugiyama (Scenographer)

Nobuaki Oshika (Stage Director)

Genta Iwamura (Lighting Expert/ Associate Professor, KUAD Department of Performing Arts)

Saori Mikami (Producer, Setagaya Public Theatre)

Ayumu Okubo (Audio Designer)

Shinpei Yamada (Visual Technology Expert)

Atsuko Kiyokawa (Stage Costume Artist)
Ryoichi Enomoto (Designer/Visiting Professor, KUAD)
Lee Dong Min (Producer)
Kim Yelim (Theatre Critic)

South Korea-Japan Joint Dance Works

Seminar 1

Date: August 5-15, 2014
Venue: Incheon Art Center, South Korea
Participants: Tsuyoshi Shirai, Kim Sung Yong, Noriko Kimura
Theme: "Dance: An Experiment to Go Beyond Each Other's Techniques and Exchange Methods"

Seminar 2 (Open to public)

Date: August 16, 2014
Time: 13:00-18:00
Venue: Incheon Art Platform, South Korea
Participants: Tsuyoshi Shirai, Kim Sung Yong, Noriko Kimura, Setsuko Yamada, Lee Dong Min, Kim Yelim, Miho Kawahara, Saori Mikami, Koichiro Takagi
Attendees: 30

Seminar 3 South Korea-Japan Joint Dance Performance "Genshoku Shodo (Impulse of Primary Colors 『原色衝動』)"

Date: March 22, 2015
Time 12:00-19:00
Venue: Shunju-za
Participants: Tsuyoshi Shirai, Kim Sung Yong, Setsuko Yamada, Naoto Moriyama, Misako Terada, Ryoichi Enomoto, Koichiro Takagi, Saori Mikami, Miho Kawahara, Itaru Sugiyama, Ayumu Okubo, Nobuaki Oshika, Atsuko Kiyokawa, Shinpei Yamada, Lee Dong Min, Kim Yelim
Attendees: 40

Dance Fanfare Kyoto

Seminar 1 Preparatory Meeting

Date: July 5, 2014
Time: 15:00-18:00
Venue: Dressing Room 2
Participants: Setsuko Yamada, Naoto Moriyama, Misako Terada, Mari Kita, Rena Tsukamoto, Miho Kawahara

Seminar 2 Research Results

Date: July 11, 2014
Time: 15:00-18:00
Venue: Dressing Room 2
Participants: Setsuko Yamada, Naoto Moriyama, Misako Terada, Mari Kita

Seminar 3 Examination of Each Project

Date: July 29, 2014
Time: 18:00-21:00
Venue: Dressing Room 2
Participants: Setsuko Yamada, Naoto Moriyama, Misako Terada, Mari Kita, Nagara Wada, Tatsunori Imamura, Emi Matsuo

Seminar 4 Status Quo and Future Issues Part 1

Date: August 18, 2014
Time: 18:00-21:00

Venue: Dressing Room 2

Participants: Setsuko Yamada, Naoto Moriyama, Mari Kita, Nagara Wada, Rena Tsukamoto, Miho Kawahara

Seminar 5 Status Quo and Future Issues Part 2

Date: September 12, 2014

Time: 18:00-21:00

Place: Backstage 2

Attendants: Setsuko Yamada, Naoto Moriyama, Mari Kita, Miho Kawahara



“Genshoku Shodo” (Impulse of Primary Colors 『原色衝動』) Theatre Experiment ©ToshihiroShimizu

Themed Research Project III

Practical Research on <Redefining Multimedia Theatre>

Naoto Moriyama (Professor, KUAD Department of Performing Arts / Theatre Critic)

1. Objectives and Methods of Research

This research project integrated two research themes which were implemented by the Interdisciplinary Research Center for Performing Arts in the previous academic year: ① “Cross-Genre Research on Sound, Rhythm and Dramaturgy in Performing Arts” and ② “Practical Research on <Redefining Multimedia Theatre>”, based on the research results, and additionally from the point of view of “potentials of media technology in modern performing arts”.

If we were to define multimedia theatre simply as a “comprehensive art utilizing the most up to date audio and visual technology”, today’s commercial event is enough. Today, in general, in order to “redefine” “multimedia theatre” to better fit into today’s form, I found it is necessary to reexamine the relations between orthodox traditions of performing arts, and media technology. From this point of view, this academic year, I ventured to adopt a method of replacing technological possibilities within the context of “straight play”.

Regarding the above ①, in the previous academic year, experiments on multifaceted possibilities, mainly from the visual aspect, were conducted in cooperation with the international artist Mr. Shiro Takatani (Dumb Type) who has been collaborating on various research projects with KPAC since “The Mallarmé Project” (2010-2012). The performance “Aoi No Ue / Niju No Kage (Lady Aoi / The Dual Shadows)” (directed by Watanabe) hosted by KPAC was the fruit of the research. The performance held at the end of March, 2014 marked a huge theatrical success. As for the above ②, in cooperation with producers Mr. Yukichi Matsumoto (Theatre Group Gekidan Ishinha), and Motoi Miura (Theatre Group Gekidan Chiten), today’s potential of the performing arts in a broad sense of audio aspects examined in “Ishi No Youna Mizu (Water Like Stone)” (produced by Masataka Matsuda, directed by Yukichi Matsumoto), and “Fatzler” (directed by Motoi Miura) and so on, were used as specific examples for analysis. Mr. Masamitsu Araki, who is an audio designer of “Ishi No Youna Mizu (Water Like Stone)”, became a central member in this academic year’s Open Research Project III “Theatre as a Space of Recollection”. We were glad that our sponsored research could be continued, developed and fulfilled in this unexpected manner.



Open to the public lecture by Ms. Miwa Yanagi in former Rissei Elementary School auditorium

2. Specific Development

Following the course stated in the Objectives and Methods section in this report, this academic year’s research activities proceeded in collaboration with two performing arts projects scheduled in the 2014 academic year: (A) “Le Soulier de Satin (The Satin Slipper)” (directed by Moriaki Watanabe)

and (B) “Zero Hour: (Zero Hour: Tokyo Rose Saigo no Teepu (Zero Hour: Tokyo Rose’s Last Tape)” (directed by Miwa Yanagi). KPAC is pursuing the possibility to produce Project (A) as a performance work within a few years. Project (B) premiered in Aichi Triennale 2013, followed by a North American 5-city-tour (New York, Washington, D.C., Toronto, Towson, Los Angeles) sponsored by the Japan Society of New York, January through March. KPAC’s Genta Iwamura and three others visited the Japan Society last year during their research trip, and some possible mid-to-long-term collaborations were about to be created with them. Therefore, this project had ideal timing. Although there lies a difference between “avant-garde theatrical language in modern drama” (Claudel) and “modern drama language used to describe modern Japanese war from today’s point of view” (Yanagi), both performance art projects shared “language in theatre” as the central figure in its fiction, and that indicates their performing arts structure was orthodox.

3. Avant-Garde Language and Visual / Audio Technology in Modern Drama

Regarding the project (A), researchers collaborated thoroughly with Themed Research Project I “<Voice> and <Recitation> in Modern Japanese”, researchers, and their research resulted in theatrical experiments performed at the Kyoto Performing Arts Center Shunju-za in October.

When capturing Claudel’s “Le Soulier de Satin (The Satin Slipper)” from the multimedia theatrical point of view, there is a method to pick scenes which hold the essence of multimedia elements that lie in the text of Claudel. We applied this method in the performance “Niju No Kage (The Dual Shadows)” last year. This approach was practiced as an extension of “The Mallarmé Project” by KPAC in the 2010-12 academic year. Last year our research findings proved that it is definitely artistically possible. However, when planning a complete performance of a lengthy work such as “Le Soulier de Satin (The Satin Slipper)”, there will be the issue of how to grasp the aspects of the enormous volume of scripts/drama in regard to media technology. This project started from such issues. There was a suggestion to develop the play by showing images in multiple movable panels while utilizing powerful lines, referencing a production of Jean Genet’s “Byobu (Folding Screen)” and such. However, this experiment could not be realized due to budgetary limitations. In the end, we selected scenes (first day scene 5, second day scenes 13 and 14, third day scene 8), where Claudel’s text and Mr. Takatani’s high quality visual on a tranquil and cosmic scale antagonize each other to examine artistic possibilities. I believe this method was generally successful. There is a plan to do further research on “synthesis of the language and visual/audio” next academic year and thereafter.

4. Practical Research on the Performance “Zero Hour: Tokyo Rose Saigo no Teepu (Zero Hour: Tokyo Rose’s Last Tape)”

Miwa Yanagi’s “Zero Hour” is a drama based on the Japanese propaganda radio broadcast targeted at the Americans during World War II. The material itself already holds political aspects of media technology. Taking this into account, we invited musician Mr. Nobuyasu Sakonda (Formant Brothers), and producer Mr. Tetsuya Ozaki who were heavily involved in the premiere of this performance. In December, we made the rehearsal process open to the public, and examined topics on performing arts and media from multiple angles, which turned out to be fruitful.

At the premiere, all audience members were directed to wear earphones. However, we decided to pursue a different approach this time. During this experiment, we wanted to experiment mainly on the following three points. ① Strategically placing a multiple number of radios in the seating area of the theatre and broadcasting sound sources valuable to the drama, and by doing so, change the relationship between the drama and the audience. ② Perform “sound” that strongly linked to historical recollections such as “Gyokuon Hoso (The Emperor Hirohito’s radio broadcast to announce the Japanese surrender at the end of World War II)” as “anonymous female voices” by processing the actor’s live reading “voices”. ③ Although it is not related directly to “sound” performance, “subtitles” can be the “visualization” of voice in this all English script, and we attempted to use it not as a simple assisting tool but to make it part of the dramaturgy. A proposition to establish a specific technical plan in order to make the five-city North American tour successful was in sight; a cooperative effort centered around Iwamura with the Japan Society. We’d say we had a satisfying result.

During the closed-to-public seminar held after the tour, we discussed that the American and

Japanese audiences received this performance quite differently, as the Americans do not have a collective memory of “Gyokuon Hoso (Emperor Hirohito’s radio broadcast to announce surrendering at the end of World War II)” as a symbol of “defeat in the war”. Once again, we verified that this could be a very valuable point when we consider dramaturgy in “voice” = “sound” in theatrical productions. In July 2015, sponsored by a grant from the Japanese Agency for Cultural Affairs, a “triumphant return performance (after the successful North American tour)” was held at Shunjūza. As an additional remark, I’d like to note that the different approach from the premiere stood out to be its structure = framework, and it provided an excellent result.

5. Research Organization

Leading Researcher:

Naoto Moriyama (Professor, KUAD Department of Performing Arts/ Theatre Critic)

Joint Researchers:

Moriaki Watanabe (Visiting Professor, KUAD / Director)

Akira Asada (Director, Graduate School Academic Research Center at KUAD / Critic)

Miwa Yanagi (Professor, KUAD Department of Fine and Applied Arts / Contemporary Artist, Director)

Genta Iwamura (Associate Professor, KUAD Department of Performing Arts / Lighting Designer)

Keiji Osakabe (Associate Professor, KUAD Department of Performing Arts / Stage Director)

Contributing Researchers:

Shiro Takatani (Multimedia Artist / Representative, Dumb Type)

Ken Furudate (Media Authoring / Dumb Type)

Marihiko Hara (Musician)

Motoi Hattori (Stage Light Expert)

Manabu Saito (Audio Designer)

Futoshi Miyai (Technical Director, Japan Society of New York)

Tetsuya Ozaki (Editor, REALTOKYO / REALKYOTO / Editor)

Nobuyasu Sakonda (Musician, Member of Formant Brothers)

Yasutaka Kobayagawa (Audio Designer)

Shuji Hamamura (Stage Director)

Akane Ikebe (Lighting Designer)

Miwako Inoue (Stage Producer)

Yohei Matsukado (Actor)

Hinako Arao (Actor)

Ami Kobayashi (Actor)

Sogo Nishimura (Actor)

Aki Matsubayashi (Actor)

Megumi Matsumoto (Actor)

Sachi Masuda (Actor)

Miho Kawahara (Producer, KPAC)

Rena Tsukamoto (KUAD Interdisciplinary Research Center Staff)



“Zero Hour: Tokyo Rose Saigo no Teepu (Zero Hour: Tokyo Rose’s Last Tape)” ©ToshihiroShimizu

6. Seminar Details

A brief summary of the 11 seminars follows.

Seminars • Theatre Experiment on “Le Soulier de Satin (The Satin Slipper)”

Held in collaboration with Themed Research I, July-October, 2014.

<Closed to the public>

July 3 (Thursday), August 18 (Monday), September 1 (Monday), September 12 (Friday) – September 13 (Saturday), September 26 (Friday) – September 30 (Tuesday), October 1 (Wednesday) – October 4 (Saturday)

※ Above seminars were held in collaboration with Themed Research I and were not open to the public.

<Open to the public>

October 5 (Sunday) = Theatrical experiment at Shunju-za

※ Held open to the public in collaboration with Themed Research I.

Seminars • Theatre Experiment on “Zero Hour”

Held December, 2014-March 2015

<Closed to the public>

January 7 (Wednesday) – January 11 (Sunday), 2015 at Kinosaki International Center
(Intensive experiment ①)

January 26 (Monday) -February 2 (Monday), 2015 at Japan Society of New York, USA
(Intensive experiment ②)

March 14 (Saturday), 2015 at KUAD

<Open to the public>

December 23 (Tuesday, national holiday), 2014 13:00-16:00 in former Rissei Elementary School auditorium

Theme: “Performing Arts and Media – On ‘Zero Hour’ Revival Performance”

Panelists: Miwa Yanagi, Tetsuya Ozaki, Nobuyasu Sakonda, Naoto Moriyama

Practical Research on Modernity of Stage Costumes

Genta Iwamura (Associate Professor, KUAD Department of Performing Arts / Stage Lighting)

1. Summary

This research was conducted to methodically capture the multiplicity of “stage costumes” with a practical inquiry. Four projects were planned: “Exhibition”, “Demonstration”, “Experimentation”, and “Examination”.

“Stage costumes (舞台衣裳)” as an element of performing arts (or performed works) are quite different from elements which are based on mechanical technology such as “lighting”, “sound” and “video”. It also differs from “clothing design” which can be completed by itself. “Stage costumes” must be created on the assumption of a tight linkage with other elements such as “bodies” of actors and dancers, “scenography” or “stage set”.

Through the exhibitions, we examined what costume design is and how it is being created. Stage costume’s “color” and “material” were the subjects of experiments in the Themed Research titled “Esthetics of Stage Lighting” implemented in the 2013 academic year. Additionally, “shape” and “movement” were included as sources to be examined while we planned our presentations and experiments. Also, we prepared an opportunity to consider the similarities and differences between costume (衣裳) and costume (衣装).

Based on these objectives, we looked into the works of Kyoko Domoto, one of the Japan’s leading stage costume designers, as an example. There was a necessity to first confirm the simple expression and presence of “stage costumes (舞台衣裳)” through the exhibition process, which could be the designer’s self-reinterpretation of their works. The exhibition was held at an outdoor Noh stage, which enhanced the exhibition result. This result significantly influenced the decision about the direction of this research seminar (Seminar 1). The demonstrations by dancers and musicians were also memorable (Seminar 2).

The “stage costumes” at the outdoor Noh stage (in other words, in a location free from the influences of “lighting”, “sound”, and “video”), clearly expressed the force of primitive design, so one could not help but believe that costumes have been playing a part in performances since the early history of performing arts. This viewpoint explains the position of stage costume in performing arts today. Meanwhile, shifting the view, one can notice even the harmony between mechanical technology based (20th century or multimedia) performing arts and stage costumes, and possibilities of costumes can be discussed as “stage art (舞台造形)” Seminar 3).

In Seminar 4, we held a lecture and talk, inviting Ms. Kozue Hibino, a costume artist, well versed in the territory of fashion.



A Scene of the Demonstration Dancer: Kumotaro Muko

2. Contents

Seminar 1 “Kyoko Domoto Stage Costumes Exhibition”

KUAD Outdoor Noh Stage Rakushinso

Thursday, August 21- Saturday, August 23, 2014, 10:00-18:00, Production open to the public (Kyoko Domoto)

Sunday, August 24- Wednesday, August 27, 2014, 10:00-18:00, (Last day until 16:00), Exhibition (Production open to the public: 3 days / Attendees 45, Exhibition 4 days / Attendees 60)

Seminar 2 “Kyoko Domoto Stage Costumes Exhibition Related Event: Talk & Demonstration”

KUAD Outdoor Noh Stage Rakushinso

Sunday, August 24, 2014, 14:00-15:30, Talk (Itaru Sugiyama)

16:00-16:30, Demonstration (Kumotaro Muko)

(Open to the public: Attendees 25)

Seminar 3 “Costume (衣装), Costume (衣裳), Costume (コスチューム), Clothes (服)・Fabric (布)・Light (光)”

KUAD Ningenkan NA Room 402

Thursday, March 19, 2015, 14:00-17:00

Lecturer: Tomomi Kawaguchi

(Not open to the public: Attendees 5)

Seminar 4 “In Company With Ms. Kozue Hibino, Costume Artist”

KUAD Ningenkan NA Room 102

Thursday, March 20, 2015, 18:00-20:00

Lecturer: Kozue Hibino

Moderator: Tomomi Kawaguchi

(Open to the public: Attendees 40)

3. Exhibition

Exhibition concept for stage costumes in three groups designed/produced by Kyoko Domoto were examined, and the installation of open to the public production was started at once. The exhibition was planned fully utilizing the location, such as space in between the outdoor Noh Stage “Jiutaiza”, “Atoza (Hayashiza)”, “Gakuya (Kagami no Ma)”, natural scenery of the western sky of the Kyoto Basin (Nishiyama), pine grove on Uryuyama (Mt. Uryu), a stone garden and Migi-Daimonji yama (Mt. Nyoigatake). The clothes “without body” stand out as the temperature and such change with sunshine, wind or rain, and the shift of time.

For example, in “Tatoo” (directed by Toshiki Okada, and produced by Shin Kokuritsu Gekijo (New National Theatre)), differently sized costumes made to fit the performers hung in the ceiling-less Jiutaiza Noh stage chorus seating area started to swim vigorously, and created sounds with the sudden wind. In “Dicte” (written and directed by Masataka Matsuda, produced by KPAC in KUAD), there was a long moment when raindrops spread on costumes and their colors sunk into deep grey. Each of the above has its own beauty as if they created countless colorless harmonies. There was a scene where three costumes in “Mar Akaj (Dairakudakan)” were wrapped in copper madder red and silver grey colored beams of light and being placed. Each costume was gently freed from the context of the drama, and detached from the restrictions of the stage, one shape at a time. The handwork by Kyoko Domoto looked certain, without hesitation. The process became quite interesting in the heat.

During the four-day installation exhibition open to the public, the tranquility of location surrounded by the sound of cicadas, and material/color of the costumes, created a space that resonated beyond the actual performance and exhibited the persuasive power of visible time. The exhibition successfully demonstrated that the stage costumes are clothes and sculpted objects at the same time.

4. Demonstration

The results of the installation were discussed in the talk, which was also held in order to

exchange opinions on space and costumes, or scenography and stage costumes. This occasion became the opportunity to reconfirm the role of costumes in scenography. How does the artist “clip” the “texture”, “color”, and “world” of space, which is the starting point of costumes that we “feel” through “touch (hand feel)”, “body” and “gesture”. In Kyoko Domoto’s costumes, texture of the “detail” and hand traces do not betray the feel of the material, while mostly the “drama” being told is in the midst of space and time. Most of the conversation was to acquire the secrets of Kyoko Domoto’s costumes.

During the demonstration and question and answer session followed by the talk, we shared the findings that the costume is a “second skin” to the performers, and costumes influence the performance through the “feel (tactile sense)” as much as sound (auditory sense), and light (visual sense). In regard to the method of this exchange, some issues were left to be continued in the next experiment.

5. Experimentation

- Roles of costume, particularly expressing the characters in drama
- Difference between the “clothes for wearing” and “clothes for showing”, and ingenuity of dressing and showing.

After the lecturer explained the process to create the clothes, we discussed the meaning of the keyword “second skin”. First, we take the issue of two sides of “clothes”: obverse side, “clothes that audience can see” and reverse side, “clothes that come in to contact with performers”, and we recognized that the costume designer’s job is to bond the two sides. “The character of each costume designer is shown in the way they diminish the tension between the costume as second skin, production and scenography”. Someone pointed out that when the costume has a role to establish a character, an internal approach (reproducing its pattern, extensive dealings with delicate stitch work, pursuing the wear-ability or un-wear-ability) will also be required. That made us realize that costume creation is an art of communication, and we came to notice that the work such as coloring and dying are sculpting, all originating from there.

- What are “material” and “fabric” for a costume designer?
- On material’s color and light (lighting design), or the inverse ideas

When we choose the material, the starting point is the “second skin”, a response to the performers who wear them (and to their questions), and also to find fabric to compliment the bodies of performers. In case of drama, what kind of fabric is needed to create garments? In case of clothing, when we used “color” as material, it became abstract. Some other topics stated below.

The overall impression can be influenced by a combination of colors, and ultimately, the final work is complimented with lighting. There are many lights, therefore, the way to view it is not limited to one way. The sense of value of how to determine colors of stage costumes is different when determining apparel/wedding costumes and such. The impression can be changed by the balance, accent colors and vividness of accent colors rather than color itself. The relationship between light and color, material and light, may be treated rather casually in each location. As long as lighting experts illuminate what the costume artists and fine artists presented and things go well, everything will be okay. The difference in thickness and twists of threads and weaves show different expressions. The methods of dying and stitches can change the expressions. These expressions can be visually identifiable under sunlight, but in the theatre, audiences will miss the details. However, expressions presented by threads and fabrics can be valuable to performers.

6. Considerations

Part 1 Lecture: On “LIVE BONE” (supplemented by audiovisual materials)

- “Sentiment toward nature” or “experiences to be touched by life” are entrusted in costume
- Things of importance (values) in expressions
- From original sketches to the actual costumes

Part 2 Discussion: “Costumes as Scenography or Costume Design as Visual Expressions”

- Safety cautions during the performance and filming (“clothes” to be worn)

● Differences between the costumes for film and stage

Kozue Hibino herself actively called for, realized and participated in the collaboration of “LIVE BONE in Shunju-za”. In her lecture, she stated her wish to continue to create and perform “LIVE BONE”, and make it a never-ending work. Students who participated in the performance held the following week eagerly asked questions. It left a strong impression on the top creator’s attitude toward her creation.

7. Organization

Leading Researcher:

Genta Iwamura (Associate Professor, KUAD Department of Performing Arts / Stage Lighting Designer)

Joint Researchers:

Kyoko Domoto (Stage Costume Designer / KUAD Part-time Lecturer)

Tomomi Kawaguchi (Stage Costume Designer)

Contributing Researchers:

Itaru Sugiyama (Scenographer)

Kumotaro Muko (Dancer)

Kozue Hibino (Costume Artist)

Yoko Yamamoto (Stage Costume Designer)

Drama Education in Asian Universities – A Methodological Pursuit of Theatre Education in Theatre

Aiko Hirai

Professor, KUAD Department of Performing Arts (Contemporary Theatre)

1. Summary and Objectives of the Research

In Japan, there is a short history of universities educating “theatre people”, especially actors who practically apply these trained skills. For a long time, this role has been carried out by training troupes at each theatrical institute. However, within this decade, a number of universities installed “performing arts” related departments. Thus, the role of performing arts education has changed dramatically.

Performing arts has been actively taught at institutes of higher education in Asian countries other than Japan. There are many universities with unique practical curricula created by willingly adopting the western methodology and combining it with their own country’s traditions. These educational institutes have been developing human resources experts who support the theatre circles in their own countries.

This research program was launched as a five-consecutive year project utilizing KUAD’s network as a member of the Asian League of Institutes of the Arts (ALIA). Each year, we invite about two collaborating researchers (workshop instructors) from each university participating in ALIA, carry out workshops (on performing arts education and acting training workshops in particular), and exchange research findings (symposium) in order to better understand the role of Japanese higher education in performing arts.

2. Collaborating Researchers

The 2014 academic year was our first year conducting this research, and we invited Mr. Tony Knight and Mr. Adam Marple as collaborating researchers from Lasalle College of the Arts in Singapore. We held two-day acting workshops and research exchanges.

Lasalle College of the Arts is affiliated with Goldsmiths University of London in the United Kingdom. Forty percent of its faculty members are from outside of Singapore such as the United Kingdom, the United States, and Australia.

Mr. Knight, an Australian, was Head of Acting at The National Institute of Dramatic Arts in Australia from 1992 to 2011. He has trained world-renowned actors including Cate Blanchett. Currently, he is Head of Musical Theatre at Lasalle College of the Arts, and is in charge of the course as a whole, from organizing curricula to training actors. Mr. Knight has been developing a unique actor training method based on the “Stanislavsky System”.

Mr. Adam Marple, an American, is a lecturer in Musical Theatre and Acting courses at Lasalle College of the Arts. He applies acting methods such as Jerzy Grotowski’s “Psychophysical Action”, and “Viewpoints” developed by Anne Bogart and others.



A Scene of the Acting Workshop

3. Acting Workshops

□ Day 1

Date: Tuesday, February 10, 2015

Time: 10:00-15:00

Venue: Kyoto Performing Arts Center • studio 21

Instructors: Tony Knight, Adam Marple

Attendees: Students and alumni of KUAD Department of Performing Arts (18 people)

During the morning, in order to understand the “Stanislavsky System” experientially, the workshop attendees played theatre games such as “cat and mouse” and “cops and robbers” under the instruction of Mr. Knight.

In the afternoon, Mr. Marple instructed the attendees to work on group exercises especially focused on “tempo” and “space” among the nine elements defined in “Viewpoints”. When they added “reasoning” to the action “to walk”, “tempo” was determined. They created “space” by being conscious with one’s distance from one’s self and others or oneself and buildings (walls, ceilings, floors, and so on). The participants then experienced that when “space” was combined with “tempo”, a kinetic response emerged.

At the end of the Day 1, Mr. Knight led the scene study by instructing the attendees to improvise the characters in the play “The Cherry Orchard” by Anton Chekhov (Varya and Lopakhin in act 4). Here, he suggested that in each bits, scenes should be divided into small pieces. He emphasized that by doing so, actors can achieve diverse expressions without changing the objectives of their assigned roles.

□ Day 2

Date: Wednesday, February 11, 2015

Time: 10:00-15:00

Venue: Kyoto Performing Arts Center • studio 21

Instructors: Tony Knight, Adam Marple

Attendees: Students and alumni of KUAD Department of Performing Arts (18 people)

In the morning, Mr. Marple led the attendees in working on the “Grid” which is a major exercise in “Viewpoints”. It is a simple exercise to simply “walk” along the grids. However, by differentiating walking speed into 10 levels, the attendees experienced the dynamics in tempo created by a group of people. During the exercise, Mr. Marple explained the nine definitions in “Viewpoints”: “tempo”, “duration”, “kinesthetic response”, “repetition”, “spatial relationship”, “topography”, “shape”, “gesture”, and “architecture”. He then conducted an exercise focused on “topography”, which is thought to be the most difficult element. Exercises included: “writing down your name using both feet on the floor”, “continuously hopping as you create an image of a small bird”, “creating an abstract

title on your own gesture”, etc.

At the end, students gave a presentation (prepared in advance) of the scene from Anton Chekov’s “The Seagull” (Act IV Masha and Medvedenko). In this scene study, the importance of “physical reality” that actors should select – relation to: self and the counterpart, self and stage props, self and space – was emphasized.

4. Research Exchange (Symposium)

□ Day 1

Theme: The Principles and Curriculum of Acting and Musical Theatre Courses at Lasalle College of Arts.

Date: Tuesday, February 10, 2015

Time: 15:30-18:00

Venue: Kyoto Performing Arts Center • studio 21

Lecturers • Panelists: Tony Knight, Adam Marple, Yasushi Nagata

Moderator: Aiko Hirai

Mr. Knight and Mr. Marple described the contents, goals, and achievements of arts education and performing arts education in the multiracial country of Singapore.

According to them, in the Acting Course, while they adopt major western methodologies such as the “Stanislavsky”, “Viewpoints” and “Linklater” (voice method), they provide thorough, practical education on traditional Asian performing arts; from southeast Asian traditional performing arts such as court dance and shadow puppet, to Indian “kathakali”, Chinese “Peking Opera”, and Japanese “Noh”. In the Musical Theatre Course, their unique systematic curriculum based on the historical background of Broadway musicals for example, singing classes are divided into three eras: pre “Hair”, from “Hair” to “Rent”, and post “Rent”. Overall, course contents are designed to appropriately fit with the unique character of Singapore.

□ Day 2

Theme: The Principles and Curriculum of the Korea National University of Arts, Department of Acting and Kyoto University of Art and Design, Department of Performing Arts / Prospect Through the Acting Workshop

Date: Wednesday, February 11, 2015

Venue: Kyoto Performing Arts Center • studio 21

Instructors • Panelists: Tony Knight, Adam Marple, Kim Sunae, Tadashi Uchino

Moderator: Aiko Hirai

In this symposium, it was presented that all full time faculty in the Korea National University of Arts Department of Acting have experienced studying higher education in the West. Based on the American Bachelor of Fine Arts (BFA), Master of Fine Arts (MFA) degree program models, they have been working under the theme of Koreanization of education. In addition to including the Korean traditional performing arts in the curriculum, each faculty member works on the research of Koreanization in their respective specialty areas.

Another presenter explained that at the Kyoto University of Art and Design, the curriculum maximizes the utilization of the university’s two theatres. The classes are mainly divided into “performance” and “training”, and the students are made aware of connectivity. Utilizing its location, it offers practical classes on “Noh”. Also, students are encouraged to take a series of seminars titled “Seminars on Japanese Traditional Performing Arts”.

At the end of the symposium, the participants concluded that specific presentation and the practice of combining the “Stanislavsky System” with a psychological approach and “Viewpoints” with a physical approach in the scene study of acting workshops, provided great results.

Research Organization:

Leading Researcher: Aiko Hirai (Professor, KUAD Department of Performing Arts)

Joint Researchers:

Yasushi Nagata (Professor, Osaka University, Graduate School of Letters)

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

Kim Sunae (Professor, Korea National University of Arts, Department of Acting)

Collaborating Researchers (Workshop Instructors):

Tony Knight (Lasalle College of the Arts, Department of Performing Arts)

Adam Marple (Lasalle College of the Arts, Department of Performing Arts)



A Scene of the Symposium held on Tuesday, February 10, 2015

Dance Dramaturgy on the Topic of Aging

Nanako Nakajima, Fellow, International Research Center, Interweaving Performance Cultures, Free University of Berlin / Dance Dramaturg, Dance Researcher

1. Report Including the Summary of Research Seminars

In this research project, we invited Mr. Raimund Hoghe, Germany's leading choreographer and historic figure as dance dramaturg, and held an Asian Premiere of "An Evening with Judy" (2013) as a theatre experiment.

The pre-performance seminar was open to the public, and during that time, it became clear that Mr. Hoghe's theoretical foundation as a dramaturg supporting Pina Bausch's creations was linked to his later practice as a choreographer. In addition to the theatre experiment and seminar, the International Symposium "The Aging Body in Dance" was held on May 23-24, 2014 at the Goethe Institut Tokyo, and a workshop by Mr. Hoghe was held in Kazuo Ohno Dance Studio. The project was realized as the two-city joint project regarding dramaturgy in aging. The second open seminar was joined by Prof. Kikuko Toyama of Saitama University and Mr. Yuichi Kinoshita, artistic director of Kinoshita Kabuki Troupe. We discussed the direction of two roles of dramaturg, a role of social art to capture "aging" and the role to support classical repertoire performances.



"An Evening with Judy" Theatre Experiment Photo by: Luca Giacomo Schulte

In the final research paper, Nanako Nakajima analyzed the performance of "An Evening with Judy" from the viewpoints of cross-cultural aesthetics, gender construction, while following Mr. Hoghe's work as a dramaturg to his works as a choreographer and its process creation. While the terms "Performance Analysis" and dramaturgy are treated nearly interchangeably, the former means to dissolve the elements of one work, the latter means "configuration" of connecting parts in the creative process. The dance dramaturg's role is to link the two terms by crossing boundaries: critical process of the performance analysis, and creative process in rehearsal. Mr. Hoghe's theory as a dramaturg was later applied practically as a choreographer/dancer. Regardless of the differences, or perhaps it is because of the differences, Mr. Hoghe's works present new ways for people to connect without hierarchy. At this time, analysis was conducted on how Mr. Hoghe integrated aging, which is one of the aesthetics in Japan that he admires, into his work, "An Evening with Judy", by using a Kabuki theatre structure, a male actor in a female role (Onnagata), and performance structures of *GEI*. This project aims to explore dance dramaturgy of aging for a further creative development. When Pina Bausch developed an art of dance based on oppositions that do not reproduce an either/or dichotomy, her productions became both dance and theatre. Influenced by traditional Japanese Kabuki aesthetics, Mr. Hoghe's production also goes beyond the category of contemporary dance. By throwing his aging body into the fight, Mr. Hoghe makes use of the historical, institutional, and aesthetic conditions that form the basis of dance in Europe and Japan.

This research result will be published in both Japanese and English in “Butai Geijutsu 19 (Performing Arts vol. 19, 2015)” and in “The Movements of Interweaving” by International Research Center, the Free University of Berlin.

● **Contents of the Seminar**

○ **Seminar 1 (Open to the public)**

Theme: “Dance Dramaturgy on the Topic of Aging”

Date: Tuesday, June 3, 2014

Time: 19:00-20:30

Venue: KUAD, NA Room 102

Panelists: Raimund Hoghe, Luca Giacomo Schulte, Takashi Ueno, Nanako Nakajima

Moderator: Nanako Nakajima

Interpreter: Yuki Itai

Attendees: 30

Contents:

In this seminar, the performance, “An Evening with Judy”, by Mr. Hoghe, who was a 65 year-old performer at the time of performance as well as the world’s leading dramaturg, was analyzed from the perspective of aging. In addition, a dialogue between Mr. Hoghe and his collaborators was presented as practical theory in dance dramaturgy. According to Mr. Hoghe, dramaturgs in German performing arts prior to him concentrated solely on research, and not related to production scenes. Mr. Hoghe was deeply involved in Pina Bausch’s creative process where she had almost no prior works to be based on, and with dancers and collaborators, they started from scratch in rehearsals. Mr. Hoghe took this new role as a dramaturg, which turned out to be historically related to Pina Bausch’s establishment of Tanztheatre.

○ **Theatre Experiment (Open to the public)**

Theme: “An Evening with Judy” Performance Experiment

Date: Wednesday, June 4, 2014

Time: 19:00-21:00

Venue: Kyoto Performing Arts Center • Shunju-za

Attendants: Raimund Hoghe, Luca Giacomo Schulte, Takashi Ueno, Karsten Tinapp, Johannes Sundrup

Audience: 160

Contents:

Presenting a body which is different from the traditionally idealized dancing beauty, Mr. Raimund Hoghe re-enacted an image of Judy Garland, who became an icon of the gay rights movement in performance of “An Evening with Judy” (2013). His cross-dressed and cross-gender performance overlapped the dance piece “La Argentina” by Kazuo Ohno, which Mr. Hoghe admired. He clearly showed that “aging” was one sense of beauty different from Euro-American gender construction and cultural norms in the conventional dance arts. In this work where Mr. Hoghe portrayed a female image performed at Shunju-za Kabuki theatre, the history of Onnagata (male actors playing female roles) in Japanese traditional performing arts became an underplot. It was a rendezvous of Japanese performing arts history and German choreographer Mr. Hoghe’s work. This theatre experiment was realized as the Asian premiere (free of charge and open to the public) of this piece at the only performance in Japan at Shunju-za in Kyoto, Japan.



“An Evening with Judy” Theatre Experiment Photo by: Luca Giacomo Schulte

○ Seminar 2 (Open to the public)

Theme: “Dance Dramaturgy on the Topic of Aging”

Date: Saturday, January 24, 2015

Time: 15:00-19:00

Venue: KUAD, NA Room 407

Speakers: Yuichi Kinoshita, Kikuko Toyama, Nanako Nakajima

Moderator: Nanako Nakajima

Attendees: 12

Contents:

For this seminar, Mr. Yuichi Kinoshita and Prof. Kikuko Toyama were invited as lecturers. Mr. Kinoshita plays the role similar to a dramaturg in Kinoshita Kabuki, whose recent production “Kurozuka” is based on the legend of man-eating, elderly woman in Fukushima. Prof. Toyama promotes interdisciplinary Astraesthetics on micro energy (Ki or Chi “気”). After Nakajima’s introductory overview of the research project, Mr. Kinoshita gave a lecture titled, “Do We Need <Dramaturgs> in Japan? – My Thoughts While Working on Kinoshita Kabuki’s ‘Kurozuka’ –”, and Prof. Toyama lectured on “Aging, Dance and Astraesthetica: <Music> for the Departure Day”. Following their lectures, Mr. Kinoshita, Prof. Toyama and Nakajima held a panel discussion. Mr. Kinoshita claimed that dramaturgs should acquire their special field so that they would have authority and responsibility in order to influence producers and creators. He also introduced a way to make a basic method for creation by copying classical Kabuki performance forms and patterns so that even a young male actor can play “an elderly woman” in his Kinoshita Kabuki’s “Kurozuka”, which repertoire is combined with Kabuki, Noh, dance and folk tale versions of “Kurozuka”. Providing three points of view – therapy and thanatology, issues on breathing such as pneuma and Ki/Chi, and an aging, which differs from illness –, Prof. Toyama discussed artistic, social, arts vivendi / thanatological frameworks dealing with aging and dance. Their suggestions brought the proposed role of dramaturg as follows: supporting performances of classical repertoires, and exploring socio-artistic significance of activities in and outside of the art field.



Panelist Mr. Yuichi Kinoshita in Panel Discussion

2. Research Organization:

Leading Researcher:

Nanako Nakajima (Fellow, International Research Center, Interweaving Performance Cultures, Free University of Berlin)

Joint Researcher:

Kikuko Toyama (Professor, Saitama University)

Collaborating Researchers:

Raimund Hoghe (Choreographer / Performer)

Luca Giacomo Schulte (Artistic Collaborator)

Takashi Ueno (Dancer)

Yuichi Kinoshita (Founder, Artistic Director, Kinoshita Kabuki)

Theatre Experiment Staff:

Karsten Tinapp (Lighting Designer)

Johannes Sundrup (Sound Designer)

Open Research Project II

LED Study: The Potential of LED Lighting in Performing Arts and Movement with Digital Programming

Takayuki Fujimoto

Stage Lighting Expert / Part-time Lecturer, Kyoto Municipal University of Arts, Concept and Media Planning

1. Program in 2014

Lecture #1

Date: Saturday, May 17, 2014

Time: 13:00-17:00

Venue: KUAD, NA Room 402

Title: 『Basics of LED Lighting Instruments』

Lecturers: Mr. Hiroshi Kiriara, Director, Elm Inc.

Mr. Hidenori Ide, Director, Color Kinetics Japan Inc.

In this lecture, from the basic mechanism of LED, we shared the knowledge required as a basis in specialized fields such as stage lighting, and acknowledged the current status. For example, standard/definition of “White” created with RGB light. Limitation of response of lighting instruments = status-quo of speed and the smallest unit to be broken-down (in case of a 16 bit console, when the console sends accurate data, how far can the lighting instrument circuit follow the data, and so on). In the regular use of the instruments, questions such as how to decide dimming curve = standard of design arise. On this occasion, experts who were actually involved in the development gave lectures, held question and answer sessions, and had a discussion with the attendees.

As a result, we agreed that there is no absolute and accurate standard to determine the state of “white”. According to a source by Nichia Corporation, a major element maker, there is a R:G:B luminosity ratio for human eyes to see white, however, there is no description of its reason.

Considering the fact that human eyes see differently, by individual, and the brain’s homeostasis corrects color vision, it is difficult to strictly convert “white” into numerical values and define it.

Lecture #2

Date: Sunday, May 18, 2014

Time: 12:30-16:30

Venue: KUAD, NA Room 402

Title: “Basics in DMX/ArtNet Consoles”

Lecturer: Mr. Kunio Tamada, Chief Executive Officer, Tama Tech Lab Limited Company

Reviewing the summary of DMX signals, an international standard protocol of stage lighting consoles, the lecture confirmed the possibilities and limitations of the ArtNET console, which was applied and is about to become a new international standard.

For example, the communication protocol of ArtNET being TCP/IP, what kind of changes were made in both hard and soft resource environments that can be used for lighting consoles, and what kind of possibilities did it bring? The lecture by the experts in this field, the question and answer session, and discussion were held having co-usage with LED lighting in mind.

DMX controls signal content, and ArtNET is one of the ways to send and receive the signals. ArtNET applies the communication protocol TCP/IP, which spread explosively due to the establishment of the Internet. In order to establish the Internet environment for that, they can share many resources which are developed and spread. This is a major advantage, however, consoles are consistently using DMX signals, and thus, for a while, the specification seems to maintain the status-quo.



A Scene from Lecture #1

Session #1

Date: Thursday, June 5 – Sunday, June 8, 2014

Time: 13:00-17:00

Venue: KUAD, Shunju-za

Title: “Discussion on the Evaluation Method of LED Lighting Instruments”

We compared the characteristics using a total of eleven LED stage lights produced by seven major companies with five kinds of consoles used for basic stage productions under the same conditions in the actual theatre facility for four days.

We investigated the characteristics of LED stage lights as a whole, not as replacements for analogue stage lights that can be used effectively for the stage expressions. We also examined each type of equipment’s effective characteristics for use of stage expressions, but did not to compare the shortcomings of LED stage lights.

We examined the possibilities of LED stage lights for the realistic patterns of usage by conducting this investigation in the actual theatre.

Comparison conditions are as follows: hang each lighting instrument on two rows of batons and set up the batons at a height of 6.5m tall. We then set up the angle of the light at about 60 degrees from the light instruments to the face. For that, people wearing white T-shirts that are commercially available, were placed next to 1.8m tall, narrow strip bars, pasted with color drawing paper “R, G, B, C, M, Y, W, K” which were hung on batons 2.5m from the rear of the stage.

Equipment with zoom functions were setup with ETC Source Four 26 degrees + LEE #201 (both batons were hung in the middle of the stage) adjusted to the focus on the stage floor when their lenses were fully extended.

The stage: the floor of the stage is covered with grey colored linoleum, and a large black curtain is placed at the rear.

MA on PC command wing produced by MA Lighting are used to control stage lighting.

A control comparison was conducted as follows:

All stage lights hung on batons are turned on at once. While white lights are all on, all LED dots are 100% lit.

1. All are lit for a 30 second fade in, followed by a 30 second fade out. Repeat twice.
2. From blackout, 1/255, 2/255, and just like that, increase 1 point of 8bit console every three seconds, up to 20 point, then decrease in the same manner. Repeat the procedure twice. When a 16bit console is available, use 16bit mode.
3. R, G, B, W (this time LED dots of each instrument are all turned on) cross fade. First, start from blackout taking 17 seconds to turn red, leave all red on for 3 seconds; taking 17 seconds to switch

into all green, keep all green on for 3 seconds. Continue the procedure with the same time intervals. Repeat three times. At the end, white (all on), then fade out over 17 seconds.

4. Increase the number of strobe effects from all turned on to blackout every 10 seconds, such as 60bpm, 120bpm, 240bpm, 360bpm, 600bpm, 900bpm, 1200bpm (turn on once in every 0.05 seconds). When the maximum is reached, decrease the number in reverse. Work it one sequence.
5. Collect individual data. Take close-up still pictures, including the people and color bars while each instrument lights are all on. Use a spectrometer (Spectronavi MK-350 / UPRtek) to collect data.

Take a video of the scenes: 30 seconds to fade in with all lights on, then 30 seconds to fade out to blackout.

All results and the videos of the experiments above can be available to the public on LED_Study website page at <http://ledstudy.info/session1.php>.

To comment on the comparison, issues in LED stage lights' brightness and color are technologically resolved, as they are already developed for practical use. When it comes to price, the many instruments can still be pricy, and each has merits and demerits, however, in order to resolve issues, necessary technology has already been developed.

Source Four LED S2 Lustr has too many colors of LED dots, therefore, in order to utilize it, one has to use presets or have plenty of experience to be designated as an expert operator, specializing on this machine. This development seems to be going the same direction as moving lights.

Personally, I think LED stage lighting is a tool to open up the possibilities in art performance production adopting digital technology even in the environment where theatre infrastructure is not well established. In that sense, I think it is favorable to use simple design structure when it comes to the function of stage lighting equipment, with a mixed colored dimmer by RGB and low power electricity consumption.

In order to solve the start-up problems unique to LED, some models come with their own corrections. However, as we started to examine the strobe effects, these models' flashing could not keep up soon after starting. Understandably, most of the models mentioned above are equipped with a "Strobe effect mode". However, though the preinstalled strobe effect is usually 0-100% flash speed adjustable, it is often not effective with conditions such as 90% brightness and 100% flash, or flash between the different color hues.

Session #2

Date: Monday, September 8 – Thursday, September 11, 2014

Time: 13:00-17:00

Venue: KUAD, Daigakukaikan Hall (大学会館)

Title: "Research on LED Console Using Computer Software"

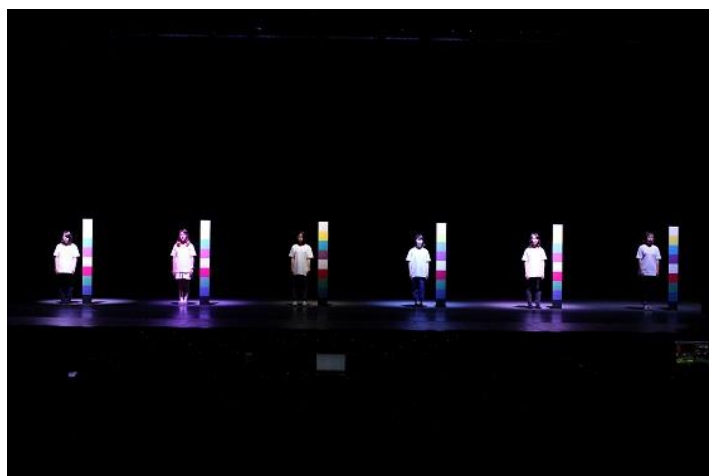
Programming Implementation and Control

In this session, we experimented on synchronizing control of outside factors such as sound and human movement, and LED stage lighting by combining interactive programs such as MAX and open Frameworks, DMX console software such as Liddell/XKW, and other software such as media server.

For example, technically, using a computer, we can control the adjustments of multiple LED lights on stage to outside factors without any problems. By using the computer, it is relatively easy to fulfill such tasks as follows; a multiple number of stage light operators each listen to respective sounds of instruments in an orchestra, creating the image of sound in colors and brightness, and then combining all of them to create the stage lighting for the performance.

On the spot presentations from programming implementation to control was presented as its simple applications. We used multiple cameras to catch the scenes, and edited it to be used for supplemental information. It was uploaded and made open to the public on the LED_Study website. <http://ledstudy.info/session2.php>

Three kinds of demonstrations follow:



Session #1 Theatre Experiment in Kyoto Theatre of Art, Shunju-za

Coupling of Max and Liddell

Takayuki Fujimoto

I attempted to build a system that automatically shifts LED stage lighting with outside factors such as sounds. This time, coupling the stage light console software Liddell/XKW by Tama Tech Lab and Max, and Color Kinetics Japan's ColorBlast 12 and high-low notes of violin sound.

LED Stage Lighting Instruments Console by Media Server

Kunio Tamada

Like an LED lighting instrument, visual content is output by applying the RGB parameter to one dot. We attempted to synchronize one dot of the image and one installation of the LED stage lighting instrument.

Visuals Using Programming / Inter-connectivity of Pictures to Stage Lights and Sounds

Ryu Kanda

Using Max and Open Frameworks, we created a program in which we projected rectangles of three colors RGB created in real time moving up a pillar, and when the rectangle reached the top of the screen, ColorBlast12 lit up in the same color.

SYMPOSIUM

Date: Tuesday, February 17, 2015

Time: 13:00-17:00

Venue: KUAD, NA Room 408

Title: "01-Current Topics and Possibilities of LED Stage Light Performance (Through Comparison Experiments on LED Equipment)"

"02-Prospects of Light Environments in Stage Presentations, or Expansion or Shift of Theatrical Space"

Chairperson:

Naoto Moriyama, Professor, KUAD Department of Performing Arts

Guests:

Kunio Sugihara, Producer, Stage Artist

Kunio Tamada, CEO, Tama Tech Lab Limited Company

Takeshi Namekawa, Technical Expert, Rohm Theatre Kyoto

Motoi Hattori, Lighting Expert

Yukiko Yoshimoto, Lighting Expert

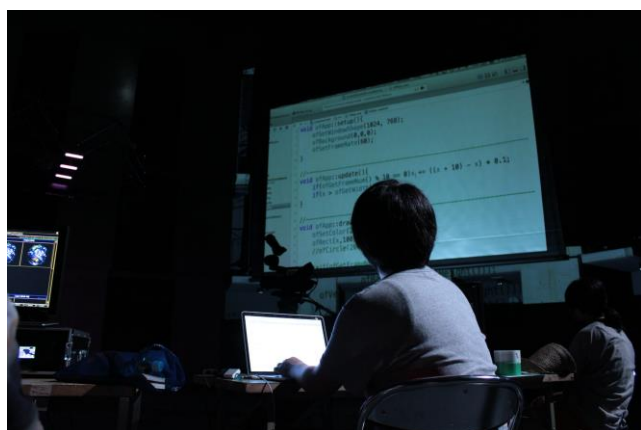
Takayuki Fujimoto, Leading Researcher
Genta Iwamura, Joint Researcher
Ryoya Fudetani, Joint Researcher
Rie Uomori, Joint Researcher

We exchanged opinions on such themes: as LED stage lights becomes more common, how does the lighting environment in stage presentations change? Or rather, how should the lighting environment be? Is there any possibility of change in the definition of theatrical space itself by the invasion of digital devices such as LED?

For example, in the past, “theatre” required more than a little infrastructure. Providing electricity, construction installation of set up such as grit and baton, introduction of specialized controlling equipment, and on top of that, prepare various kinds of stage lights and audio equipment such as speakers, and technical staff who have skills to operate them are necessary.

However, currently, due to the spread of digital tools represented by computers, and just like DTM changed the music phase, there is a possibility that the foundation of stage creation can be expanded or shifted. Spread of LED reduced the electronic power consumption on stage, powered speakers are linked to computers directly, and technical creation and control can be conducted using a few notebook computers.

Considering the situation, mainly dealing with the lighting point of view as the core, and adding the technical point of view, we exchanged opinions regarding the future of theatrical space in a conversational style session.



Session #2 Kyoto City University of Arts, University Hall

2. Research Organization

Leading Researcher:

Takayuki Fujimoto
Director, Kinsei R&D
Member, Artist Collective Dumb Type
Specialty: Directing Stage Works, Lighting Expert / Art

Joint Researchers:

Genta Iwamura
Associate Professor, KUAD, Department of Performing Arts
Leading Researcher, KPAC
Specialty: Theatre Lighting • Scenography

Ryoya Fudetani
Staff, Lighting Team, NPO Corporation Atelier Gekiken Staffroom
Specialty: Stage Lighting Design

Rie Uomori
Staff, Lighting Team, NPO Corporation Atelier Gekiken Staffroom
Specialty: Stage Lighting Design

Research Collaborators:

Kunio Tamada
CEO, Tama Tech Labo Limited Company
Specialty: Production and Design of Control Systems (Stage Lighting, etc.)

Ryu Kanda
Special Researcher, Kwansei Gakuin University Graduate School of Science and Technology
Specialty: Interactive Media Presentation

Yoshimasa Ishibashi
Associate Professor, Kyoto City University of Arts, Concept and Media Planning
Specialty: Film Media

Ichiro Awazu
Member, Artist Collective Dumb Type
Specialty: Media Art

Hiroshi Kirihara
Director, Elm Inc.,
Specialty: LED Lighting

Hidenori Ide
Director, Color Kinetics Japan Inc.
Specialty: LED Lighting

Kazuya Yoshida
Staff, Lighting Team, NPO Corporation Atelier Gekiken Staffroom
Specialty: Stage Lighting Design

※ Titles indicated above are as of 2014.

Collaborators:
Ryu Co., Ltd.
Kenko Professional Imaging Co., Ltd.
Student Volunteers, Uryuyama Gakuin Incorporated Educational Institution, Kyoto University of Arts and Design
Student Volunteers, Public University Corporation, Kyoto City University of Arts

Shinsuke Tachikawa (Visual Recording • Editing)
Nozomi Naka (Visual Recording)
Hideko Oyabu (Violinist)
Performance titles: “Sonatas for Solo Violin Sz.117, the 2nd Movement”
by Béla Bartók

Open Research Project III

Theatre as a Space of Remembrance

Masahiko Yokobori

Researcher, Tokyo University of the Arts, Graduate School of Music / Dramaturg

1. Objectives

The objectives of this research project are to consider the function and possibilities of theatre as a “space of remembrance (想起の空間)” through theatre experiments. In recent years, studies of performing arts archives, which have been actively conducted, are often related to the question of how to store the already-completed works or texts. However, as Aleida Assmann discussed in “Space of Remembrance (想起の空間)”, the role of the archive is to accumulate and store memories and also to function as remembering memories, which are like two sides of the same coin. Performance on stage itself can be considered as the recollection of buried events and reflective thoughts, and has a multi-layered structure that allows the production to be recaptured by researchers and others. In questioning the social/historical function of theatre as a place of remembrance, it is of great significance to make cross-boundary associations of accumulated memories and the remembrance process of both artists and researchers. An artist presenting ambitious audio works (by Araki), a researcher dealing with group creative processes (by Yokobori), a researcher directing “voice” (by Harigai), and a stage producer facing a practical task such as to create an archive (by Nakayama), the collaboration aimed to open up new horizons of performing arts studies by utilizing the opportunities of theatre experiments. In the 2014 academic year, we held two theatre experiments titled “Showing”. For these two theatre experiments, we held pre-and-post-theatre seminars.

2. “Showing” 01 Sound

Masamitsu Araki • Audio Performance “Public Address – Onba 2 (Public Address – The Place of the Sound Scene 2)”

The first theatre experiment, was “Public Address – Onba 2 (Public Address – The Place of the Sound 2)” by Masamitsu Araki, focused on the materiality of “sound” that conventional studies of historic performing arts tend to overlook due to difficulties of preservation. He also examined the possibilities of remembrance • recording caused by sounds. A post-performance “after talk” session by Masamitsu Araki and Mariko Harigai was held. Prior to the performance, Masahiko Yokobori, Mariko Harigai, and Sayo Nakayama authored texts on the performance from different viewpoints, which were distributed as pamphlets at the performance. It was also uploaded to the research project website and made available to the public (<http://show-ing.tumblr.com>).

A day after the performance, we held a kickoff forum of the research project. First, Mariko Harigai who coordinated the event confirmed the theoretical rationale, then Mr. Eiichiro Hirata gave a mini-lecture titled “Theatre and Remembrance”, and discussed the relationship between performing arts/theatre and remembrance using the examples of recent stage productions in German speaking countries and Japan. Mr. Kentaro Kawashima gave a lecture titled “Benjamin and Media Studies in Germany”, and thoroughly introduced major theories in German media studies. Mr. Akihito Yasumi gave a mini-lecture titled “Listen to the Disappearing Sound – On Performing Arts in the Age of Reproduction Techniques”. In the latter half of the forum, Masahiko Yokobori moderated a discussion on the previous day’s performance. This work was presented again at ST Spot Yokohama in October. Mariko Harigai authored an article about it titled “Theatricality in Audio Space”, and uploaded it for public viewing on the project website.

3. “Showing” 02 Photography

Shunsuke Kano “Yamabiko no Shiin (A Scene of Echoes)”

Our second “Showing” was by the artist Shunsuke Kano who deals with photographic media.

He installed audience seating on the Shunju-za stage and presented “Yamabiko no Shiin (A Scene of Echoes)” . Prior to the performance, Shunsuke Kano and Masamitsu Araki prepared for the production “Yamabiko no Shiin (A Scene of Echoes)”. Some part of this production process was exhibited in “Shunsuke Kano X Masamitsu Araki; A Record of ‘Yamabiko no Shiin (A Scene of Echoes)’” at Social Kitchen one week before through one week after the performance. Also, Mariko Harigai wrote a prior text, “Reconsidering of Theatre by Medium”, uploaded it to the homepage and made it available to the public. After the performance, we held an after talk by Shunsuke Kano, Akihito Yasumi, Shino Kuraishi at Foyer, moderated by Masahiko Yokobori.

On the day following the performance, we held a research meeting closed to the public, inviting four lecturers to discuss “Yamabiko no Shiin (A Scene of Echoes)” performed the day before. Mr. Yasumi discussed it in relation to “Photography as Index”, and “Theatricality of Photography”, and Mr. Kuraishi discussed it referring to “Art and Objecthood” by Michael Fried. From the point of view of a drama researcher, Mr. Moriyama discussed how theatre should be today. Per our request, Mr. Kuraishi authored a post-performance text titled “Stream of Things: Shunsuke Kano’s ‘Yamabiko no Shiin (A Scene of Echoes)’ ” . Mariko Harigai authored “Photograph • Theatre • Sound – A Record of ‘Yamabiko no Shiin (A Scene of Echoes)’ ” . Both articles are currently published on our homepage.



“Yamabiko no Shiin (A Scene of Echoes)” © Yuki Moriya

4. Research Organization and the Details of Each Research Meeting

◇ Research Organization

Leading Researcher:

Masahiko Yokobori (Researcher, Tokyo University of the Arts, Graduate School of Music /Dramaturgy)

Joint Researchers:

Masamitsu Araki (Sound Artist)

Mariko Harigai (Part-Time Lecturer, Keio University, Faculty of Letters / German Drama • Philosophy)

Sayo Nakayama (Producer / Marebito Theatre Company)

Research Collaborators:

Masataka Matsuda (Professor, Rikkyo University, Department of Contemporary Psychology)

Eiichiro Hirata (Professor, Keio University, Department of Literature)

Akihito Yasumi (Professor, Kindai University, Department of Literature)

Kentaro Kawashima (Adjunct Professor, Keio University, Department of Literature)

Shino Kuraishi (Professor, Meiji University, School of Science and Technology)

Shunsuke Kano (Artist)



Shunsuke Kano & Masamitsu Araki "Recording of 'Yamabiko no Shiin (A Scene of Echoes)" © Shunsuke Kano

◇ The Details of Each Research Meeting

Seminar 1 (Private)

Creation of "Public Address – Onba 2 (Public Address – The Place of the Sound 2)"

Date: July-August, 2014

Venue: KUAD and other locations

Seminar 2 (Open to the public: 40 Attendees)

"Showing" 01 Sound

Masamitsu Araki • Audio Performance "Public Address – Onba 2 (Public Address – The Place of the Sound 2)"

Date: Sunday, August 10, 2014

Time: 17:00-19:00

Venue: Kyoto Performing Arts Center • Studio 21

Post-Production Event, "After Talk" Speaker: Masamitsu Araki

(Moderator: Mariko Harigai)

Seminar 3 (Open to the public: 15 Participants)

Joint Research Project "Theatre as a Space of Remembrance" Kickoff Forum

Date: Monday, August 11, 2014

Time: 13:00-17:00

Venue: KUAD, NA Room 409

Lecturers: Eiichiro Hirata, Kentaro Kawashima, Akihito Yasumi

Moderator: Mariko Harigai, Masahiko Yokobori

Seminar 4 (Private)

Creation of "Yamabiko no Shiin (A Scene of Echoes)"

Date: October 2014—March 2015

Venue: KUAD and other locations

Seminar 5 (Open to the public: 90 Attendees)

"Showing" 02 Photography "Yamabiko no Shiin (A Scene of Echoes)"

Date: Tuesday, March 3, 2015

Time: 18:30-21:00

Venue: Kyoto Performing Arts Theatre Shunju-za

Post-Production Event, "After Talk" Speaker: Shunsuke Kano, Akihito Yasumi, Shino Kuraishi

Moderator: Masahiko Yokobori

***Held at the same time**

Shunsuke Kano & Masamitsu Araki, “A Record of ‘Yamabiko no Shiin (A Scene of Echoes)’”

Date: Sunday, February 28— Sunday, March 8, 2015

Venue: Social Kitchen

Seminar 6 (Private)

Date: Wednesday, March 4, 2015

Time: 10:00-12:00

Venue: KUAD NA Room 409

Lecturers: Akihito Yasumi, Shino Kuraishi, Naoto Moriyama, Shunsuke Kano

Presentation of South Korea – Japan Joint Production Project (Incheon, South Korea • Kyoto, Japan)

※ “Practical Research on Creativity and Methodology in Contemporary Dance” Post Seminar Report

Kim Yelim, Dance Critic

Translation from Korean to Japanese by Noriko Kimura

As a work-in-progress, two presentations of South Korea-Japan Joint Dance Production Project “Genshoku Shodo (Impulse of Primary Colors)” (performance title) hosted by KPAC in KUAD were held open to the public in Incheon, South Korea (August 2014), and in Kyoto, Japan (March 2015). This international collaborative creation is by Korean dancer • choreographer Kim Sung Yong and Japanese dancer • choreographer Tsuyoshi Shirai. They aim to complete the work by regularly holding occasions to work together for two years.

The project was launched in 2013, and since then, they have held workshops in Kyoto, Japan (February 2014) and in Incheon, South Korea (April 2014), and have given two presentations, while continuing the creation. After that, they stayed at “Incheon Art Platform”, which is a residence space, August 4-14, 2014, working on the creation, and following that, a full-fledged, open to public presentation was held. Moreover, the presentation evolved even more as a performing arts work, and was presented to the public at Shunju-za in KUAD in March 2015.

In between these two presentations, Kim Sung Yong and Tsuyoshi Shirai continued having creative time in Tokyo and Kyoto in November 2014.

In July-September 2015, they worked to finalize the creation. The premiere of “Genshoku Shodo (Impulse of Primary Colors)” was performed at Shunju-za at the end of September 2015. The performance is scheduled to be held again at the Setagaya Public Theatre in Tokyo in February 2016, and the dates of the performance in Korea are under discussion.

The KPAC in KUAD, hosting this project, was established in 2001. Holding the comprehensive production process of performing arts as its subject of research, the KPAC aims to more organically connect “sites of creation” and “academic research”, which tend to deviate from each other. KPAC is managing performances at “Shunju-za”, which was built as a Kabuki theatre and is available to host traditional performing arts, and with “studio 21” to host experimental performances. KPAC is tackling a variety of events, not only holding performances by on-campus researchers and faculty members, but also hosting collaborations with excellent creators and researchers invited from overseas.

Ms. Setsuko Yamada, a choreographer and senior researcher at KPAC and former professor at KUAD, came up with the idea to link two dancers of the same age through her experience dealing with the KPAC events closely for a long time. From what kind of point of view did she link the two?

Tsuyoshi Shirai and Kim Sung Yong are dancers who create different worlds while sharing common sensuality. Also, these two young men share a critical mind and the issues of their generation.

Tsuyoshi Shirai was introduced to Korea for the first time when he was invited to the “Next Wave Dance Festival” (held at Jeongdong Theater in South Korea) in 2007. Although he majored in industrial design in college, his course later shifted to dance.

He established a dance company, “Studio of Live Works Baneto”, and was quickly recognized receiving the “Bagnolet International Choreography Award” and “Toyota Choreography Award—Leading Choreographer of the Next Generation”, which caught people’s attention. He then established “Abst” for more diversified creative activities, and presented the work “theco –Zako”, a collaboration with five musicians. Moreover, he produced the multimedia work “True / Honto no Koto (True / True Things)” with ten artists including Takayuki Fujimoto of Dumb Type, which was performed in twenty cities in eleven countries.

Tsuyoshi Shirai’s characteristic is to use material of trifling, everyday matter and “reexamine familiar matters”. Kim Sung Yong and Tsuyoshi Shirai have some things in common; they have the ability to create big scale works, but they exhibit more artistry in their solo works.

As an “Incheon Art Platform Artist in Residency Performing Art Division 2014”, Kim Sung Yong is an active dancer who caught attention with his flowingly elegant dance technique when he was in his 20s. He made his debut as a choreographer at a young age, and in his 30s, he received awards in

prestigious choreographers' competitions such as "Young Choreographer's Competition", "Korea Grand Prize for Dance", and "Seoul Dance Festival", showing undeniable presence in the Korean dance world. Since the 2000s, he has been actively working on a joint production in Japan, and in recent years, he extended it to France, Italy, and the United States. Kim Sung Yong's activities outside of Korea are evaluated as successful art-in-residence examples; he does not just perform his repertoire, but through long term residencies, choreographs and holds workshops to bring his dance to the places he visits.

On August 15, 2014, the performance titled "Sleep on the Kill" at Incheon Art Platform Building C in South Korea was presented.

This work is pursuing the aggression within human relationships revealing their provocation toward the society. The title "Sleep on the Kill" indicates their view of the current situation. As they are becoming forty years old this year, they are placed in an instable situation in many senses. From the outside, they are being urged to make various decisions, and to them, this is invisible aggression and violence. Therefore, they said they wanted to talk about people who cannot protect themselves.

In "Sleep on the Kill", they use many chairs on stage in order to describe aggression. The chairs became the things not just to sit on, but tools to express weapons, chaos, and confusion. First, their provocation starts with pouring water on stage. Pouring drinking water from plastic bottle onto the stage is their small rebellious act, and it breaks a tacit agreement. Then, they moved chairs with certain heights, stepped as if from stone to stone, and unstably piled them to height and leveled them. Kim Sung Yong crouching at the edge of the chair reminds us of the famous poster of the film "Birdy" (1984) by Director Alan Parker. The poster shows the protagonist of the film crouching at the edge of the bed gazing at the light from the window. He is similar to Kim Sung Yong and Tsuyoshi Shirai in "Sleep on the Kill" as both of them are young lonely men dreaming of their ideal. The two dancers' movements with their feet not touching the floor, and Tsuyoshi Shirai's collapsed fragile body, seemed to represent their generation's feeling of instability toward life.

The two dancers gave us different impressions. Kim Sung Yong, with his strong and stable body, shows aggression while on stage with Tsuyoshi Shirai. Meanwhile, Tsuyoshi Shirai's seemingly sensible, lean body keenly withholds the desire for fierce correspondence. Kim Sung Yong is overwhelming when it comes to power, but Tsuyoshi Shirai made the audience tense with his undaunted existence beyond expectations.

Their acts of violence, such as to knock down the chairs making loud noises and to kick them, eventually moved to target each other's bodies. This implied the antagonism toward the absolute existence in life moved to be directed at surrounding people, and human relationships swinging between the enemy and the ally. When the two dancers fell on each other like chairs, stringing each other's bodies always accompanying each other as if they are swimming on the floor, and drawing lines, made this fierce dance even more powerful, and created impressive scenes. It was their cleverly calculated strategy to dance with programmed, not improvised, choreography with drum beats, and fall dynamically onto the mattress in the latter half.

The two dancers' conflict came to a pause when the piled-up tower of chairs collapsed, and they consciously made an incomplete reconciliation. Then they started to grab each other's crotches. This scene looked like an act of taboo mischief. Meanwhile, the primitive attack toward the genitals could be only appreciated through the understanding of sentiments of South Korea and Japan.

After that, out of the blue, the two carefully placed the chairs on stage. The two chairs, replacing two dancers, created a tranquil space for a moment. However, in the end, the two dancers chose to kick the chairs, symbolizing compromised stability.

The lighting, which was cut off just like the ripping of a knife, and the conclusion of the action were sensuous choices leaving an intense impact. Although it was a presentation piece, "Sleep on the Kill" had a high level of completion.

During the post-presentation "after talk", the two dancers expressed their respect and understanding of each other's dance. Tsuyoshi Shirai stated, "Kim Sung Yong is beautiful and

dynamic. His movement is certain, while mine is small, delicate, mundane and common. Working together, Kim Sung Yong became sensitive, and I became more daring. We influence each other.”

Obviously, their tastes are different. The differences in opinion can be solved through dialogue, however, according to them, if they had met ten years ago, they would have fought with each other. Kim Sung Yong said, “I wanted to start from understanding Tsuyoshi Shirai. As we started with respect of each other’s point of view and method, our strength influenced each other, and we accepted each other. I could glimpse where we are heading.”

How will they live as dancers and choreographers in this society?

Should they continue to dance?

They are at an age when they must face various issues, such as social status and financial security. Their common sentiment smoothed their joint work.

At the end of the talk, they said they did not intend to make this work to be funny.

“What do we lack of in the world, and what do we want? Our collaborative work brought me a step closer to these vague questions.” They said the presentation provided them with such fruit.

A presentation in Kyoto, Japan was held at Shunju-za at the Kyoto University of Art and Design on March 22, 2015.

Prior to the performance in September, a presentation titled “Genshoku Shodo (Impulse of Primary Colors)” was performed, with one more artist joining, Nobuyoshi Araki. To be more accurate, the world-renowned photographer Nobuyoshi Araki’s works were the motifs of this presentation.

Kim Sung Yong and Tsuyoshi Shirai chose to interpret their dance by dancing in the projected pictures of Nobuyoshi Araki.

In this presentation, they focused on making plenty of attempts in lighting, stage setting, and direction more than anything else. While the presentation in Incheon focused on the two dancers’ mental resonance, the creation in Kyoto was the time to pursue artistic possibilities from multiple directions, such as how to specifically deal with the photographs. Rather than a time to create dance movements, this presentation could be said to be a time of artistic attempts; an occasion to show various images.

“Genshoku Shodo (Impulse of Primary Colors)” , started with the sounds of crickets and a few dozens of chairs placed on stage, to imply the work as a sequel to “Sleep on the Kill”.

Among the chairs, light spun just like beams from the lighthouse stimulating our curiosity, making us wonder how this work will unwind. Unlike what we expected, the work evolved as if it was different from “Sleep on the Kill”. The Nobuyoshi Araki photographs specifically selected for this work were kitsch, grotesque, erotic, and beautiful.

Nobuyoshi Araki is an artist who wraps pure material, such as flowers and dolls, with mystery and creates a different kind of visual beauty. On stage, there are scenes using various props such as chairs, small drums, and a dinosaur, and a variety of directions were lined up, particularly, photographs and techniques with screen usage.

“Genshoku Shodo (Impulse of Primary Colors)” showed us a third world created by the impulse of materials that could not create harmony.

Like the dolls and blood in Nobuyuki Araki’s photographs, the impulse went from encounter to coexistence, as time went by, it seemed to reach a state of fusion. The two dancers must have spent their time with many impulses while realizing their ideas. Depending on the scenes, the different tastes of Kim Sung Yong and Tsuyoshi Shirai appeared. Rather than to determine which one is superior, the significance of work was to prove there were various potentials.

On the day, Kim Sun Yong said he met Tsuyoshi Shirai three years ago, and ever since, he has been discovering points that are common and different. That made him concerned about how they may appear in their work. He felt Nobuyoshi Araki’s photographs to be burdensome, unfamiliar, and could not even look at them at first. However, rather than to be absorbed into photographs, he tried to pursue photographs in dance.

Today, as transitory works scatter, culture could be a synonym of instant or fast food.

However, on the contrary, this three-year-long project by KPAC was a deliberate and deep

creation of art, with research on its process. Through many residencies and presentations, I have been witnessing various processes whose direction for success has been firmly protected by Setsuko Yamada. This is a significant job beyond the limitations of “fast culture”.

Collaborations of artists with different environments and beyond borders evidently influence each other’s creations. This project was not only simply combined elements derived from the differences in culture and customs, but also was a work from the creators’ point of view for two dancers who are focused on their respective countries to deepen their artistry in dance. Using this opportunity as a foundation, it aims to extend their dance to the world. Thus, we can expect more from this project. Expansion of the South Korea-Japan Joint Production in Contemporary Dance to the world: this is a new wind to the performing arts in both countries.

Website

Japanese: <http://www.k-pac.org/kyoten/>

English: <http://www.k-pac.org/kyoten/en/>

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