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Performance Studies international Fluid States 2015 Tohoku, Japan

Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan

Select conference proceedings

Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan

28 August 2015 (Pre-event, trip to Mt Osore),
29 August -1 September, 2015, Aomori, Japan.

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Preface

PSi Fluid States 2015 Tohoku, Japan was held in Aomori from 28 August to 1 September 2015. The title of the conference was: 'Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan'. Excerpts from the Call for Papers (following) elaborate on the conference themes.

The conference was curated by Hayato Kosuge (Director), Katherine Mezur, Takashi Morishita, Peter Eckersall, and Yu Homma with help from Rina Otani and organisational support from the Keio University Art Centre and the Aomori Museum of Art, where the conference took place. Keynote addresses were delivered by Professor Marilyn Ivy (Columbia University), Takashi Morishita (Keio University Art Centre) and Takahiro Okuwaki (Aomori Museum of Art).

The conference featured a mix of papers with 20-minute paper presentations, working groups and performances (see <http://psi21.portfolio-butoh.jp>). Four working groups were convened on the themes of: Corporeality (convenor Katherine Mezur), Performance (convenor Peter Eckersall), Pilgrimage (convenor Stephen Barber) and Place (convenor Yasushi Nagata). Included here is a selection of papers from the conference gathered as a select conference proceedings. They address the conference themes in a diversity of ways. They have all been reviewed by peers and are published here without further editing. Reports from working groups and documentation of the conference will also be available on the conference website.

We are grateful for support from the Keio University Art Centre and the Aomori Museum of Art. We thank our keynote presenters and all the participants for their contributions. We also owe a depth of gratitude to the officials and citizens of Aomori who were so welcoming. We deeply thank the many helpers, local artists, businesses and city officials.

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Welcome address:

Beyond Contamination: Corporeality, Spirituality and Pilgrimage in Northern Japan

Hayato Kosuge

Director, PSI #21 Fluid States 2015 Tohoku Organizing Committee

Minamoto no Toru, a main character of Japanese Noh drama, was known for having built in Kyoto (an old capital in Japan) a gorgeous mansion with a large garden in which the scenery of Shiogama, a scenic spot in Tohoku, was recreated. In fact, he had never visited Shiogama; for Toru and almost all aristocrats, it was a celebrated place only mentioned in traditional Japanese poems, *waka*. In the first scene of *Toru*, one of the Noh plays created by Zeami, a Buddhist priest wandering from Eastern Area to Kyoto found himself at the place where Toru's mansion used to be, and then met an old man drawing saltwater from there. The old man praises the autumn scenery of Toru's garden in old times that has now gone to utter ruin. This poor-looking old man is actually Toru's ghost, and in the second scene, appears again as a noble figure to remember his forgotten past by looking back to the splendor of the garden with nostalgia. He expresses his emotion as a wistful affection for the past and disappears. It is a noteworthy point in terms of theatrical structure that Toru's spirit in disguise as a shabby old man tells of the past splendid appearance of something in a far remote place; as with many Noh dramas, figure, time and place have a double appearance and double meaning.

Likely, Japanese people have been forced to be aware of a similar sense of doubling in their daily life since 11 March 2011 when the devastating earthquake and tsunami, and, especially, the Fukushima nuclear power plant disaster occurred. First of all, this disaster reminded not only people from Tohoku, but also those living in Tokyo, how their "normal" and "domesticated" ordinary life was, in fact, very unstable. Millions of people in Tokyo were stranded on that day when public transport systems were completely paralyzed and

rolling blackouts began on 14 March due to power shortages caused by the earthquake. Our everyday life could be ruined in an instant, either from natural disaster, or man-made calamity, or both. Secondly, Japanese people have experienced both the visible destruction by earthquake and tsunami and the invisible danger of radiation caused by the nuclear accident. The earthquake and tsunami taught us the fear of total destruction in a single moment; on the other hand, the Fukushima nuclear accident taught us the fear of an invisibly polluting environment. Finally, such destruction and pollution reminded us of the ruinous images of Tokyo just after World War II and the atom bombs in Hiroshima and Nagasaki. Past nightmares make their reappearance now. The fear of radiation has come to be actualized again as a national trauma for Japanese people to the extent that a sense of national identity conditioned by this is one of the most controversial issues for Japanese people today.

Duality and connection cause us to rethink the properties of matter as a form of upheaval. Rendering impure, or corrupting, defiling, tainting by contact or mixture, visible lives and invisible radiation, present feeling and past memory, remote country and capital city are “contaminating” each other and confounding simple dichotomies. As Marilyn Ivy, our keynote speaker insightfully said: “The subject of late-twentieth-century Japan confounds the simplicities of the world order, whether new or old” (Ivy, 1995: 1). Our present reality and corporeality are being haunted by past experiences and influenced by seemingly unrelated places. Thus, the concept of “Contamination” in our title is pivotal to many aspects of this conference at this Tohoku site. Our themes of corporeality, spirituality, pilgrimage and place interact in many ways with traditional and contemporary ideas of contamination, which are particular to this region, Aomori, where Mt. Osore (or in Japanese *Osorezan*; literally “Mount Fear”) is located. According to popular mythology, *Osorezan* is the entrance to the Buddhist Hell. Many people make the pilgrimage to *Osorezan* to communicate with the souls of their dead loved ones.

This conference is part of *PSi fluid states - performances of unknowing*, * a year long series of events by members of Performance Studies international. Aomori is a "fluid" site because it is the gateway for the main island of Japan lying in the middle of two peninsulas jutting out between the Sea of Japan and the Pacific Ocean and because it is also a site of passage between life and death. We hope this first PSi meeting in Japan will be an opportunity for everyone involved to discuss and reconsider our "normal" and "domesticated" ordinary life and body, and re-examining the power of performance in an age of crisis, both spiritual and physical.

Reference

Marilyn Ivy. *Discourses of the Vanishing: Modernity Phantasm Japan*. Chicago: U of Chicago P, 1995.

****Fluid States: Performances of Unknowing*** is a yearlong, globally dispersed and cross-cultural event which resists the prerogatives, politics, and hierarchies of centralised and corporatized conferences, festivals and organizations in culture and arts, humanities and social sciences. (<http://www.fluidstates.org>)

けがれを超えて：パフォーマンスと東北（身体・霊性・巡礼）

小菅隼人

能『融』の主人公である源融は、平安初期に生きた嵯峨天皇の皇子です。京都六条河原の邸宅に、陸奥の塩竈の風景をそっくり再現し、難波の海から潮水を汲んで来て池を満たしたとされています。融が塩竈を実際に訪れたことはありませんが、かの地は歌枕によって絶景の地として人口に膾炙していました。世阿弥作とされる『融』では、東国より都へと上ってきた旅の僧が、ある夜、六条河原院の邸宅跡で潮汲みの老人と出会います。海辺でもないのになぜ潮汲みをといぶかる僧に老人は、かつてあった庭園の見事さを語り、その邸宅も今は荒れ果ててしまったと嘆きます。老人の正体は融の霊でした。やがて、生前の姿の融が現われ、往時を偲びつつ、舞に興じ、夜明けが近づくころ、融はまるで「月の都」に向かうように、月光の中に消えてゆきます。実在と見えた貧しい老人は、本当は貴人の霊であり、今は荒れ果てた過去の栄耀栄華を語ったのです。それは遠く離れた都に再現された東北地方の絶景でした。ここでは、他の多くの能楽作品と同じく、人物、時、場所は、二重の姿を持ち、二重の意味を担っています。

2011年3月11日14時46分、その後の日常生活において現実レベルで二重性を強く意識させる出来事が私たちに起きました。東日本に巨大地震が発生したのです。それから約40分後、巨大な津波が東北地方太平洋沿岸を襲いました。さらに、この地震と津波による福島第一原子力発電所の全電源消失によって、深刻な放射能汚染が起きました。第一に、この大災害は、東北地方だけではなく、首都圏に住む人々にも、「飼い慣らされた」日常生活が、実際は、いかに不安定なものかという事実を知らしめることになりました。同夜、首都圏では全ての公共交通機関が止まり、500万人以上の帰宅困難者が、地獄の亡者のように、自宅へと歩き続けることになりました。さらに、3月14日からは計画停電も実施されました。私たちの日常生活は、天災によるものにしても、人災によるものにしても、あるいはその両方にしても、一瞬にして失われるということを誰もが実感したのです。第二に、私たちは、このことによって、地震と津波という目に見える大災害と、放射能汚染という目に見えない脅威を同時に体験することになりました。地震と津波は一瞬のうちに起こる破壊の恐怖を、放射能汚染は長く続く環境汚染による恐怖を、同時に私たちに経験させることになったのです。第三に、この災害によって生み出された瓦礫の山は、第二次大戦後の廃墟となった東京

の姿を我々に思い起こさせ、広島、長崎の恐怖を蘇らせました。日本人にとって、空襲による破壊と放射能被害は負のナショナル・アイデンティティでもあります。多くの人が命を奪われ、住居を破壊され、避難を余儀なくされただけでなく、この恐怖が私たちに再び呼び起こされ、日本人の精神風土も再汚染されたのです。

二重性と複合性によって、私たちは日常の本質を異常な出来事として再検討することができます。連鎖と同時発生による汚染と破壊によって、目に見える生活と目に見えない放射能、現在の恐怖と過去の記憶、地方と首都は、それぞれを汚染しあい、単純な二項対立を拒絶します。基調講演者であるマリリン・アイヴィーは慧眼にも、「20世紀の日本は、新しさと古さという単純な二項対立を混乱させた」と述べました。私たちの現実と身体は、過去の経験によって脅かされ、一見関係のない他の場所に影響されるのです。この意味で、私たちのテーマである「けがれ」は、この東北の地で行われる様々な話題にとって重要な手がかりになります。身体、精神性、巡礼、場所は、「けがれ」の伝統的な意味でも今日的な意味でも多くの点で相互作用を起こすでしょう。特にこの青森は恐山の地でもあります。民間信仰によれば恐山は地獄の入り口とされ、死者と交信する為に巡礼をする地でもあるのです。

この会議は、一年間続く、国際パフォーマンス・スタディーズ学会（Psi）の連続シリーズである「Psi, 流れる国：未知のためのパフォーマンス」の一つです。青森は、本州への出入り口であり、日本海と太平洋に突き出た二つの半島の中央に位置し、生命と死への狭間にあるという意味で、「流れる国」と言えましょう。私たちはこの日本最初の Psi の会合が、私たちの生命と身体を、「普通の」日常と「飼いやられた」日常という点から再検討し、危機の時代にあってパフォーマンスの力を、精神と肉体の両方から検討する機会としたいと思います。

Call for papers: Beyond Contamination: Corporeality, Spirituality, and Pilgrimage in Northern Japan

Tohoku is a "fluid" site. It is the northern region of Japan, which lies between the Sea of Japan and the Pacific Ocean. It is also a site of pilgrimages to Mt. Osore, which is located on a far North Eastern peninsula and known as a place of passage between life and death. Our event focuses on this "between states" of crisis and passage. Among the questions we wish to address are: What is the relationship of specific geographies to the identity of a nation? How do certain regions become marked by strange or otherworldly qualities? How do these myths of place contribute to the expansive history of a nation and the local history of the inhabitants? What happens to the cultural ecology of a place when it is irreparably devastated and indefinitely quarantined? When disasters strike, whether slowly or suddenly, human induced or nature driven, what are the ways we deal with the immediate and long-term repair and change? What role have the arts played in this and other fluid states of crisis and recovery?

Following the March 11, 2011 earthquake, tsunami, and nuclear melt down, Tohoku experienced increased economic hardships, which added to its spiritual burden of being a place of aversion. At the same time, the commitment of the local population to recovery has gained increasing momentum. The concept "Beyond Contamination" in our title is pivotal to many aspects of our gathering. Our themes of corporeality, spirituality, and pilgrimage interact in many ways with traditional and contemporary ideas of contamination, its memorialization and the enduring spirit of the region.

While our location near the city of Aomori is not directly linked to the Fukushima nuclear disaster, we are aware of its proximity to the triple disaster, not to mention Aomori's own nuclear plants, and its own eccentric reputation. It is a perfect site for our conference event for many reasons. Among our related topics, we are interested in investigating place-based crisis cultures, locally and globally. In what ways does local geography and its

memorialized histories become part of national consciousness? In what ways does disaster, human-made or otherwise, shift values and needs in the moment and over time? How do these shifts change our ways of being in that place and in the world? How do artists respond to large-scale disaster and its aftermath? What can art making do in the continuing crisis of disaster? How do national enterprises use or abuse the arts in times of devastation?

On an individual level, how does memory act on the devastating event? What are the workings of memory and event? How can we create art that questions, moving us deeper into the event and also allowing us perspective and critical distance? Memory, place, ancestors, actions all form a woven fabric of the event: How are these things sometimes contaminated and in need of renewal? What can be "beyond" disaster, difficulty, and/or the weight of time and place?

Tohoku is also the birthplace of butoh dancer Hijikata Tatsumi and avant-garde playwright and director, Terayama Shuji. Both artists dealt directly with states of crisis and critical re-imagination of Japan. Our host institution, Keio University Art Center is the repository for the Hijikata Archive and our conference host site, Aomori Art Museum, holds a collection of Terayama's art works as well as artifacts of the ancient Jomon culture of Japan.

We encourage researchers and performers to engage in discussions and interventions around the key working group themes of: **corporeality, performance, pilgrimage, and place**. This conference will afford us the opportunity to sound out and struggle with the borderlines between the extraordinary and the everyday, and how the arts in times of critical upheavals deal with political and spiritual crises.

Conference dramaturgy

Katherine Mezur

One of our goals for PSi Tohoku was to have every participant engaged in the entire conference and a variety of activities. In order to achieve this goal and facilitate individual and collective participation, our Fluid States cluster used a “working group seminar” model in addition to the keynotes and panel presentations. We had four WGs: Corporeality, Performance, Place, and Pilgrimage. Each WG had a particular focus but all related to our larger conference theme of "Beyond Contamination." Other sub-themes developed as the WGs participants and curators worked together before and during the conference. The WGs framed the entire conference because their topics dealt with the major issues of the cluster as a whole. In the CFP anyone could submit their paper or performative event to the WGs of their choice. Once the participants were chosen, each curator set the dates for short paper/presentations to be submitted to the entire group before the conference in order to set up the organization of the presentations. It was important for everyone in each the WG to be familiar with each member's individual topic before the conference. The curator of each WG facilitated the pre-conference exchange by dividing presentations into small clusters or partners. The curator provided an outline of working group structure and sequence of discussions and topics before the conference. These pre-conference preparations meant that WG members were familiar with the presentations and their working group partners. Depending on the curator, each participant had some time to present but the emphasis was on small clusters/partners sharing their insights, then larger group discussions on r topics. We had three WG sessions over three days of the conference and on the last day, each WG was invited to present a summary or highlights of their activities. These working groups were like concentrated seminars that included performance and video presentations. The WGs became the heart of the conference and energized every moment between presentations because WG members were meeting informally for their next gathering.

The WGs also contributed to making the conference more egalitarian and diverse, with equal emphasis on WGs, panels, performances and paper presentations.

Working Groups: Calls for Participation

Corporeality

Leader: Katherine Mezur

Inscribed on her skin as an initial sign of violent exteriority, the mark of radiation eventually vanishes into Yasuko's body. ... She has become an environment inside out, radiating darkness. (Mizuta Lippit 110)

How do bodies perform during and after a catastrophe? What happens to our corporeal memories of extreme physical duress as time passes? How do cultural practices shape, censor, limit, and expand our physical capabilities in times of disaster or extreme demands? How is disaster different from times of extreme pleasure or even 'near death' experiences? What connections are there between corporeality and sensuality/eroticism, or corporeality and spirituality, materiality and the vanishing, and other states of mind and body connections and interactions? This conference's focal theme, "Beyond Contamination," and its focal place, Tohoku, present an opportunity to consider this working group's theme, Corporeality, from perspectives that are rarely considered because of the discomfort, distaste, and social, cultural, and political prohibitions related to certain states of bodies in life, death, injury, illness, and recovery.

As part of this corporeal theme, our working group will consider how artists have dealt with the catastrophic, where material conditions completely change lives and the environment they live in. We can see that artists' responses to the 2011 catastrophic earthquake, tsunami, and nuclear disaster of Japan have been hesitant, fitful, and then, overwhelmingly angry and contentious. The material places of Tiananmen Square, the 9/11 Twin Towers, Hiroshima and Nagasaki all bring up questions concerning bodies, materiality, memory, and the lingering presence and absence of the catastrophic. Do

these experiences, over time, change our corporeality? Catastrophes often reveal what has been hidden and terrifying even before they occur: What conditions produce this terror from within?

Our presentations focused on corporeality under duress. Contributions were encouraged from all parts of the planet and comparative studies were welcome. We supported short scenes or example performance works related to these topics. Corporeality is not limited to humans or sentient beings. Filmic, robotic, animated, painted, sketched and literary corporealities were included and sought to query our assumptions of materiality and our acts of compliance, resistance, fluidity, and transformation in the face of the catastrophic.

Reference

Mizuta Lippit, Akira. *Atomic Light (Shadow Optics)*. Minneapolis: UP, 2005.

Performance

Leader: Peter Eckersall

The Tōhoku region has long been a locus of performance, a place where the performing arts mingle with otherworldly atmospheres and expressive landscapes. Hijikata Tatsumi's 'Tōhoku Kabuki' *butoh* performances expressed a longing for his Tōhoku home (*furusato*) even while they displayed a sense of estrangement and the impossibility of returning to the past. In his collaboration with photographer Hosoe Eikoh, in 'Kamaitachi', the images of his performance are echoed by a second performative depiction of rural life in Akita. Terayama Shūji was also from the North of Japan and drew on its sense of mystery in his remarkable oeuvre of plays, poems and films. *Tsugaru-jamisen* is a percussive and boldly rhythmic local style of playing *shamisen*. The annual Aomori *Nebuta Matsui*, with origins as a purification rite, features large lanterns decorated with human faces and supposedly accompanied by ecstatic dancing. Mt Osore is famed for blind *itako* who perform rituals

to communicate with the souls of dead people. All of these examples are performative expressions of Tōhoku, perhaps something akin to what Derrida calls hauntology. This is an idea of paradox, something ‘neither living nor dead, present nor absent’, and emphasizing the experience of liminality (Derrida 1994: 51). In light of this, the working group might consider how ghosts, embodied states, community celebrations, and protests arising in and inspired by Tōhoku have liminal qualities that continue to haunt us.

Combining expressive signs of phantasm, nostalgia and remoteness, Miyram Sas has called Tōhoku ‘a discursive space of eternal repetition, a *mise en abime* of its own continual reproduction and self-representation’ (Sas, 2011: 192). Here Tōhoku is imagined not as a geographical place, but as a discursive space of performance that recirculates the potent presence of something not quite knowable. This is an effect that is both evident in how the atmosphere of Tōhoku is experienced in performance and something sensed in the accumulation of the images and performances from the region. Hence, Tōhoku grows in the mind as a place of transformation in the works of Hijikata, Terayama and others. As Hijikata famously said, ‘Tōhoku is everywhere’ (Hijikata 2000: 41), perhaps sensing how Tōhoku exists in the imagination as a performative expression of darkness.

In this working group, we explore how these ideas of performance enliven our cluster theme. We welcome contributions on aspects of the live dramaturgical event (theatre, performance, dance and butoh) as well as performance rituals, cultural historical contexts and what is broadly recognized as performance in everyday life.

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Hijikata, Tatsumi. ‘Inner Material/Material’, *The Drama Review*, 44:1, 2000, 36-42.
Sas, Miyram. *Experimental Arts in Postwar Japan*. Harvard: Harvard East Asia Monograph Series, 2011.

Pilgrimage

Leader: Stephen Barber

Tohoku and notably Mount Osore have been destinations of pilgrimage for many centuries - as evoked in Terayama Shuji's 1974 film *Den-en ni shisu (Pastoral Hide and Seek)*; pilgrimage encompasses both the ongoing corporeal rigours of its journey and the destination-site as re-envisioned at that journey's end. In performance terms, pilgrimage often entails an engulfing transmutation of the body. Pilgrimage need not possess any religious dimension, especially in the work of performers and performance theorists: we can think of Antonin Artaud's apocalyptic pilgrimage to Inishmore island in 1937, Jean Genet's pilgrimage to witness the residue of the Shatila massacre in Beirut in 1982, and Hijikata Tatsumi's sequence of performative pilgrimages of 1965-68 to his home region of Akita with the photographer Hosoe Eikoh for their *Kamaitachi* collaboration - all of them pilgrimages multiply documented in texts or images, as well as through performances. Pilgrimage's journeys may be performed on foot or via other media, and may even form anatomical transits into the body's interior zones; pilgrimage can be an autonomous and willful act, or a forcibly imposed one, as in the abrupt expulsion, from the theatre space into the street outside, of the audience for Romeo Castellucci's 2013 production *Hyperion*. Japanese performance-artists and filmmakers contributing to the 2014 art-exhibition *Fukushima in Berlin* directly conceived of their Fukushima journeys as exploratory pilgrimages into contaminated space. In performance's domain, pilgrimages can entail corporeal disintegration and fragmentation as well as ecstatic transfiguration and revelation; they may lapse into malfunction and aberration while simultaneously constituting durational, sacred trajectories. This working group will interrogate performance's vitally distinctive rapport with pilgrimage in its widest, most open sense.

Place

Leader: Yasushi Nagata

How do the performances relate to the histories and people's memories of those places? And how do the performances reveal those histories and memories and pass them onto the future generations? These topics merit a more detailed examination, given the many types of traditional and contemporary or "site-specific" performances taking place around the world. And also recent performance research has focused on the relationship between performances and the places where they are performed.

The meeting of working group "Place" will be held in Tohoku, one of the areas in Japan that have been considered as "Peripheral." Today this region has very unique connotations. On one hand, the historic, antiquated characteristics of the ancient Japan, including the traditional customs and values that the Japanese people embraced before the country became modernized. *Oku no Hosomichi* (The Narrow Road to the Interior) by Matsuo Basho, celebrated Japanese Haiku poet, or *Tōno Monogatari* (Tales of Tōno) by Yanagita Kunio, founder of Japanese folkloristic, described these indigenous manners, mode of life, and ideas of past Japan. Though these customs and values are no longer seen in most modern Japanese cities, many Japanese popular cultures, such as popular Enka songs, *Tsugaru Kaikyo Fuyugesiki* (Tsugaru Strait - Winter Scene) or *Hakodateno Hito* (A Woman in Hakodate), and TV drama series *Mayuko Hitori* (Lonely Mayuko) or *Amachan* (Amachan) or so many have still depicted Tohoku area as an "Asylum" from collapse, fatigue, aging, depopulation and disaster of past. On the other hand, Tohoku has had to face difficult current problems. The mega-earthquake of 11th March 2011, the subsequent tsunamis, and especially the nuclear power plant accidents caused such serious global consequences.

These unique aspects of Tohoku, encompassing both historical and current themes, undoubtedly serve as a source of creative inspiration for Japanese dramatists or performers from the region, such as Miyazawa Kenji, Dazai Osamu, Terayama Shuji, Akihama Satoshi, Hijikata Tatsumi and many other contemporary performers.

It's really meaningful that "Place" working group will hold a meeting here in this multi-layered place of memory and past.

Corporeality Working Group Reflections

Katherine Mezur

There were twenty-five members in the Corporeality Working Group. When we entered our workshop room on the 30th and 31st, the energy of the groups and pairs working out their format, cutting and pasting and speculating, vibrated and echoed: Will this work? Shall we perform then read? Will anyone understand what we are performing/doing, imagining, sweating and theorizing?

We managed together because of our numbers to push ourselves into the less comfortable zone of summarizing and choosing what is at the heart of our material. Of course that means there was dissatisfaction and the loss of the usual respect for scholarly precision and details and the exacting movement techniques had to be politely ignored for the more spectacular, fragmented, and strangely oriented presentations. That said, we found new knowledge floated up from the "wrecks" of careful papers and the "cuts" and mashing of movement sequences: we made our selves a very attentive and provocative, public and collaborative ensemble of performance studies labor.

We focused on our corporeality themes of violence, contamination, extremes, new ways of critiquing empathy, alternative bodies, corporeality as marker of and marked by politics, ethics, memory, and imagination. Scarred by imagination? What's that? We also pursued the big questions of art labor: what can artists do when working within a catastrophic zone? An important topic scattered among the papers had to do with *when* artists can respond to disaster, violence: at the moment of catastrophe: Some said there is a calming and focus on what is at hand, and others related that we can wait too long to act because we are too careful. What is the distancing of art making in the time of disaster about? How can art making create an immediate and intimate contact with the "contamination" of victims and destruction that does not shut down the viewers' consciousness? In "beyond" disaster, how can artists keep making art but deal with not

only the physical conditions of disaster, but also the more subtle persistence of surveillance and repression tactics? We also looked at specific artists and "corporealities" whether in the midst of disasters or not, and suggested more radical ways for performance and sensory knowing and unknowing, chaos and communication to unfold and gain momentum in the "beyond" time and space. There were also some wonderful revisions of hegemonic performance tropes and histories, which we delightfully put on trial with our collective group encounters.

Our Working Group was divided into dialogue groups, who then formulated their collaborative method of presentation. The following is are collective remembered responses by the Corporeality WG:

Fragments, Stones, Silences, Waves, Flashes, Tears

Shizuka Yamate

Quiet Room: existence of temporary body and verbs of earthquakes

Christopher Gregory

Slow Violence and Distant Bodies: Mediated Immediacy in Waiting for Godot at Fukushima

Tanja London

Save your own skin: Is terror a kind of contamination?

Shizuka Yamate doused the lights and in that darkness we perhaps emptied our preconceptions of what this WG was supposed to be. Aiming her flashlight at her own face, we were forced to gaze at her, watch her every move, and listen to her narrative. She unbuttoned her shirt, she unzipped pants, but no clothes came off. Where was she

taking us? Just as suddenly as the light switching on, she throws up the light. In "Quiet Room" the deep chaos of earth and bodies screams.

Christopher Gregory takes advantage of the Quiet Room and walks us through a performance of waiting and waiting in Godot's empty Fukushima road-scape. What does it mean to perform Beckett's forever stagnant waiting? If Fukushima is an abandoned town of invisible dis-ease, then the Beckett play can possibly be a world of beyond contamination because as Christopher suggests, not much happens? Slow violence hides its progress.

Tanja London stands before us asking us questions of terror. In art making we are forever haunted by the "what if"? She reminds of the poisoning of terror, the contamination of fear fictions in how we think and act. Does our caution become a habit of self-surveillance? She describes our biology as a scaffold and somehow the outside-inside of this scaffolding can also be like a spider skin: we are hardware, software, wetware, and vulnerable and already always programmed.

Nadya Moretto D' Almeida

A portrait of the Japanese choreographer "Kaoru Ishii" around her recent activity - Guerilla Dance

Megan Nicely

Critical Corporeality: Akira Kasai's Butoh Practice as Social Action

Megan Nicely and Nadya D'Almeido are dancing theorists and historiographers. They suggest through their research on two dancers, which undo the stereotypes of "modern dance" and "butoh" through their singular performance mutations and theories. They are two rogue performers. D'Almeido's Kaoru Ishii, in her 80s, breaks from "modern dance" and creates site works against the norm. She is anti-easy pretty-ness. Ishii makes her own

guerilla dances. We want to know more about this woman's physical crusade. Nicely twists and turns with our favorite dualities and physical contradictions and turns these into training methods and composition tools. She teases out the *not* not human philosophical knots with the butoh dancer/philosopher Akira Kasai's use of "excusial" life forces that are not object forces, but vibrant matter. Perhaps. There is something about how Kasai's mineral time relates to slow glacial durations. Megan brings in "voice power" and the non-human voices in the "body" and she reminds us of the stones in the film presentation by Aomori Museum of Art Director and Curator, Okuwaki Takahiro: The voice seemed to emanate from the mini-stone-henge?

Natalia Duong

Việt and Đức: A Separation Embodying Transnational Unification

Bruce Baird

Pika-Don (Flash Bang) : Butô, Catastrophe, and the Power of Image

Natalia Duong sets off our empathy debate setting up a transnational territory between Viet Nam and Japans across the bodies of Viet and Duc. Here corporealities are wrecked by Agent Orange's vampire drugs. What does "beyond contamination" mean anyway in these doubled bodied circumstances? We are not sure of Susan Foster's cool Western theories of kinaesthetic empathies here when there is a collaboration between Japanese doctors and Vietnamese children. Then Japanese children are inspired by their images and there is a song that is taught to Japanese children. Two Japanese scholars in our WG know the song and hum the melody: Who can "cheer up" the weaker Viet, who dies in a vegetable-like state when separated from his brother Duc? Are there ecologies of pity? Ecologies of empathy? Is there an incommensurability to culture-based kinaesthetic empathy? We need to be careful with the specificity of each and every corporeal experience.

Bruce Baird re-awakened the most often used explanation by Western performance history scholars and practitioners: how butoh came out the catastrophe of the US atomic bombing of Hiroshima and Nagasaki. That is: Whitened bodies equals ashen flesh, grotesque distorted faces are from victim or self-taught horror stories etc. Of course most butoh scholars think this is a simplistic explanation and usually indicate the particular circumstances of Hijikata Tatsumi's life and "times," his education, city life, Ausdruckstanz, his family's dire state of starvation and his passion for dark European literature alongside pop bar culture, which really negate the Hiroshima=butoh equation. BUT Baird says: "wait a minute": a description or labeling of Hiroshima is Pika-Don or Flash Bang, to most Japanese. It seems that the A-bomb was a "...powerful audio-visual experience, making the bomb a new media." So is butoh, after all, a white ash post-memory of the A-bomb? Or is it time to re-assess the butoh/bomb association? Baird brought up one of the subthemes of the conference: the relationship of visual media to performance and in particular the photograph to performance to the evaluation of performance.

Voraz: Aura, Eugenia, and Teresa with Tanya and Sara on the green grass of Aomori.

Aura Arreola, Eugenia Vargas, Teresa Carlos

"Voraz" [Ravenous] (Performance/presentation excerpt)

Tanya Calamoneri

Letting the Flesh Sing: Immediacy and Vibration in the Works of Hijikata Tatsumi and Yoko Ono

Sara Jansen

(Un)Timely Gestures: On the Themes of Return and Repetition in the Oeuvre of Hijikata Tatsumi and its Reception

The violence of everyday hit us all hard when the Mexican dancers, Aura Arreola, Eugenia Vargas, and Teresa Carlos fiercely bounded onto the open grass, with Tanya Calamoneri and Sara Jansen sharing pages of their papers. The chaos that Nicely had spoken of entered the carefully managed Working Group. We heard only fragments of Sarah's careful dissection of time and return and the provocation of an old worn out "contemporary." Jansen's quiet revolutionary paper may be what unsettles the Hijikata archive, and in turn, any history that is left after these 20 years of too-fast social media. But Calamoneri reminds us of the physicality of performance, even if we do get confused, trying hard to respect everyone's "beyond" contamination concept. Calamoneri mixes Yoko Ono and Hijikata writing and performing into the vibration of material art labor. We know it is based in training patterns and we see the Vargas, Carlos, and Arreola roll their eyes upwards, climbing into their own totem stack of bodies. But there is something about how gesture speaks the text loudly and clearly, with multiple scales of meanings.

Ya-ping Chen *Exorcism through Corporeal Resonance: Disease, Torture, Trance*

Fran Lloyd *Being in the World: Corporeality and Strategies of Intervention in the Performative works of Chikako Yamashiro*

Ya-ping Chen and Fran Lloyd divide their papers so we are driven by doubled forces of recall and two artists who encounter martial, postcolonial, terror, and mental and physical torture, which they turn on themselves to do what Chen calls a reconfiguration of perception with mind/physical acts. For both presentations their artists take us into disturbing sensorial conditions, which the scholars frame and carefully detail, but physical, the kinaesthetic empathy overwhelms and our debate ensues... can art do this? Do we have to see the wounding and trancing from pain? Do we have to feel like we are drowning or even swallowing the voice of an elderly male soldier? We are disturbed and no longer safe. This is activism in small intense acts. The brilliance of artists who press

into the moment at the moment of encounter, body to body, must be heard, seen, and endured. Do we have to look? Do we have to ingest? What cannot be re-enacted? What does their media do to the live and now dead performance acts?

Michael Larson

Of God and Water

Samantha Marenzi

Body as place of poetry: memory and imagination in Antonin Artaud

Siriol Joyner & Ariana Jordão

We are water carriers: Committing our bodies to transformation in places of sacredness and contamination

Larson takes us into his personal and public writing on the first few months of recovery processes in NE coastal Tôhoku. While it seems distant, on his arrival to clean up whole towns of bodies and debris, we are brought close-in by his grandfather's death back home. We move into macro and micro mourning and views: We still want to hear the politics of his work crew, the survivors, the re-call of disaster, without the big wave video...and with time, a close reading of close and distant grief.

Samantha Marenzi marches us outside and into the labyrinth of the museum's sunken dark brown dike-like walls. Humans become small and we are pressed into one nearly enclosed section: we are incarcerated with Artaud. We are sucked into a kind of vortex of time past, another post-memory, when Marenzi reminds us that Artaud no longer moves. We are told that it is in these last days of immobility that Artaud comes back to life through his other body of imagination. We have that wrong, she means memory, Artaud's body is imagination. Marenzi has us in a thrall among walls: She says that breath

becomes life. This puts speech into Artaud 's body. His theatre is a body showing. Do angels fall up?

Siriol Joyner and Ariana Jordão remind us that we have a mother tongue and that many of us talk in body tongues. We are on the grass again, on another plateau, looking out to forests, distant buildings. They place clothe on the ground with ritual objects. Each object gets used and is named in several languages. They remind us that we are in "constant conversation with the environment." They gesture in directions with the small objects and tell us about a beautiful island off the coast of Wales that is a sacred island, like the Osoresan area we have visited. The Welsh island, Mon, is a pilgrimage site, and like Aomori it has a nuclear power plant site. We are aware of the beauty and its contamination. Not unlike shaman and itako, they seem to speak to us through another world: Joyner and Jordão teach us that we can decontaminate irradiated soil and air with woodchips and planting and growing mushrooms. This small group around the small clothe of ritual objects remind us of how we can turn the exclusion zone of nuclear disaster into a recovery zone of art labor.

Lushan Liu

Borderland Journey

Saiko T. Kase

Life-time Project

Lushan Liu and Saiko T. Kase bring us back to Osoresan and the different ways that one can measure our lives and our deaths. Lushan Liu takes us through her Borderland Journey: back and forth, to and from China and Japan. Does she have two mother tongues? We see that one presentation may bleed into the next. We have very little time to absorb in this working group but both of these women give us time to just wait there/here witnessing. They leave open gaps of silence and just watching. Liu's

photography presentation reminds us of processes of making prints when we look at her family picture under water, water of the straits or water of memory or water of journeys or water of nourishment? Or water of drowning? Migration is a deep topic and present every moment in our time here. We are all so driven by journeys. Liu is involved in a post-memory project with survivors of the tsunami and Fukushima disaster.

Saiko Kase's parents and a friend have come especially to perform witnessing in her yearly signing ritual. Kase's ritual is at the end of a long day. Everyone is a bit numb with new ideas and questions. We are restless but immobile, waiting and witnessing the inscriptions of these parents, friend, and child. In Japan they do not "sign with signatures" but with a tiny chop or stamp that has your family name in kanji or characters. It may be distinctive or not. Unlike a signature, it is the same every time depending on the ink and the surface of the paper, but not your hand's tension. Kase has asked us to witness the signing of her yearly life/death cycle, but she could not talk to us about her ritual. We leave sadly and silently and exhausted. Disaster is close to home. Liu and Kase remind us of the contracts with make with life and death.

Ashton Lazarus

Folk Performance After 3/11: Agriculture, Ideology, and Locality

Mariko Okada

Dance for Consolation

Wei Zhang

Nationwide Public Square Dancing in Post-Socialist China

Mariko Okada dares to re-mark history with Japanese dancing that is done for rituals, efficacy, and marking time on the planet. Her key words like "consolation" are presented to provoke. It is Okada's mission to undo the acceptable. Her research undermines the "folk" ideas of consolation. She suggests these dances just may not be doing

"consolation" at all, but perhaps a kind of revolt. She reconsiders "memorial" and memorial performances as activist sites of encounter. Her suggestion that the surviving folk performances today in Tôhoku may have a great deal to do with dis-consolation, even by hiding sorrow, great loss dances death best in public.

Ashton makes us consider the agricultural mythology of Tôhoku and other imaginary non-urban lands. He explores agrarian fundamentalism, but with more time, we needed his rich histories. We keep thinking of learning about the subversive dengaku (field dances) that led to more and more infractions because of their "wildness and abandon." We wanted to match this up with Okada's subversive consolation dances. Still our point of the general population's idea of Tôhoku after the triple disaster needs to be addressed here and again. Even as we gather here, we are aware of Fukushima and the tsunami towns and how the black wave swept in and in and in forever. Is the tsunami a kind of dengaku dance? Is this a massive dance of nature overwhelming the planet? But this use of the folk material, especially the collective dancing, requires careful consideration and reworking into our ethnographies and theories of making art and research.

Wei Zhang brought us to China's public squares where collective dancing and exercising is part of daily life, except that the government uses surveillance and suppression to control these practices when they become too popular, too moving. We questioned how the present post-socialist government is managing this increasingly charged and active collectivity of dancers. These group dances appear to be for the public good: public fitness, collective activity, aesthetic pleasure in a social space, but these are gradually being regulated. Can the collective public go underground with its dancing?

Holger Hartung

In the light of catastrophe

Jennifer Clarke

Invisible Matters: Art and Anthropology in Tohoku

Holger Hartung and Jennifer Clarke alternated reading and visual presentations: we get pushed between art practices, cultures, and post-destruction contexts. Hartung blasted us with the atomic light of shadows and memory in Japan. We move from the 1960s quickly to the present: what does that say about what is contemporary trauma and what is memory? He has us rip a piece of paper and remember how that divided material was somehow ruined and ruins and the interval or space between. We are all implicated in this tear. Hartung introduces Naoko Tanaka, a contemporary performance artist, who reminds us of how darkness is the interval between states of light or is it the other way round? We meet Clark's young Japanese artists who are bordering on art and remembering trauma. I see her blue prints made with long exposures (photography re-enters) with living plants. She makes a garden of slow blue memories. Hartung brings us back to the flashlight, the flash of light, and he asks us to re-vision vision. Clarke makes us start making visions. How far and for how long can we perceive traces of a body? We have to hold onto thoughts between Hartung and Clarke, or let them float and see if the ideas need an author or not. Hartung reminds us that we are in Japan and we can rethink "light" just as we rethink "temporality" across time zones, taking our bodies back into the visual field. How do we mix this with Clarke's slow blue ecology and how much invisible matters?

PAPERS

Re-Vision: Waste and Memory in Post-War Japanese Visual Art

Gunhild Borggreen

The title word of my paper, Re-Vision, is an attempt to include two perspectives in one concept: one perspective is the notion of evaluation, adjustment, and change associated with the word revision. The other perspective refers to vision as an act of visual perception and imagination, for which the prefix 're-' suggests alternative, new, or revised ways of seeing and imagining. Speaking of vision and visibility, we also need to address phenomena in everyday life that are made invisible, all the things that go unseen. My emphasis on vision is also a reference to Victor Turner, who in his book *The Anthropology of Performance* (1986) speaks of a performative reflexivity as a condition in which a sociocultural group turn, bend or reflect back upon themselves, and upon the sociocultural components which make up their public 'selves'. They become active agencies in the social and cultural processes of transformation, and represent what Turner calls 'the eye by which culture sees itself' (Turner 1986, 24).

The crossover between anthropology and art has been formulated as 'the ethnographic turn' in contemporary art by a number of art critics. According to Hal Foster in his book *The Return of the Real* (1996), the emergence of the ethnographic turn in contemporary art evolves around the issue of authenticity and reflexivity. In the 1980s, anthropologists developed what Foster calls an 'artist envy' because the artist was seen as a 'self-aware reader of *culture understood as text*' (Foster 1996, 180). Foster identifies a similar 'ethnographer envy' among artists, who aspire to use fieldwork as a meeting place for theory and practice. According to art critic Miwon Kwon, ethnography became a methodological approach for artists working with 'politics of representation' because the participant observation methods in traditional ethnography promises a dialectical position of both experience and interpretation (Kwon 2000, 75).

In their recent article on art and ethnography, Larissa Hjort and Kristen Sharp describe contemporary art practices that focus upon socially engaged interventions as an echo of the counter-artefact and political philosophies of many art movements from the 1960s. While socially collective art activities aim to engage local communities and non-artist participation, Hjort and Sharp argue that such public engagements are less focused on a specific political outcome, and rather 'allow for aesthetic as well as sociocultural reflection about the changing environment' (Hjort and Sharp 2014, 133).

In the following presentation I focus on how Japanese artists as members of a society function as this 'eye by which culture sees itself'. By observing, digesting and visualising the sociocultural performance of everyday life, artists propose means of evaluating and revising the way society handles on-going issues related to time, space, and memory. The artworks I use as examples today are works that address issues of crisis and contamination, most of them related to the disaster at Fukushima Daiichi nuclear power plant in March 2011, but also other recent events that reveal the precariousness and vulnerability of the human body. This approach might allow for discussions afterwards of some of the topics suggested by the organisers of this conference: how do people deal with disaster, large or small? How does changes in the environment affect the cultural ecology of place? And what is the role of the arts in the fluid states of crisis and recovery?

Photography and film lends itself easily to the crossover field of art and ethnography because of the documentary style that many ethnographers and anthropologists use in their field work. The works by media and performance artist Keiko Courdy that we have just seen is an example of an artist working exactly in this 'eye' of culture. Using documentary style and the interview format for her films, Keiko Courdy has talked with people who live their everyday life in disaster areas after the earthquake and tsunami in North-eastern Japan in March 2011. While the people in her films speak about their thoughts and experience with their own language, Keiko Courdy uses the language of film

aesthetics to frame and interpret their statements and provides a space for viewers to reflect and digest the ethnographic accounts and their social and political consequences.

I was especially moved by the young high school student Yamada Risa who appears in one of Keiko's videos. The young woman lives with her family in Minami-Soma, 20 km from the damaged Fukushima Daiichi power plant. She seems to be aware that the radioactive contamination from the power plant is dangerous for her and her family's health, but as she says, 'when you live here, you don't think so much about radiation'. The contamination itself is invisible and odourless, and has no immediate sensuous effect on the body.

So if the core of the sociocultural concern that the artist wants to address is in fact invisible, how, then, can the phenomenon be visualized and, in extension, contribute to the critical and reflexive act of 'seeing'? I propose that such artworks are tied to 'place' in certain ways because the geophysical site provides an anchorage for the corporeal embodiment of experience and memory. More importantly, such artworks are tied to contamination as a 'materiality' which is invisible and ephemeral, and which therefore renders embodiment as index rather than as representation. I will elaborate on this notion of index as performance by focusing on the protection suit or the hazmat suit as a case example, so let me first give you some examples of hazmat suit artworks from various contemporary Japanese artist:

In 1964, the artist group Hi Red Center performed the happening *Be Clean!* in the streets of Ginza in downtown Tokyo. The work is a humorous comment on the city government's call for everyone in Tokyo to clean up the city in advance of the Olympic Games to be held in Tokyo that same year. The photo documentation of the happening shows the group members as they meticulously clean parts of the public sidewalk, and the lab coats, masks and gloves they wear function as a protection suit of sorts associated with a

science lab. By their intervention, Hi Red Center challenges the city authorities by exaggerating what constitutes a 'clean city' versus a 'dirty city'.

Mikami Seiko created the installation *Suitcases* in 1993. The work includes a conveyor belt like the ones you find in airports, and on top the artist has placed a number of suitcases with see-through covers, revealing various sorts of dangerous materials inside such as hazardous biochemical material or needles used for handling contagious virus. Mikami makes visible some of the consequences of globalization in the risk society due to increasing international air travels and the way in which diseases are spread or biochemical and radioactive materials are traded and transported across the globe. In an exhibition entitled *Information Weapons: Super Clean Room* from 1990, the artist is dressed for protection, with her body and most of her face concealed in a hazmat suit in a dramatic setting of blue and yellow light. The exhibition took place at a research facility with a specially built clean room, and audiences had to wear white protective clothing when they visited the exhibition.

Another hazmat suit image was produced by the artist Fukuda Miran in her artwork entitled *Metro Cards* in 1995. We see personnel of the Self Defence Agency dressed in protection suits and gasmasks cleaning the platforms of Kasumigaseki metro station in Tokyo. In this work, the artist produced a number of pre-paid metro cards affixed with images pulled from the media around the time of the sarin gas attack by the fanatic religious group Aum shinrikyô on several metro lines and stations in Tokyo in March 1995. While the contamination released by the perpetrators was not without instant deadly effect on human bodies in this case, it was the insignificant and almost invisible appearance of the poisonous liquid that caused so many people to be harmed before actions were taken by the authorities. It is the invisibility of the action that creates the terror, and the hazmat suits of the Self Defence Agency personnel become complicit by way of the index because they remind us of the precariousness of everyday life.

Another artist dealing with the invisibility of hazardous material is Yanobe Kenji. One of his first so-called wearable sculptures is this one, *Yellow suit*, from 1991. The work consists of a protection suit against radiation for Yanobe himself and his dog, made of lead, and too heavy for the human body to actually carry. The work was made in direct response to an accident at the Mihama nuclear power plant in 1991. Yanobe further develops the protection suit, and with the more mobile and less uncomfortable version from 1997, Yanobe embarks on a journey to the city of Pripjat in the former Soviet Union, the city which was abandoned overnight in 1986 because of the accident at the Chernobyl nuclear power plant. Arriving 11 years after the disaster, Yanobe travels through the ghost town and poses in the midst of rusty amusement parks, scattered remains of children's playrooms, and other heaps of unintended junk.

Yanobe meets people living in Pripjat: the shock of bodily exposure, and his own identity crisis as an artist. In an interview, he confesses the profound doubt he had when encountering the 3 year old boy living his everyday life in the reality of a highly contaminated environment. What should Yanobe do: take off the protection suit in order to 'meet' and confront the 'reality' of the child on equal level, or to keep wearing the protection suit and maintain the role of the artist, committed to the art project? He decided on the latter, but apparently, this specific situation evolving around the embodiment of the hazmat suit - to wear it or not to wear it - was a defining moment in the artist's self-understanding.

Other artists have made personal travels to a site of danger and put their body at risk in the physical encounter with the invisible materiality of radiation. The artist group Chim↑Pom has made numerous artworks and projects related to the post Fukushima conditions, among these a video piece entitled REAL TIME. The video is a documentary recording of two Chim↑Pom members dressed in hazmat suits trespassing high-security areas around Fukushima Daiichi nuclear power plant, and walking along a road clearly damaged by the earthquake while they approach a scenic lookout point near the power

plant. The video was recorded on April 11, 2011, exactly one month after the disaster occurred, and there are no other human beings to be seen on the site. The two persons arrive at the lookout point where the smoke from the power plant can be seen in the background, and they take out a white flag on which they spray-paint with red first a large dot, symbolizing the Japanese national flag, and then adding three triangles around so the symbol transforms into the hazard symbol of ionizing radiation. Chim↑Pom also made another work, in which one of the group members (Mizuno Toshinori) worked undercover as a day labourer in a clean-up team. Standing in front of the damaged reactor building dressed in hazmat suit, he holds up the red card as to indicate 'game over'.

In 2011, an individual called 'the Finger pointing man' was employed by TEPCO in the clean up team, and one day this person appeared in front of one of the surveillance cameras put up around the power plant, and for 15 minutes just stood there, pointing his finger directly at the camera. The camera was feeding directly into live streaming on the internet. According to analyses by art critic Sawaragi Noi, this intervention could have been performed by the artist Takeuchi Kōta, as it matches other earlier finger-pointing performances by him, but Takeuchi has apparently never openly acknowledged that he was the finger pointing man (Sawaragi 2014). With a conceptual and visual reference to Vito Acconci's video work *Centers* (1971) the activist gesture is also a re-enactment of a piece of performance art. Where Acconci used the video camera as a mirror at which he points his finger at himself, Takeuchi, (or whoever it is) would use his mobile phone to monitor the live feed from the TEPCO surveillance camera on the internet and thereby also be monitoring or pointing at himself. But in effect, of course, what the viewers see and experience is the finger pointing out towards the spectator.

So let me return to the index. I am highly inspired by an article by media scholar Kris Paulsen entitled 'The Index and the Interface' (2013) in which Paulsen discusses the ontological status of digital photography. Paulsen draws upon the semiotics of Charles S.

Peirce, in which three basic types of signs can be outlined like this: a sign is an icon when the relation to the object to which the sign refers is through resemblance. A sign is a symbol when it relates to its object through agreed upon conventions. The third type of signs, the one relevant for my argument, is the sign as index. According to Peirce, the index is 'a real thing or fact which is a sign of its object by virtue of being connected with it as a matter of fact' (Paulsen 2013, 85). The usual way of exemplifying index is to say that smoke rising on the horizon is an index of a distant fire. Perhaps we can use this image to visualize the smoke as index. Or we can say that debris is an index of a tsunami. A pointing finger indexes something to be seen. My argument is that we can also understand the hazmat suit as an indexical sign of the invisible and ephemeral materiality of contamination such as hazardous biochemical matter, sarin gas, or nuclear radiation. The hazmat suit is 'a real thing' which is connected to its object, the contamination, 'as a matter of fact.'

Paulsen points out that the most significant trait of indices is their temporal element because an index is always created *simultaneously* with the action or event it refers to, even if the index may first be encountered *after the fact*. Hereby, Paulsen argues, indices are 'indicators of the present, not the past' (Paulsen 2013, 92). Indices need to be present in a contextual situation in order to be perceived as signs in the first place. So even if the hazmat suit we see is a sign of events happened in the past, it relates to us because we are interpreting the sign now, today. Furthermore, Paulsen points out a concurrence between Peirce's concept of indices and Roland Barthes' concept of *punctum* by emphasizing the 'urgent, forceful and sensuous' way in which both summon the attention of the viewer. Both Peirce and Barthes understand this connection as an affective and almost physical relationship between the referent and the receiver by using the double meaning of the word 'touch': where Barthes talks about being 'touched' by photography, he refers to the notion of *punctum* (as something that 'pricks' or 'bruises' the receiver) (Paulsen 2013, 93). For Peirce, it is the way in which the sign touches its interpreter that makes a sign an index. He writes that the sign 'forcefully intrudes upon

the mind'. The index is both a sign but also an event which transfers an existential relationship from the referent to the receiver. As Paulsen sums up: 'the index is a sign that calls all three terms - sign, referent, and receiver - into a contextual, present-tense situation.'(Paulsen 2013, 95).

The hazmat suit is a powerful image because of the way in which it forces a connection between the object and the mind of the receiver by virtue of its indexical property. It calls upon the viewer to relate to its object, the contamination, across space and time, demanding the viewer to pay attention. When artists like those I have talked about today use the hazmat suit in their work, it is not only to protect their own bodies at the site of a disaster, but also as a means to activate the power of the indexical quality of the hazmat suit as a sign. By doing so, they establish an affective relationship to the viewer that spans across temporal distance and intrudes itself forcefully upon the mind of the viewer. At the same time, the hazmat suit as an index also points to its own ambiguity and vulnerable status, because, as Paulsen also argues, the indexical sign is an 'ephemeral, doubtful and distant sign' that is merely a symptom. A symptom indexes something, but what that something is can be unclear or have multiple explanations. Indices need to be decoded. Indices are signs in need of contextual or supplementary information. What kind of fire causes the smoke? What is the finger actually pointing at? What contaminations causes these bodies to wear protection suits and gasmasks? The viewer need to decode the sign, to figure out what this signs indicates, and hereby become aware of the vulnerability of the sign itself as well as the event or phenomenon to which it refers.

The artworks by the contemporary artists I have presented in this talk are examples of how artists provide the opportunity to experience and interpret topics related to concerns of everyday life such as contamination. They do so not by representation, but by applying the embodiment of the protective clothing and hazmat suit as an index. The role of the artist is to become an active agency in the social and cultural processes during

times of crisis and recovery, and represent what Turner calls 'the eye by which culture sees itself.'

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Fluid Corporealities: Hijikata Tatsumi's Bodies Trembling between States of Crisis

Katja Centonze

This paper concerns the contiguous spaces between the writing practice and the dancing practice of Hijikata Tatsumi.

In 2009 the 15th Performance Studies International Conference (Zagreb, June 24-28) faced the complex problem of 'MISperformance: Misfiring, Misfitting, Misreading'. What came to the fore, were emerging agendas that radically discussed the error within theory in relation to a 'mis-performativity of transmission of knowledge and of its lecture machine, of the very academic format of the conference' (Čale Feldman 2010, 2). One of these was the urgency for a new vocabulary, while the existing one was challenged by a 'provocative terminology coinage' that attempted to re-position the status of rhetoric and the notion of subjectivity itself (ibid.). The nature of illegibility which affects the body and corporeality was inevitably under examination. This challenge denounces a shared uneasiness about approaches to performance studies nowadays, and shows the strong necessity for exploring new tools that might reduce the distance between theory and practice, the body and discourse.¹

Performance studies and dance studies are young research fields, and the most recent is the latter. Dance research, as defined by Janet Lansdale, 'is very much a newcomer as a discipline' (Lansdale 2010, 158) and it has given rise to continuously new challenges in analytic approaches to movement and choreography from the 1980s and, more pronouncedly since the 1990s. Many debates are still open and it is a difficult task to solve theoretical and methodological problems that arise from the encounter between scholarship and choreutic arts, the area which visibly manifests a very high degree of complexity in its survey.

¹ Problems concerning the discourse on the body are felt strongly by a large group of theorists working in many areas.

The specific cluster of problems we encounter, when dealing with Hijikata's art, is of translating dance, translating corporeality, translating Japanese, translating Hijikata's hermetic texts.²

Stemming from Japanese studies, since the '90s I have been trying to demonstrate, that the investigation of Hijikata's praxis and writings may open up new perspectives on the encounter between dance and discourse, the body and words, and that the explosion of issues relating to corporeality, and the questions they embrace, have been investigated by Hijikata. In my works I also discuss how the fibre and fabric of movement in *butō* praxis, if viewed from a certain perspective (Centonze 1998; 2013), pertains to a different order from that of contemporary dance and many other types of experimental performance, i.e., *butō* may belong to a register that necessarily requires not only a new language of criticism, but a specific thermometer of corporeal sensitivity. In my opinion *butō*, in particular, requires a new formulation of its survey, due to its paradoxical character.

Especially during the '60s Hijikata's *butō* unfolds as a 'terroristic act', and the corporeal matter, he works on, appears as a minefield and site of critique against the socio-political system and the pervasive commodification of existence. Hijikata condenses the critical corporeality and the crisis of the post-war body in a revolutionary project enacting a resistance to post-war politics.

The complex operation of dance aesthetics undertaken by Hijikata is considered here in light of his radical exploration and diversification of corporeality as it was dissected into multi-layered nuances, which manifest subtle and changeable spectra in a polysemous interplay.

Within this landscape emerges the *nikutai* (the carnal body), i.e., the anarchic corporeality or the starting point of the adventure of *butō*'s history. Besides the *nikutai* Hijikata fleshes out the *suijakutai* (the weakened body, the altered body, or, as I define it

² My politics of translation is trying to avoid as much as possible a contamination of the original source, even if this means sacrificing the final textual aesthetics.

here, the contaminated body),³ the *shitai* (the dead body), *jintai* (the human body), *mi* (body), *karada* (body), etc.⁴ As, for example, Hijikata writes:

'The *nikuta*'s voice, inside which are buried an infinite number of chasms [*sakeme*], is something as if you would wrap in a handkerchief anew the scream from the material. This happens often in the civilisation inside the body [*karada*]. Who is the creator of the overconfidence in transforming into flesh and blood? The pure spirit and the dim soul gazed at by the *nikutai*, which is divinity of flesh [*niku no kami*] and raw dream, cry with a faltering voice, hand in hand under the collapse while still pending up in the air as ever...' (Hijikata 1969, 35; my translation. Cfr. also translation in Centonze 2010, 116)

Hijikata's radicalism and deep concern for the body manifested in his performative practice penetrates into verbal landscape enforcing the revolutionary act of his art, where bodies are taken in extreme situations, and threat and risk are displayed on the choreographic level by, for example, unbalance, instability and entropic forces (Centonze 2013).

Hijikata's obscure literature goes beyond rhetoric. We see confirmed in it, the way the bodies, as conceived by the dancer, condense states of crisis turning into critical corporealities. The body itself is questioned. While dealing with bodies/corporealities in his texts, he applies distinguished terminologies in differing contexts, connoting case by case the specific materiality and matter of the body. For this purpose Hijikata treats words as bodies and opens up the same word to continually new meaning. His 'bodily writing' (Foster 2010) confers corporeality to words and creates synaesthetic texts which are multidimensional and involve all senses.

³ The *suijakutai* may be also viewed in contrast to Harald Kreutzberg's vigorous physicality (Centonze 2015, 104-108).

⁴ For the construction of disparate corporealities see Centonze 2010.

The critical body or body of crisis (Centonze forthcoming) is revealed in Mishima Yukio's text 'Kiki to buyō', written in 1960, when the definition *butō* was not yet in use. Mishima's literature on the avant-garde dance is without any doubt one of the most intuitive group of texts written about Hijikata's dance preannouncing the main traits of its development.⁵

'He said that, **an example that seizes this posture of crisis**—and it is a very singular example—is **'a man who urinates in a standing position seen from behind'**.' (Mishima translated in Centonze 2012, 224)

We may say that the novelist was confronted with an artistic reality characterised by the potential to display concretely what its intentions and desires are, and by the actual and carnal manifestation of a discourse that goes beyond words. In fact, he often puts emphasis on the actuality (*akuchuarite*) of the performative act in Hijikata's creations (Centonze 2012, 224).

The de-figured body seen from behind becomes a topos in Hijikata's anti-dance, where the main territory is occupied by the rear which replaces face, head and hands which are/were the usual vehicles of expression. This implies that together with the erasure of the face and hands, expression is also erased (see Centonze 2013; forthcoming).

As he declares in his programme notes for *Kinjiki nibusaku* (1959):

'The execution of the action will be done all at once without bending the domesticated articulations. The expression of this body writhing in agony under the strict restriction of the bar [*bōjō*], will be reoriented from the face to the back. The promotion of the prioritised back to carry out a very important role, in consequence of this drama in which all the evil comes from the rear, the chest, which circles, the chest which moves slowly, and the chest which flies high around and must land, are

⁵ For Mishima's writings on avant-garde dance see Centonze 2012; forthcoming.

equivalently used.' (Hijikata 1959; my translation. Cfr. translation in Centonze forthcoming)

Hijikata divests not only the body in his art, but he undresses also words (naked words, naked body) often through a mix of cruelty or apparent sarcasm and his dry realism. Hijikata goes further: he eradicates and opposes one's/his own physicality which is conditioned, shaped, formed, informed, domesticated by the system or by dance formulas.

A further important aspect in Hijikata's revolution, enucleated by Mishima ante litteram, is the relation between the body and the object, which is exemplified by the dancer as a patient affected by poliomyelitis, who tries to catch an object. Mishima envisages in this relation a process of estrangement and detects the thing (*mono*) as a dreadful thing-in-itself (*monojita*).

I think that, what is described by Mishima, can be connected and extended to that specific corporeality of the *hagurete iru nikutai*, often mentioned by Hijikata. *Hagurete iru nikutai* is the carnal body which has become lost, errant/wandering/roaming, disoriented, the body of which we lose control, which has lost control, alienated from itself, detached from the bonds which govern society and the individual, divorced from subjectivity and from the person herself/himself. Such a body cannot be subjected either to choreutic methodology, or to "readable" kinetic configurations or dynamics oriented towards a goal with an aprioristic and distinguishable point of departure and arrival. It belongs to the non-oriented and non-directed gesture and to the de-figuration of the systemic organisation of choreography (Centonze forthcoming). It has also a strong connection to what Hijikata defines as the *mumokutekina nikutai*, the *nikutai* without an aim, aimless *nikutai* or, as I call it, the atelic *nikutai*, which operates against the society of productivity. This *mumokutekina nikutai* is at the centre of his dance, as he declared in 'Keimusho e' (1961, 46; Centonze 2010, 118-119), and may be linked to immobility (Centonze forthcoming).

Mishima isolates a crucial characteristic, which I consider as the Copernican Revolution actuated by Hijikata, i.e. the non-dialectic between the body and the object and the manipulation of the *nikutai* in respect to the object. Hijikata obliterates the hierarchy among human being, animal and object, dismissing an anthropocentric vision of dance in terms of human expression.

Ichikawa Miyabi focuses on this *nikutai/object* relation and discerns in Hijikata's dance an operation, which he defines as the *nikutaika sareta mono*, or the nikutaised thing (Centonze 2014, 96-100; forthcoming).

Hijikata reserves a peculiar attention also to natural crisis underlining the difference between his region, Tōhoku, and the city. He relates natural calamity and disasters to specific corporealities, in particular to the bodies of children. Without rhetorical gloss, Hijikata focuses on the situation of natural catastrophe and the infant body surpassing the possibility of moral judgment. As far as I have observed, the infant body is denoted by Hijikata throughout his texts with the term *karada* or *shintai* and never with the term *nikutai*:

'Natural disasters and children are connected. There are many children considered to be the appendix to natural disasters. It is a natural disaster when they are swept away by illness, as well when a *mochi* gets stuck in their throat. Children are standing next to natural calamity. They scream, not because they have found their hat or one of their shoes has fallen, but rather because they cannot find their body [*karada*].

I have made the experience, one after the other, of being nearly thrown into the iron pot, but I was not able to have such a natural disaster in the city. Speaking about natural disasters reminds me of the flood. Together with the flood come the corpses of drowned children [*kodomo no suishitai*], and when the children's white

swollen belly comes drifting, it gives a cool sensation.' (Hijikata 1969, 33; my translation)

This excerpt is taken from 'Nikutai ni nagamerareta nikutaigaku' (The study on the *nikutai* scrutinised by the *nikutai*, 1969). This essay enacts a concrete movement from text towards the carnal body.

As the title highlights, Hijikata operates an inversion of the rapport between the *nikutai* and the discourse on the *nikutai*: it is not the study of the body that observes the body, but here the body observes the cognitive practice and research. Present dance studies punctuate this very aspect: the body of the observer or scholar is epistemologically included in the analysis (see for example, Rothfield 2010; Foster 2010). In contemporary terms we may say that Hijikata accomplishes what dance studies and performance studies recently claim: to bring back corporeality to its corporeal sense.

'Nikutai ni nagamerareta nikutaigaku' embraces stratified observations, perceptions and cognizance concerning bodies, and is an important key to access Hijikata's conception of diverse corporealities, as well as their intriguing rapport with language, with the verbal and rational universe. It may be considered an investigation ante litteram of several issues posed by recent dance theory. Moreover, this text came out in the special number *Nikutai to gengo* (*Nikutai* and language) of *Gendaishi techō* (October 1969), preceded by the September number (1969) including Kasai Akira's critique and other essays on language and *nikutai*. In my opinion, both issues epitomise the articulate debate about the *nikutai* in the '60s (Centonze 2010, 113).

I dare to say that for Hijikata the text is a bodily text, which melts orality and writing, performance and literacy, bodies and words, and I see this clearly displayed in this essay.

A fundamental aspect of Hijikata's dance politics, corporeality, and artistic strategy introduced explicitly in this essay, is the shattered visual rapport, the debunking of the optocentrism (Centonze 1998), i.e. the monopoly of the sight in perceiving performance, as a criteria in producing performance and in philosophical phenomenology. This aspect

is crystallised in the reign of *ankoku*, in the subtraction of light, in confusing the audience's visual perception and empowering the other senses. Also the performing body is deferred from the production of visual forms through disorienting the spectator's and the performer's gaze. Recently dance and performance studies have concentrated on reorienting the optomonopolism and turned to the analysis of performances involving our organs beyond our eyes (see for example, Banes and Lepecki 2007).

As Gunji Masakatsu highlights:

'On top of that, Hijikata Tatsumi peeps constantly into the *nikutai*'s inside/inner part as if he would go beyond the inside of a cavern, and as if he would look at something which is his own *nikutai*, but is not his own *nikutai*. There the relation of showing and seeing seemed not to have been established. While the spectator sees Hijikata's dancing *nikutai*, and also Hijikata is seeing that *nikutai*, it seems as he would render this *nikutai* and its condition different from the usual scenic arts in the world.' (Gunji 1991, 253; my translation)

The extraordinary condition created in Hijikata's performances, according to Gunji, can be paralleled only by the folk tradition based on the sympathetic magic, *jujutsu*, as happens in the Hanamatsuri and Yukimatsuri, performed in Winter in the area between the mountains of the upper course of Tenryūgawa. In these rituals the relation between seeing and show/ing, between who dances and who is watching is erased. Spectators (*kenbutsu*) are excluded, because a fundamental condition of partaking in the event is of blood relations (Gunji 1991, 254; Centonze 2008).

It should be noted that the definitions *nikutaigaku* (study on the carnal body, or study on the *nikutai*) and *nikutaishi* (history of the body, or history of the *nikutai*), Hijikata deals with in 'Nikutai ni nagamerareta nikutaigaku', are not common designations for both disciplines and I suppose, that we should cut out also here a specific address to a discourse concerning distinctive nuances of corporeality, which in this case is the *nikutai*.

A sort of neologism is emphasised in respect to the *shintai*, the corporeality prevalingly considered in a philosophical context, and a sort of normativised body inserted into a social context (Centonze 1998).

The layering of words attached to the *nikutai*, which is probably ineffable, created by the historical discourse of the carnal body (*nikutaishi*) and by the study on the carnal body (*nikutaigaku*), shared by a large number of people, is seen by the dancer as a mythology constructed around the carnal body, and is compared to bacteria, or microorganisms, which can be viewed as pathogenic cells causing infectious disease. In contrast and as a paradox, Hijikata adds that these discourses are for maintaining the hygiene of the body (*karada*). He manifests a sort of critique against the imposed social body designated here as *karada*.⁶ According to the dancer, this condition of the discursified *nikutai* is transitional, then, he adds, anything is hushed up when “real extinction” makes it entrance. The dead body, *shintai*, does not take part in the ‘real extinction’, and therefore it is affected by the mythological bacteria.

The nature of the *nikutai* is to be shattered, disintegrated even in the very moment of birth; it is not intact or integral and untouched. This is reflected also in Hijikata’s choreographies since the beginning, and will be fixed as a method in his dance practice defined as that of *butōfu*. The *nikutai* concerns a condition of corporeal fragmentation, a split corporeality, a straying and alienating/alienated (*hagurete iru*) corporeality, characterised by chasms, splits, tears, cracks, rips (*sakeme*), not graspable in a unity. Therefore, the hand chases the hand, seen as independent entities, alienated from the subject. Subjective identity is obliterated and the *nikutai* melts, congeals, coagulates like a sugar candy (*bekkoame*) in a physiochemical process reproduced in dance. The body’s structure is radically disturbed in its normal and normative organisation, its parts and senses are once dissociated from their original physiological position and function, dismembered, mixed up and then dislocated, as for example a seeing foot (eyes under

⁶ Confront here the importance of hygiene introduced during the immediate post-war period analysed by Edward Seidensticker, Tsurumi Shunsuke, Igarashi Yoshikuni and reflected in art by High Red Center.

the foot) or a seeing rear (eyes on the rear).⁷ The dancer's hand does not belong to the dancer. The *nikutai* is an object independent from the dancer, and is aligned with the external objects. This deferred and distantiated body, the distance between the dancer and him or herself, is the peculiar *Verfremdung* achieved in *butō* dance, where the attention is shifted from the centre to the periphery, and the focus is distributed everywhere. The decentering process can be very similar to postmodern readings and point at the anti-modern aspect of Hijikata's dance strategy. But, as I often have discussed elsewhere, the condition of *Verfremdung* is not a prerogative of *butō*, although it has been accentuated and made explicit, and recurs historically and technically in Japanese performing arts dating back to premodern theatricality (I discussed the 'diachronic polymorphism of *wazaogī*' in Centonze 2004; 2008).

Hijikata's words reveal that the *nikutai* is approachable cognitively through bodily knowledge—and not through *nikutaigaku* or *nikutaishi*—and is bound to loneliness.

We may say, that the discursive disciplines embracing *nikutai* are fallible and misfiring, because the *nikutai* is not circumscribable, confinable, containable.

Hijikata's words convey that we can dominate history as a cultural construction, but we cannot dominate the *nikutai*. I suppose that herein lies the anarchic nature of the *nikutai*. Nevertheless there are also contrasting and paradoxical aspects of the *nikutai* or different nuances or states of the *nikutai*. Therefore, it is a fluid entity. It is fluid, because these corporealities maintain paradoxes and contradictions inside (such as the standing dead body).

In Hijikata's text we are not confronted with the idea of the body, but the body in itself. Through this perspective, the word does not entrap (corpo)reality in a fixed category, but flows together with it.

⁷ This was put into practice, for example, during Kobayashi Saga's workshop (POHRC event, Tokyo, May 13, 2014), where the topics were: eyes under the feet, on the rear, or corporeal situations linked to Francis Bacon's art, or Hans Bellmer and articulations with spherical junctions.

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Hyperrealism and Everyday Performance: How is the text constituted in Everyday Theatre?

Raimondo Cortese

As a professional writer since the early nineties, I have written, dramaturged and developed over forty texts for theatre or performance. In 1994, I founded Ranters Theatre along with other graduates of the VCA School of Drama; it is this company that has produced the majority of my texts, and with whom I have shared an ongoing exploration of the practice of everyday and hyperreal aesthetics and processes in relation to writing and theatrical production. My work with hyperrealism and everyday theatre began in the early nineties alongside companies such as Oriza Hirata's Seinendan, Richard Maxwell's New York City Players, Philippe Quesne's Vivarium Studios, Pan Pan, Back to Back Theatre Company, Tamara Saulwick, Rimini Protokol among many others.

The practice of everyday theatre has also seen a corresponding rise in theoretical analysis of its methodology and practice, the most notable being by writers such as Peter Crawley, Sarah Gorman, Noelia Ruiz, Sodja Lotker, Peter Eckersall and Eddie Patterson.

Everyday theatre aims to reject prevailing theatre aesthetics; a dominant manifestation of theatre that is beset with a reverential attitude to stage conventions, which, in my view, undermine theatre's potential for immediacy and 'liveness'. In everyday theatre, traditional performance codes, such as character development, plot, conflict, representation (temporal/spatial/persona), mise-en-scene, dramatic trajectory and theatrical language (i.e. metaphor, theme, narrative, history) among others, are minimised or rejected. The languages of everyday existence, while lacking a narrative epicentre, possess a rawness and vitality that transforms into theatrical content via their enactment as an experiential engagement, one that emphasises the audience's ability to

contaminate the experience. The banal, the ordinary, the vital, the fantastic all bound up to create a complex but fragmented textual entity.

While everydayness might now be considered *de rigueur* in the contemporary theatrical festival environment, it hasn't come about overnight. My own practice has also been influenced by various Situationist exponents, such as Guy Debord, Raoul Vaneigem and Constant, who have theorised on the everyday as a field of performance. Constant's research into dynamic space, which 'leads to constantly changing behavioural patterns' (1998, 275) has been an inspiration for the design of the non-representational setting for many of my plays. My methodology for sourcing material has been informed by Debord's notion of the *derive*, where the spectator, rather like a Baudelairean *flaneur*, engages in wandering about the everyday environment as a 'mapping of the psychogeographical areas and ambience of the streets' (Read 1993, 117). Recent theorists, such as Alan Read, Sarah Gorman and Noelia Ruiz, provide a critical focus on everydayness in theatre, which expound on the ways the text of the everyday offers fragments, multiple trajectories, and 'seemingly random configurations making the viewer responsible for the production's dramaturgy' (Crawley 2010, 23). For Read theatre is a process of 'giving everything, of not keeping anything for oneself' (1993, 95). The everyday offers immeasurable minutiae of verbal and physical acts that infects and contaminates the way theatre is constituted; traditional performative codes and structures can be dissolved and re-bound together in a multifarious, inter-relational matrix. This new everyday theatre 'resides in the micro-gestures of society, not in its flamboyant theatrical expressions concretised as the discourse of theatre' (Read 1993, 95).

In my experience, much of what occurs on the stage is a process of conventional wisdom that has been passed down via the skills base of generations of writers, directors, actors and theatre workers in response to practical questions that arise when working within particular performance contexts, such as a stage. As Lefebvre states, 'Every space is

already in place before the appearance in it of actors... space conditions the subject's presence, action and discourse' (1991, 57).

Rather than place the focus on external indicators of change, such as narrative, story, or physical action in the text, everyday hyperrealism places the focus on the minutiae of moment-to-moment expressivity. The dialogic content is made up of independent yet relatable fragmentary sequences. As Sobjka Lotker puts it in relation to postdramatic theatre: 'The traditional coherent plot of a 'well made' theatre play was atomised into a script with fragments as the main dramaturgical building blocks.' (2011, 198). My plays reject conventional unity and symmetry in favour of a 'rhizomic' structure in which 'unsurveyable branching and heterogeneous connections prevent synthesis' (Deleuze and Guattari cited in Lehmann 2006, 90). The theatrical ciphers are recalibrated and turned away from fictive content towards the dynamic, contaminated space between audience and performer. The pay-off for the audience is direct contact, a continual transference and intersharing. The audience is placed at the heart of narrative and story construction; narrative fissures are created, in which the audience weave their life experiences and thus contaminate the fabric of the performance. According to Jacob Wren, artistic director of PME-Art, 'the most consequent contemporary theatre is that which deals with the immediate, concrete situation (2011, 64). Performing as ourselves, we create actions, conditions and speech executed with a singular intimacy and familiarity. This intimacy reduces the separation between performer and spectator, opening up a space for thinking, tension, reflection and confusion. Within this space we present meticulously prepared material in a manner that is open and loose, sliding the situation towards the unexpected, towards a sense of connection with whatever the audience brings.'

The plays I write are designed to create a continual rupture in the dramatic pattern; the focus is on revealing an underlying ontology which expresses itself through an everyday physical/linguistic dichotomy. In this respect the plays are aligned with Grotowski's

objective to see theatre as a means to crack open the conscious rituals and games people play to reveal something essential about their humanity. The theatrical event should enable us to 'experience what is real and... in a state of complete defencelessness unveil, give, discover ourselves' (1975, 212-13). This implies a form of performative consciousness within actual everyday discourse that inhibits the way we behave. Our performative awareness, rather than liberate us, forces us to contrive our behaviour, usually in order to appease an agenda or further a cause.

The text in my plays such as *St Kilda Tales*, *Holiday* and *Intimacy*, is constructed to follow an objective end point, which is then resisted and obstructed by the dialogue, through 'an elaborate labyrinth of sidesteps and manoeuvres' (Cortese 2005, ix). Each of these plays, as with all Ranters productions, unfolds in real-time. They might use everyday language as a model but they are not verbatim texts. The dialogue in these plays emulates the nuance, rhythms, ellipses, non-sequiturs, repetitions, and speech effects of everyday language but are structured in order to achieve an aesthetic objective. These plays utilise textual shifts in the dialogue to open up cracks in narrative authority and to ultimately disintegrate it. The action and dialogue are out of alignment and progress down an uncertain and difficult path. The personas are rubbed in the wrong direction; they are contaminated by unconscious impulses from each other and the audience, which bring into being unexpected consequences. The social register, meter and rhythm of the dialogue are continuously altered to disrupt the reception of literal narrative. Sentence structure is often fragmentary, or interrupted, causing a break in the linear trajectory of an argument. These conscious manipulations of the text are not designed simply to create a mirroring of the everyday, but also to refocus the emphasis on the relationship of the text to physical responses. The text disrupts and contaminates the relationship between the actor/character and the audience, between the material presence of the actor and the coming into being of the enactment. The audience are invited to contaminate these uncertain spaces with their own narratives that emerge from the enactment of the text. The texts at once create a realness, a fragile space that suggests the existence of multiple

domains. Everyday language, once manipulated and enacted in this way, 'leads beyond presentness, towards an elsewhere' (Lefebvre 1991, 135). The audience now occupy the same concrete reality as the performers, 'sharing an as yet only partly defined space' (Wren 2011, 64). This theatre beyond representation enters a crucial phase where the boundary between the everyday theatre and the audience becomes interchangeable and blurred, and serves a process of continuous contamination.

In theatre, and in real life, it helps to understand the context and parameters of the performance; we are more likely to accept what we are already familiar with. In a process defined by Goffman as 'anticipatory socialisation', we are already 'schooled in the reality that is just coming to be real for us' (1963, 79).

Much of what transpires in the relationship between performer and audience is dependent upon the expectation of the latter. In the work of Ranters or other contemporary theatre makers, like Richard Maxwell or Oriza Hirata, which seek to emulate the feel of everyday discourse, the audience consists of literate festival goers who are primarily familiar with the theatrical codes they are about to witness. In Hirata's case, the attempt to reconstruct a delicate, quiet theatrical space on stage, with its denial of the dramatic, allows for the audience to impose their own mental framing of the action, or to drop out into isolation. The meditative space created requires a degree of discipline to appreciate it, an ability to let go, focus and watch. The audience contaminate the theatrical frame with their own imaginings. In Jerome Bel's *The Show Must Go On* the dancers simulate everyday postures and gestures in a way that is consciously contrived as performance. The intention is to confront the audience's desire to be entertained at all costs while rejecting classical dance aesthetics. But the audience that attend these festival shows are mostly familiar with the aesthetic domains being presented; rather than being confronted, the danger is the audiences will enjoy the fact that their knowledge and aesthetic awareness of new forms is being validated. It has the potential to ingrain a new form of cultural snobbery.

A recent work by Not Yet It's Difficult called *The Olympic Training Squad*, required performers to run a dedicated circuit through a city, and incorporated audience response to the event. This movement of theatre from organised theatrical constructs into everyday life is being progressively advanced through the use of digital technology in contemporary art practice and with the tendency of theatre makers to cross-over into other artistic disciplines, such as Live Art, where audience interactivity is at the heart of the work.

My own hyperrealist texts are constructed to allow a moment-to-moment reconfiguring of the dramaturgy. The instability of the narrative patterns, the creation of diegetic fissures, breakages in dialogic response, the lack of history or character information in the content, is a way of dissembling the audience to experience mutual contamination with the performers, the performed is turned into a question. By creating a realm of ontological uncertainty, the text requires the actor and audience to follow pathways that correlate with their own emotional and psychological perspective. The role of silence, pauses, disruptions of physical dynamics, the use of repetition, and the sustained durational presence of the performers are a way of enabling the audience to activate an invented response to what they experience. According to Lehmann, a performance 'with a low density of signs aims to provoke the spectator's imagination' (2006, 90).

Richard Maxwell's plays demonstrate a similar objective to dissemble narrative and story construction. Maxwell's work also embraces everyday language, closely following the rhythms, ruptures, repetitions, and circularity of natural conversation. As with the work of Ranters, Maxwell tends to smooth out dramatic tension, or dramatic patterning in the text. Unlike Ranters, Maxwell's productions thus far, maintain a degree of characterisation and representation. The texts are usually set somewhere, incorporating fictional content, often as a way of addressing a socio-political question, such as presented in *Good Samaritans* and *Neutral Hero*.

In his play *House*, the causal relationship between scenes is scrambled; conversations are begun around a topic then soon abandoned; at the extreme end, characters are murdered without obvious repercussions. Maxwell's plays share similar characteristics to a plot in Commedia; events/scenes move from one point to the next, 'but not as a series of psychological consequences... the action continues as if nothing has happened' (Rudlin 1994, 35-57). The absence of causal plot in Maxwell's plays forces the audience to supply their own rationale, provide an internal logic of their own. This is further aided by the writer's refusal 'to permit the actor to prioritise the fictional scenario over the reality of the performance' (Gorman 2011, 182). The structure of Maxwell's plays (absence of causal and narrative coherence) together with his use of the dialogue (inclusion of pauses, ellipses, grammatical errors, illogical argument et al) creates an uncertain contaminated space between the fictional character and the material presence of the actor.

These plays require a different style of performance that engages with the changes brought about in human behaviour from a generation of people who have grown up contaminated by digital media. What has the camera and digital media in general, taught the audience to 'read' in a glance, a gesture, a miniscule expression in the face, a manifesting of the physical in relationship to the spoken? Nicola Ruiz suggests that postdramatic work places the focus on audience experience, while 'highlighting the liveness of performance: the unique and unrepeatable encounter between audience and performers' (2011, 126). The audience engage the material presence of the actors in a space; the experience is one of mutual contamination, which is unambiguously real and spontaneous. The performances, in their relationship to audience, are specifically designed to draw out phenomenological responses to the liveness of the enactment. The viewer is affected by and gives impetus to external circumstances that prompt a phenomenological form of contamination in order to convert a particular space into a passage, or transform a nameless occurrence into a significant event. The everyday audience provides spaces and events with form and meaning by a 'poetic geography' that contaminates the geography of the literal' (de Certeau 1988, 105).

The Canadian company PME –Art, like many contemporary theatre makers working with post dramatic forms, have adopted a similar approach to character. The impulse to construct character via technical preparation and the exploration of psychological motivations can be used to hide qualities that are perhaps more vital to theatre. According to Jacob Wren, it can be argued that this impulse distances the actor ‘from what is most immediate, to defuse the intimacy and potential for conflict and in doing so undermine what really is at stake’ (2011, 65). The artistic director of Pan Pan, Gavin Quin, similarly requires his actors to shed characterisation, and employ tasks to access the core of an encounter. The aim of the task, in association with a segment of text, is designed to create a ‘spontaneity that seeks the quality of improvisation or unpredictability to achieve realness as opposed to rehearsed repetition’ (Ruiz 2011, 129).

The work of Ranters Theatre employs what Eckersall and Patterson refer to as a ‘dwindling of the dramatic impulse’ (Eckersall & Patterson 2011, 7). The dialogic sequences have a theme-based juxtapositional organisation. There are no naturalistic segues between sequences. The conversations in *Holiday*, *Affection* or *Intimacy* begin around a particular theme, but then abruptly end or wind down. Conversation flows laterally from one subject to the next without any logical coherence; topics include; taking pets to the vet, Chinese medicine, the nature of performance in the everyday, poetry, architecture, roller-coaster rides, travelling and so on, but devoid of narrative unity. These plays also utilise intertextuality, such as occurs in *Holiday*, where there are quotes from Hafiz and Ernst Jandl, alongside references to pop culture, Hinduism and Mexican filmmaking. The use of songs further breaks narrative hegemony, while revealing hidden content in the concrete relationship between the performers.

There is no attempt to represent a reality beyond the material presence of the space the performers occupy. This is reflected in the dialogue, which at no point refers to a fictive space in proximity to the space being performed in. The fictive spaces mentioned are not

localised to this degree; they are stripped of specific details so that they can be positioned in a city anywhere in the world. In other words, the audience have no way of knowing whether these spaces or locations are real or not. There is also no information about the characters that can be construed as fictional. Past events are described, but are devoid of information pertaining to the lives of the personas/characters. There is a 'collapse of boundaries' that distinguishes post-modern theatre, but in the case of the later plays/texts, the removal of the desire to perform and fictionalise creates a space that is contaminated by the audience's expectation of the dramatic. The creation of a meditative, relaxed ambience creates an open invitation to the audience to reflect, fantasise and invent their own narrative that infects the original text with their own meanings and significance. The texts are structured so that at any moment they could stop; creating what Eckersall and Patterson describe as 'dramaturgical collapse' (2011, 7).

In my play *Holiday*, a metonymic space is created with a gentle, fluid ambience, the performers then demolish the 'real' by suggesting that one of the performers is in fact 'dreaming'. It posits the question, which is underpinned throughout the play: is the 'real' just as illusory as fiction? Is the suggestion here that the material reality of the space and the performers is in fact no less illusory than a fictive space or persona? The play's phenomenological method creates an underlying tension between the audience's desire to contaminate the space with the expectation of the dramatic and the disintegration of the action that beckons during the silence. This tension is compounded by the ontological ambiguity that presents itself as the play progresses. The development of a material space and persona presence is blurred within a real-unreal dichotomy.

In this new variant of everyday theatre, what Eckersall and Patterson describe as a 'new alternative-dramatic paradigm', the removal of the action/dramatic imperative offers the audience the temporal space to reflect on their own internal stories (2011, 7). The text is designed to slow down time, to create fragile, ephemeral and contaminated spaces between performers and audience. These momentary spaces are filled by the audience's

awareness of their own tenuous performances within the entire field of human interaction. This new everyday theatre takes the audience beyond the boundaries of self-imposed exile and into the streets and buildings we inhabit and contaminate daily with our own desires, and beyond that into our own imaginary lives.

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The gap between the <insider view> and <outsider view> on Fukushima as seen in the change of Festival/Tokyo's lineup

Ken Hagiwara

Festival/Tokyo (F/T), the performing arts festival in which the presenter himself has been working continuously as translator and subtitle operator, has been held seven times by now, and the next F/T will be opened in the coming November. In the following, the development of its concepts and lineups is summarized and analyzed, so that it will be shown that the F/T reflects problems of places in two ways – inside and outside Japan, and inside and outside Tokyo.

1. About the F/T

The F/T, one of the largest international performing arts festivals in Japan, started in 2009 and it has been introducing many Japanese and international cutting edge artists. Often, their works didn't belong to established genres such as theatre, fine art and music. These kinds of artistic experiments formed the core of the F/T.

This concept of the F/T had been actually already proclaimed one year before its starting. In the closing symposium of its predecessor, Tokyo International Festival (TIF), the program director of the following F/T, Soma Chiaki, had made a statement which she summarized later as follows:

[T]wo fundamental principles as aspirations for a new festival: a festival that continues and creates, and a festival that is open and collaborative. The former was about engendering new values from Tokyo to the world through continuing to create works of art that respond to society and the zeitgeist. The latter was an aspiration to implement an open platform whereby people and works of art based

on diverse sets of values gather together, and recognize each other's difference through dialogue and partnership.¹

'[E]ngendering new values from Tokyo to the world through continuing to create works of art' had to be the mission of the F/T, too, because it was a part of *Tokyo Culture Transmission Project* that had been established for the movement to host the Olympics in Tokyo 2020. And the 'open platform whereby people and works of art based on diverse sets of values gather together, and recognize each other's difference through dialogue and partnership' seems to have been realized by the mostly latest and experimental works or collaborations by Japanese and non-Japanese famous artists including Rimini Protokoll and Società Raffaello Sanzio. The experimental character of the F/T is recognized also by the slogans saying 'Toward a new <real>' in the spring 2009, '<Real> evolves' in the autumn 2009, and 'disrobing theatre' in the autumn 2010.

And then, the fourth F/T was prepared for the autumn 2011.

2. The F/T after the earthquake

After the Great East Japan Earthquake in March 2011 which caused the tsunami and the accident at the Fukushima Daiichi nuclear power plant, the F/T changed its concept. It tried to be more engaged in current social developments in Japan. The slogan was 'What can we say?', expressing the honest anxiety, and Tokyo as the place of safe daily life was questioned. The first statement of the documents says as follows:

The ground continues to shake; radiation continues to leak out. We cannot see a destination for the rubble. Great numbers of people are bereft of words; silence is imposed upon them. And now or 'here and now' also continues to shake along with the earth. On the one hand we seem numb with unease, and yet our daily

¹ Festival/Tokyo Executive Committee Office, *F/T12 Documents* (2013), 3.

Tokyo lives persist with detachment.²

Until the F/T in 2010, the basic axis had seemed to be <Tokyo – abroad>, and Tokyo had represented Japan. Now, Tohoku, particularly Fukushima, interested people all over the world, so that Tohoku and Fukushima represented Japan. Of course the people living in Tokyo were also strongly interested in this region and most of them were surely for the first time realized that their daily life had been supported by Tohoku, especially by the electricity produced by the nuclear power station in Fukushima operated by TEPCO (Tokyo Electric Power Company). The F/T had to be conscious on this fact. Its statement continues as follows:

[T]his city of ‘Tokyo’ where we base ourselves, amidst a feeling of distance from Fukushima, from Tohoku, and a dramatically transforming world map and historical axis, somehow the city critically relativizes its own existence: What kind of self-portrait can be re-drawn? Through the visions and theatre work urgently presented by the artists, we have raised this inquiry and attempted to grasp anew the complex present reality.³

Now the F/T could not avoid including the theme Tohoku and Fukushima in its concept and lineup. The statement above asks then: ‘In the midst of commands that are swallowing up differences [...] can the arts now go beyond the role of merely healing or providing good cheer? And what kind of site for thought can they open up?’⁴ That is, the F/T tried to be a platform of artists and audiences who will seriously think about how the next possible living circumstances could and should be. Besides the works which had been produced before the earthquake, some works were created strongly inspired by the disaster.

² Festival/Tokyo Executive Committee Office. *F/T11 Documents* (2012), 5.

³ Ibid.

⁴ Ibid.

The next F/T in 2012 presented only the works created after the earthquake, especially *Kein Licht*, which Austrian playwright Elfriede Jelinek wrote inspired by the nuclear accident. Soma says: 'I started to plan the lineup of the F/T12, inspired by *Kein Licht*, which had been published soon after the Great East Japan earthquake.'⁵ (*Kein Licht* became then repeatedly the source of productions by different artists in the F/T) The slogan was 'Beyond words'. After asking 'What can we say?' in the last year, the F/T seemed to be still in search of words which should form the self-portrait of the city Tokyo. The opening statement of its documents tells followings.

[F/T 2012] engages again with the task of confirming our present location through some of the 'words' that emanated our after the Tohoku disaster in 2011. In our complex present reality, wherever we go we are simultaneously involved with certain events, but also unable to identify fully with the involved. Or rather, simultaneously we are the victims of certain events, yet also the perpetrators.⁶

The people in Tokyo can be both 'victims' and 'perpetrators' regarding Fukushima, because their daily life was and is supported by resources in rural areas around Tokyo, particularly by the electricity produced in Fukushima. Now a lot of residents in Fukushima have to be evacuated from the nuclear power station that had produced electricity mainly for Tokyo capital area.

This fact was critically pointed out especially in the work created by the group Port B presented in the F/T 2012. In their <tour performance> *Kein Licht II – Epilog?*, the audience walked around a building in Shimbashi district, near Ginza in Tokyo, listening Jelinek's text in Japanese translation that were read out loud by the high school students in Fukushima. About how the location Shimbashi was selected, the director Takayama

⁵ *F/T12 Documents*, 33. [translated by the author]

⁶ *F/T12 Documents*, 3.

Akira tells as follows:

There is the Headquarter of TEPCO. And in 1955, at the Hibiya Park near from there, *The Exhibition on Peaceful Using Atomic Power* was held by Shōriki Matsutarō's Yomiuri newspaper and the US-Embassy. The ministry of economy and industry is also near from there. It is the place where peaceful using of nuclear power station was heavily promoted. That is why I thought the project should be realized there. But rather than such historical backgrounds, the New Shimbashi Building in front of the Shimbashi station, the starting point of the tour, had attracted me (laugh). Then, after starting to talk with the people there, an idea came up to me: 'Perhaps it could have been built in the time Fukushima Daiichi nuclear power station was built.' It was true. Both were built in 1971 and opened in two months. My idea was correct. Shimbashi must have been fevered in the time of the High Economic Growth, and to support the fever, the electricity was necessary. Probably in such background, the nuclear power station in Fukushima was built.⁷

In this way, through the works by Port B and other Japanese and non-Japanese artists, the audiences in the F/T had chances to know the backgrounds of the disaster, the current situations in Fukushima or observations by non-Japanese people.

And these audiences included non-Japanese producers, so that some of the works were invited to various international festivals. Port B's recreation *Fukushima-Epilog? (Kein Licht II)* was realized at Wiener Festwochen in May 2013, and Chelfitch's *Current Location* was staged in the special week 'Japan Syndrome' held at Hebbel am Ufer in Berlin in May 2014.

3. The F/T after the change of the organization

⁷ *F/T12 Documents*, 37. [translated by the author]

But such development of the F/T had a side effect. The more the F/T became internationally well-known and was colored by a 'festival-aesthetics' (Fischer-Lichte)⁸, the more it alienated the local, conventional Japanese theatergoers. The critical approaches of the works which made Fukushima their main theme and followed an <outsider view> were difficult to understand for them.

The F/T in 2013 was the last festival led by Soma. In 2014, the F/T tried to close the gap to its local audiences. Fukushima was still the main theme of many productions, but mainly for and from the view of Japanese people, meaning they followed an <insider view>. The opening event led by 'Project Fukushima' offered a concert by a Japanese composer who had composed music numbers for a nationwide successful TV series *Ama-chan* which made the region of the earthquake its theme. In the same event, the audiences had a chance to dance a folk group dance, Bon-odori, that is familiar for everyone living in Japan. On the other hand, there were often contexts that few non-Japanese could understand, like in the productions by an Aomori-based theatre company, Watanabe-Genshirō-Shōten. They referred repeatedly popular music numbers and TV series that were and are popular all over Japan.

As a result, many Japanese audiences were attracted. However, these same productions didn't seem to be suitable for an INTERNATIONAL festival with non-Japanese audiences. It was also remarkable that no performances were guided by English subtitles (some dance performances were without any problem to be enjoyed also by non-Japanese audiences, though).

The lineup of the F/T in 2015 (from the November for one month) is similar to that of the last year: Among around fifteen main performances, as far as the titles and short descriptions tell, the performances which would make Tohoku and Fukushima their theme will be just the opening event entitled 'Festival FUKUSHIMA!@Ikebukuro West

⁸ Erika Fischer-Lichte, *Theaterwissenschaft. Eine Einführung in die Grundlagen des Faches* (Tübingen; Basel: Franke, 2010), 193.

Gate Park' and *Blue Tarp* by Ameya Norimizu.

The change of the approach to Tohoku and Fukushima by the recent F/Ts is remarkable in terms of the slogan, too. That of the F/T 2014 was 'Border play', and its pamphlet says: 'The program presents many pluralistic works that will flexibly overcome different limitations such as countries, societies, milieus, styles and standpoints'⁹. The 'border' is actually understandable as the border between metropolitan (Tokyo) and rural areas (Tohoku and Fukushima), too, but no performances made this topic their themes clearly and critically except Watanabe-Genshirō-Shōten. The tendency remains the same today. The F/T in 2015 mentions repeatedly the keyword 'border' and has chosen the slogan 'Border Fusion'. But the F/T's message to the audience by choosing these slogans is unclear. Also, Fukushima as a theme seems to be fading into the background.

Such outline of the recent F/Ts recalls the insight by Hayashi Tatsuki, the translator of Jelinek's *Kein Licht*. In 2013, he talked with Soma and Takayama at the same table and said the following:

I am sure that among the audience, also among the people who have something to do with theatre, some people would have the opinion that a festival should be something glamorous and delightful. They would say that a difficult and serious work making nuclear power stations its theme like that of Jelinek does not have to be in the lineup, but the works that are more enjoyable and understandable for everyone should be the core.¹⁰

The recent F/Ts seem to face the audience that Hayashi mentioned above. In other words, the recent F/Ts reflect the audiences in Tokyo who now would not care so seriously about Tohoku and Fukushima and the view from outside Japan.

⁹ [Festival/Tokyo 2014 Pamphlet] (2014), 2. [translated by the author]

¹⁰ *F/T12 Documents*, 33. [translated by the author]

4. Conclusion: The F/T as an INTRAnational festival?

In Japan, nowadays, perhaps it could be hardly possible to realize an international festival mentioning the earthquake, the tsunami and Fukushima that captures all audiences. The reason for this is the different way of watching a performance on Tohoku and Fukushima by Japanese and non-Japanese audiences with <insider> and <outsider> views. Moreover, the change of the lineups of the F/T implies that there are different Japanese audiences in terms of Tohoku and Fukushima. Roughly speaking, there are the audience who care about Tohoku and Fukushima and the audience who not, although their daily life had been supported by the resources from such rural areas. The one should be an <insider> and the other an <outsider>, and vice versa.

In this context, the opinion by Kainuma Hiroshi, sociologist, is to be referred. According to him, in Japan during the period of the <colonization to inside> (1945-95), '[a]fter the failure of outbound colonization, <inbound colonization> was accelerated so that the rural areas took over the function of the past colonies', and in the period of the <automatized and spontaneous colonization> (1995 and after), '[a]fter the colonization is completed by the end of the economic growth and the development of neo-liberalism and globalization, political power is activated supposing automatic and spontaneous obedience'¹¹. Let us remember that the F/T is a part of *Tokyo Culture Promotion Project* that was originally established for the movement to host the Olympics in Tokyo 2020. And Tokyo Metropolitan Arts Theatre which is operated by Tokyo Metropolitan Government is one of the main locations of F/T. On the other hand, the F/T soon after the earthquake had been repeatedly presenting the performances which made the disaster their theme and often criticized TEPCO which is supported by the Tokyo Metropolitan Government as one of the important stakeholders. There should have been so-called 'inconvenient truth' which is not to be mentioned in the F/T.

¹¹ KAINUMA, Hiroshi, *Fukushima ron. Genshiryoku mura ha naze umareta no ka. (Fukushima discourse. Why the nuclear-power-village emerged)* (Tokyo: Seidosha, 2011), 375. [translated by the author]

In fact, while the F/T has been working on the theme Tohoku and Fukushima continuously despite of the downsizing since 2014, it has been providing few voices of the people living in these Northeastern Japan. As a result, the audiences in Tokyo had few chances to be confronted closely with the voices of the 'subaltern' (Spivak), that is, the voices of the <colonized> people in rural areas in worse living conditions who do not know how to tell their voices under certain political pressure.

After finishing the F/T 2012, the executive committee re-questioned 'what kind of festival does Tokyo need or, just to whom does a festival belong'¹². The answer for this question seems to not have been found yet. However, regarding Tohoku and Fukushima, the F/T should perhaps not be an international festival, but an INTRANational festival.¹³

In 2008, Soma aimed to form the F/T to an 'open platform whereby people and works of art based on diverse sets of values gather together, and recognize each other's difference through dialogue and partnership'. Why not to realize more performances created through collaborations between artists and/or audiences from Tokyo and Tohoku/Fukushima? Or in 2012, Soma questioned: 'In the midst of commands that are swallowing up differences [...] can the arts now go beyond the role of merely healing or providing good cheer? And what kind of site for thought can they open up?' Isn't the vision to be realized by collaborations by artists and/or audiences from Tokyo and Tohoku/Fukushima?

Actually, independently of the F/T, Soma has already made her first step. Exactly this August 2015, in a workshop *Michinoku Aato Junrei Kyampu (Art Pilgrims Camp in Northeastern Japan)* held in Kitakata city in Fukushima, she is now working with

¹² *F/T12 Documents*, 3.

¹³ Cf. OOTA, Shōgo, "Nashonaru na mono he no utagai (Suspicion about <national>)," *Butai Geijutsu (Performing Arts)* 7 (2004): 1-8; OOTORI, Hidenaga, "Intoranashonaru to ha nani ka (What is <intranational>)," *Butai Geijutsu (Performing Arts)* 7 (2004): 9-12.

Takayama and other artists and scholars to improve young artists who are required to develop projects on site in Tohoku which perhaps would be presented in Tokyo. Probably this workshop will rather realize the vision of the F/T which was mentioned after the F/T 2012. The opening statement of the document had written as follows:

[T]he collection of works each addressed the harsh reality that faces us, signifying one again that the arts is more than just temporal consumption or entertainment, or simply encouragement or healing, and rather something to confront the distance between <here> and <there>, the disparity between <I> and <you>.¹⁴

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¹⁴ *F/T12 Documents*, 3. [translated by the author]

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The Hunter in Soto-no-Hama of the Noh 'Utō' and Performers

Rurihiko Hara

Introduction

Soto-no-Hama (外の浜, literally outer coast) used to refer to the eastern coast of the Tsugaru peninsula in Aomori-prefecture. In the Medieval period, Soto-no-Hama was thought to be the eastern edge of Japan, and it was also an *utamakura*. The noh piece 'Utō (善知鳥),' set in Soto-no-Hama, is still performed today. Its title, 'Utō,' is the name of a bird. In *Shinsen utamakura nayose*, thought to be edited in the 14th century, the following tale concerning Soto-no-Hama appears:

It is said as follows: The birds named *utōyasukata* live in Soto-no-Hama. They hide their baby birds in the sand of Soto-no-Hama. If the mother bird sings 'utō, utō,' the baby birds crawl out singing 'yasukata, yasukata.' The hunter imitates the mother birds' song and hunts the deceived baby birds. Then, the mother birds come, follow the hunter here and there, and cry. The color of their tears, which fall like rain, is the deep red of blood. A *waka* relates:

ko o omou/ namida no ame no/ chi ni fureba/ hakanaki mono wa/ utō yasukata

(In mourning the children, if one touches the rain of tears like blood, the transient being is the bird *utōyasukata*)

It is said that the hunter wears *minogasa* (a straw raincoat and hat) for protection, because he is damaged if he touches the blood. A *waka* reads:

ko o omou/ namida no ame no/ mino no ue ni/ kakaru mo kanashi/ yasukata no tori

(Mourning children, a rain of tears falls on the coat. The *yasukata* bird is sorrowful)¹

¹ (Kuroda 1988, 119-20)

The noh piece 'Utō' is based on this peculiar tale. The plot of the piece is as follows: A priest (*waki*, supporting actor) is on his way to Soto-no-Hama, which he has never seen before. Before arriving there, at Tateyama in Etchū on the Japan Sea, an old man (*mae-shite*, former protagonist) speaks to the priest. Because the priest plans to go to Soto-no-Hama, the man asks him, to visit a home in which the father, a hunter, died the previous autumn. The priest should tell the widow and child to hold a memorial service for the deceased with an offering of *minogasa*. The old man tears a piece off one of his sleeves and gives it to the priest as a 'sign.' The priest goes to Soto-no-Hama and arrives at the house with a local man's guidance (*ai*, interlude). The priest shows the sleeve to the widow (*tsure*, attendant), she identifies it as her husband's and starts to hold a memorial service. During the service, the ghost of the hunter (*nochi-shite*, latter protagonist) appears. He tries to touch his dear child (*kokata*, child's part), but cannot see the child's figure as punishment for his deeds in life. He demonstrates how he did nothing but hunt. While alive, he was absorbed in hunting *utō* and never stopped to think of the sin in his actions. As punishment in hell, he suffers extreme pain: the transformed *utō* attack him, grasping his eyes and tearing his flesh, or turning into hawks that hunt the hunter, who turns into a pheasant. He begs the priest for help, but in vain. The hunter's ghost disappears.

Although the author of this piece is unknown, the oldest record concerning it documents a performance in 1465.² The poignancy of 'Utō' lies in how it ingeniously takes up fundamentally human themes: the grief of parents for their children, the life circumstances imposed by birth, and the difficulty of quitting sinful behavior.

'Utō' raises many issues, especially the Medieval idea of a border delineating Ainu territory to the north. Therefore, much research on 'Utō' deals not only with the field of noh studies but also with history. This paper provides an answer to the previously

² (Takeuchi 1967, 219)

unaddressed questions: Why did performers create a noh piece like 'Utō?' What significance did performances of the piece have?

Place in Soto-no-Hama: The Divergence of Legends about *Utō* between Center and Periphery

The first mention of Soto-no-Hama can be seen in a *waka* by Saigyō from the 12th century.³ The coast was well known in the field of *renga* (linked poetry). *Waka* and *renga* used *utamakura* to allude to famous places all over the country. Among these, Soto-no-Hama was the easternmost and northernmost place and, as mentioned, was considered the eastern edge of Japan in the Medieval period.

In *Soga monogatari*, there is one episode in which Adachi Morinaga dreams an auspicious dream. In it, Minamoto no Yoritomo, the shogun of the Kamakura shogunate, stands with his left foot on Soto-no-Hama and with his right foot on Kikai-ga-Shima.⁴ The scene is written so that the dream symbolizes Yoritomo conquering Japan 'from end to end' thereafter. In this representation, Soto-no-Hama is the eastern edge of Japan and Kikai-ga-Shima is the western. According to Naomasa Ōishi, the notion that Soto-no-Hama is the eastern edge of Japan was gradually formed in the 12th century and completed around the end of the century.⁵

In the Medieval period, borders were not linear and strictly defined as they are today. The actual area of Soto-no-Hama is vague and cannot be defined as only the eastern coast of Tsugaru peninsula. The island, located to the north of Soto-no-Hama across the sea, was Ezo-ga-Shima, that is known today as Hokkaido. At that time, it was a completely foreign country and a place of exile. Therefore, Soto-no-Hama was an intermediate zone

³ 'Michinoku no/ okuyukashiku zo/ omooyuru/ Tubo no ishibumi/ Soto-no-Hama kaze' (Gotō 1982, 280)

⁴ (Kajihara, Ōtsu and Nonaka 2002, 120)

⁵ (Ōishi 1980, 594)

between the main island of Japan and Ezo-ga-Shima. As Ōishi says, in the Medieval period, it was a place where strange things appeared and were exiled.⁶ For example, *Azuma kagami* includes a record of a horse with nine legs found in Awaji that was exiled to Soto-no-Hama in 1193.⁷

There are various versions of the *utō* legends other than the noh and *Shinsen utamakura nayose*. Kōji Sasaki classifies his collection of narratives into four types as follows:

Wandering legend type (court noble type)

Basic Plot: An exiled man, Utō Yasukata, takes up residence in Soto-no-Hama, helps the local men, and is finally worshipped as a god.

Wandering legend type (samurai type)

Basic Plot: A man, Utō Yasukata, lives hidden in Soto-no-Hama and protects and nurtures a child left by his father, Yasukata's lord.

Revengeful spirit damaging fields legend type

Basic Plot: A spirit becomes a monster bird, *utō*, damages fields, and is killed by a hunter. Or, the spirit of killed birds damages the fields.

Hunting *utō* legend type

Basic Plot: The mother *utō* sings '*utō*' and the baby birds respond '*yasukata*.' A hunter in Soto-no-Hama imitates the mother's singing and hunts the baby birds. The mother bird sheds tears of blood, and the hunter wears *minogasa* for protection.⁸

The noh belongs to the **hunting *utō* legend type**. However, according to Sasaki, the legends of this type were actually not known in Soto-no-Hama itself. Sasaki points to two events in support of this conclusion. In 1718, Tokugawa Yoshimune, the 8th shogun of

⁶ (Ōishi 1980, 575)

⁷ (Kuroita and Kokushi taikai henshūkai 1964, 494)

⁸ (Sasaki 1990, 166-70)

the Edo shogunate, wished to see real *utō*, which he knew through contact with the noh piece. Tsugaru Nobuhisa, the fourth federal lord of Tsugaru, tried to fulfill the wish, but the Aomori magistrate reported that there was a marsh called *Utō* and a place called *Yasukata*, but no one ever saw the bird named *utō*. Furthermore, when Furukawa Koshoken visited the *Utō* shrine in 1788, which remains to this day, the shinto priests said they had never heard about the bird *utō*.⁹

However, a counterexample can be found in *Soto-ga-Hama tsutai*, travel writing by Sugae Masumi in 1788. It shows that the **wandering legend type (court noble type)** and **vengeful spirit damaging fields legend type** are indeed handed down in Soto-no-Hama.¹⁰

As Sasaki shows, the **hunting *utō* legend type** appear predominantly in books edited in the center (Kyoto), like *Shotetsu-shū*, *Aro kassen monogatari* and *Moshiogusa*, besides the noh 'Utō' and *Shinsen utamakura nayose*.¹¹ Thus, it is possible to say that there is a divergence between *utō* legends in the center and the periphery.

Therefore, it cannot be said that the noh 'Utō' is faithful to a local Soto-no-Hama legend. It originates from Soto-no-Hama as periphery but is mainly formed in the center, a place independent of the local site.

The Noh 'Utō' and Ainu

Concerning 'Utō,' there is another asymmetric relationship between the center and the periphery. It has to do with the Ainu people, who are called *Emishi*, *Ebisu* or *Ezo* (蝦夷).

⁹ (Sasaki 1990, 170-71)

¹⁰ (Sugae 1971, 459)

¹¹ (Sasaki 1990, 166-70)

Soto-no-Hama was where Ainu resided and traded with Japanese.¹² They were not an agricultural people but hunters. The hunter in the noh 'Utō' can be considered an Ainu hunter.¹³

Some details in the noh 'Utō' relate to Ainu. As to the origin of the peculiar word *utō*, on the one hand in *Soto-ga-Hama tsutai*, it is written that the word comes from a word *utō* that means 'hollow' in the Soto-no-Hama dialect and refers to the birds' digging holes in the beach sand to live there.¹⁴ On the other hand, a different etymology says that it derives from the Ainu word '*etu* (*etō*)' meaning 'bill' or 'nose.'¹⁵

In the noh piece, when the priest asks the local man of Soto-no-Hama where the hunter's house is, he answers that it is inside the 'high stockade made of crisscrossed bamboo (*takamogari*, 高もがり).'¹⁶ Kōichirō Shinoda interestingly suggests that this 'high stockade' also means 'temporary mortuary (*mogari*, 喪家)' and actually is a high stand for Ainu mummification.¹⁷

The hunter (*nochi-shite*) in 'Utō' sometimes appears in a feather skirt called *hamino*. As Shinpei Matsuoka says, the feathers are related to Ainu in some ways.¹⁸ And, in the scene in which the widow looks at her husband's sleeve, the word 'thin, crude stuff, for summer

¹² (Hanawa and Ōta 1988, 511)

¹³ (Itō 1985, 168)

¹⁴ (Sugae 1971, 460)

¹⁵ (Chiri 1975, 316)

¹⁶ (Weatherby and Rogers 2008, 275)

¹⁷ (Shinoda 1978, 182)

¹⁸ (Matsuoka 2013, 126)

clothes (夏立つ狭布の薄衣)' can be seen.¹⁹ This is a thin cloth woven with the feathers of cranes.

The blood is also closely connected with Ainu. In 'Utō,' the image of the tear of blood leaves a strong impression. In the scene the hunter shows how he hunts *utō*, the *jiutai* (the noh chorus) sings the following:

From the sky the parent bird is weeping tears of blood.

From the sky fall the tears of blood. And I, covering myself with the sedge-hat, with the cloak of straw, try to escape the falling tears, dodging now this way, now that. But alas! these are not the enchanted cloak and hat which make invisible their wearer.

Faster and faster fall the tears of blood, until my body cannot escape their mortal touch, until the world turns crimson before my eyes—crimson as the fabled Bridge of Maple Leaves, formed of magpie wings across the sky and at the dawn stained red by the tears of two parting lover-stars.²⁰

(親は空にて、血の涙を、親は空にて、血の涙を、降らせば濡れじと、菅蓑や、笠をかたぶけ、ここかしこの、便りを求めて、隠れ笠、隠れ蓑にも、あらざれば、なほ降りかかる、血の涙に、目も紅に、染みわたるは、紅葉の橋の、鶺鴒か。²¹)

¹⁹ (Weatherby and Rogers 2008, 277), (Koyama and Satō 1998, 210)

²⁰ (Weatherby and Rogers 2008, 283-84)

²¹ (Koyama and Satō 1998, 216-17)

‘The tears of blood’ can be seen in *Shinsen utamakura nayose* version of the narrative as referred before. For example, in the paragraph ‘the blood shed from Ebisu’s body’ in *Shuchu-shō* in the late 12th century, the following is written:

Michinoku ni/ Ebisu no mi yori/ idasu chi no/ kotouji nareya/ awanu koi kana

(The blood shed from Ebisu’s body in Michinoku is from different family. The love is incompatible!)

Kenshō said as follows: when Ebisu in Michinoku examines whether a child is his or another’s, he mixes his blood with the child’s. If it is his child, the two blood samples match, but if it is another’s, they do not match.²²

Here, the theme of parents and children suggests a relationship to the noh ‘Utō.’ The blood is the extremity of *kegare* (contamination). This closely concerns a point to be discussed later in this section.

Thus, several points related to Ainu can be seen in the noh ‘Utō.’ From ancient times, people at the Japanese center detested Ainu and discriminated against them for being disobedient. In the following passage from *Suwa daimyōjin ekotoba* in 1356, it can be seen how in the Medieval period the center thought about Ainu in Soto-no-Hama:

The two species are Hinomoto and Karako. Their lands are connected to foreign countries. Their figures are like demons and extremely monstrous. They eat men, birds, animals, fish, and meat. They do not know the materials for the agriculture of five grains. Even with many interpreters, it is very hard to understand their speech.²³

²² (Kyūsojin 1958, 316)

²³ (Hanawa and Ōta 1988, 511)

The point is that Ainu are discriminated against because they are hunting people rather than agricultural. The occupation of hunters is killing (*sessho*). Therefore, as Yoshirō Itō observes, the center thinks of them as *hinin* (非人, non-human).²⁴

The center considers *hinin* those people whose occupation is slaughtering or the treatment of the dead. In *shokue* (触穢, literally touching *kegare*) thought, which gradually took clear shape beginning with *Engi-shiki* in the middle of the 10th century, *hinin* suffer *kegare*, and are detested and discriminated against. Accordingly, the emperor, as center of the center, must be kept absolutely clean.²⁵

When the noh 'Utō' was composed, Ainu belonged to the category of *hinin*. The *minogasa* that the *nochi-shite* of 'Utō' wears even today, was the costume of *hinin* or beggars.²⁶ Not only the *shite* in 'Utō' is a *hinin*. As Itō says, the characters that often appear in noh, except dream noh (*mugen noh*), are hunters and wandering people like beggars, disabled people, madwomen, prostitutes, bandits, burglars, performing priests, slave dealers, and so on.²⁷ They were all people in *kegare* and therefore *hinin*.

However, Itō makes the interesting point that *sarugaku-shi* (猿楽師, *sarugaku*²⁸ performers), who performed such noh as 'Utō,' were also discriminated against as *hinin*. That is, both the hunter and the performer who performs the role belonged to the same social category. Originally, in the 12th century, ancestors of *sarugaku-shi* played an

²⁴ (Itō 1985, 169)

²⁵ (Ōyama 1976, 278-90)

²⁶ (Amino 1993, 129)

²⁷ (Itō 1985, 174)

²⁸ *Sarugaku* is the pre-modern designation for noh.

indispensable role of exorcising *kegare* in such nationally relevant and important rituals as *shushō-e* and *shuni-e*.²⁹

Thus, Itō clearly points to a fundamental connection between the performer and the performed in *noh*, but he does not question the significance of *hinin* performers playing *hinin* roles. This is an important problem concerning the foundation of *noh*. The following sections will give answers to the questions: Why did performers create a *noh* piece like ‘*Utō*?’ What significance did performances of the piece have?

Utō and Nue

At present, the word *utō* is usually written using the Sino-Japanese characters ‘善知鳥 (goodness-knowing-bird)’. However, several books in the first half of the 16th century show the Konparu school used to use ‘空八形 (hollow-eight-figure),’³⁰ ‘洞八人形 (hollow-eight-man-figure)’³¹ and ‘虚八姿 (hollow-eight-figure)’³² as Sino-Japanese ways of writing ‘*utōyasukata*.’ In *Unpoiroha-shū*, a Japanese dictionary edited in 1548, an interesting episode as to ‘虚八姿’ can be seen as below:

Once upon a time, a hollow boat crammed with eight people drifted away. Their wandering spirits transformed into birds. That’s why it is written like this [‘hollow-eight-figure’].³³

²⁹ (Matsuoka 2015, 92-101)

³⁰ (Kitagawa 1973, 483)

³¹ (Nishio et al. 1961, 149)

³² (Kyoto daigaku bungakubu 1969, 183)

³³ (Kyoto daigaku bungakubu 1969, 183)

A hollow boat (*utsuo-bune*, 空舟) is a boat carved from a single large tree. It is assumed that not only the formulation ‘虚八姿,’ but also ‘空八形’ and ‘洞八人形’ are based on the legend, although they use different characters to express ‘hollow.’

It is easy to associate this legend with noh ‘Nue (鵺)’ composed by Zeami. *Nue* is a monster bird appearing in *Heike monogatari*. Its head is that of a monkey, its trunk that of a raccoon dog (*tanuki*), its tail that of a snake, its limbs that of a tiger, and it sings like a scaly thrush. The episode in *Heike monogatari* relates that the emperor is awfully frightened when a succession of nights a black cloud regularly comes from the forest of eastern Sanjō and hangs over the palace. Minamoto no Yorimasa shoots an arrow into the cloud and *nue* falls down. While Yorimasa thus gains reputation at court, *nue* is sent off in a hollow boat.³⁴

The noh ‘Nue’ is based on this episode. In the piece, the ghost of *nue* appears in front of a priest and shows how Yorimasa killed him, thereby attaining a reputation, and how he was sent off in a hollow boat. The noh ‘Nue’ is, unlike its resource in *Heike monogatari*, not about simply rewarding good and punishing evil, but rather focuses on the loser, *nue*. This is concerned with the fact that most characters in noh pieces are people in *kegare* as mentioned before. *Nue* can be thought of as a symbol of *kegare* that must be exorcized from the emperor. *Nue* must be killed in order for Yorimasa to attain his reputation and for the emperor to be cleansed. The disadvantaged status of *nue* is similar to that of *sarugaku-shi*’s ancestors in *shushō-e* or *shuni-e*.

The important point is that the episode of *nue* and a hollow boat closely corresponds to Zeami’s mythical origin story for *sarugaku*. In his first text *Fūshikaden*, Zeami mentions Hata no Kawakatsu as the founder of *sarugaku*.

³⁴ (Ichiko 1994, 335-40)

In the age of Shōtoku Taishi (574-622), when conflicts took place, he commanded Kawakatsu to perform sixty-six pieces of *sarugaku* and gave him the appropriate masks. Kawakatsu performed the pieces at the imperial palace, thereby bringing about peace. An interesting legend follows this passage as below:

This same Kawakatsu served successive emperors—Kinmei, Bitatsu, Yōmei, and Sushun, the empress Suiko, and Prince Shōtoku Taishi—handing down this art to his descendants. Then, because wraiths can leave no remains, he set out from Naniwa Bay in the province of Settsu in a boat carved from a single large tree. Entrusting himself to the wind, he sailed out over the Western Sea and arrived at Shakushi Bay in the province of Harima. When the people of this bay pulled the boat to land, his shape had changed from that of a human being. He began to possess and haunt all the people of the area, and to cause strange omens. The people thereupon began to worship him as a god, and the province prospered. They named him Daikō Daimyōjin, writing this with the characters meaning ‘greatly violent.’³⁵

Generally, many gods in Japan are the type of *kōjin* (violent god). A *kōjin* has a dual nature: it is a terrifying existence that causes disasters, but if worshipped, brings happiness. Hata no Kawakatsu—or ‘Daikō Daimyōjin’ as above—is such a deity.

It is clear that when Zeami composed ‘Nue’ he was thinking of the Hata no Kawakatsu legend. Therefore, *nue* in the *noh* also represents an ancestor of the performers who play the role. Shinpei Matsuoka writes about ‘Nue’ when he says that in his sixties Zeami tried to compose *oni noh* (demon *noh*) in order to deal with the origins of his identity as a performer.³⁶

³⁵ (Zeami 2006, 100-101) The quoter changed a few words.

³⁶ (Matsuoka 2013, 118)

Nue is similar to *utō* in many ways. As mentioned above, in the Konparu school, *utō* used to be written in ways that suggest a similar background, and the episode in *Unpoiroha-shū* supports this view. The appearance of the alternative Sino-Japanese character formulations and the *Unpoiroha-shū* episode might come after the composition of ‘Utō,’ but this seems because the noh ‘Utō’ and ‘Nue’ are based on the same cosmology.

The connection between *utō* and *nue* can be seen in other places. As mentioned above, in Sugae’s *Soto-ga-Hama tsutai*, *utō* means ‘hollow’ in Soto-no-Hama, although in that case the hollow is an *utō* nest dug in a sandy beach. And, in *Hitometamaboko*, written by Ihara Saikaku in 1689, there is a waka about *utō*.³⁷ However, in *Daito gunki* from ca. 1466, the same waka can be seen and the phrase ‘*utō tori* (the bird *utō*)’ is written as ‘*utsuho tori* (the hollow bird).’³⁸ Moreover, in *Shogenjikō setsuyo-shū*, a Japanese dictionary from 1717, *utō* is written using a character ‘空鳥’ that usually means *nue*.³⁹

Furthermore, the **wandering legend type (court noble type)** described in Sasaki’s classification of *utō* legends can be associated with the legend of Hata no Kawakatsu in *Fūshikaden*, and a monster bird in the **vengeful spirit damaging fields legend type** is similar to *nue* characterizations. Sasaki mentions that in *Tsugaru rekiseiroku*, there is a legend about a vengeful spirit, in which a monster bird *nue* appears and a hunter is sent in order to kill it.⁴⁰

Conclusion—The Hunter in *Kegare* kills *Utō* as *Kegare*

³⁷ (Ihara 2007, 1270)

³⁸ (Shiseki shūran kenkyūkai 1968, 203)

³⁹ (Hashimoto et al. 2000, 407)

⁴⁰ (Sasaki 1990, 169)

Thus, *utō* are similar to *nue* in many ways and can sometimes replace *nue*. It seems because *utō* are—like *nue*—a symbol of *kegare*, they are an existence to be killed and exorcised for the good of the nation. In the noh ‘Utō,’ it seems that *utō* should be pitied and that the hunter is bad for killing them, but it can be assumed that *utō* might also be considered evil and an existence to be detested.

Here, it is necessary to consider *torioi* (鳥追い, exorcizing birds). *Torioi* is an event, held mainly in Eastern Japan, where people remove harmful birds from fields in a beginning of a year. In the *torioi* of Hōrai-ji in Aichi-prefecture, the song below is sung:

Gather these and put them into this mountain and the deep mountain. Cross and stop the base of a winter creeper, and cross and grow the end of it. Wind it around them as ‘*kaimari, kaimari.*’ Chase them to the east, drive them out to Tsugaru, Gappo, and Soto-no-Hama. Chase them to the south, drive them out to the southern sea, Fudaraku, and Soto-no-Hama. Chase them to the west, drive them out to Tsukushi, Chinzei, and Soto-no-Hama. Chase them to the north, drive them out to Echigo, Ecchu, and Soto-no-Hama.

(是等 (こりうら) を集めて当山へ差 (し) 入れ、奥山へ差 (し) 入れ、
 榎の木の葛を本うちかいやすめ、末うちかいはやし、かいまり／＼とかい
 まいて、東へさして追はんば、津軽や合浦、外の浜へ追ふべし。南へさし
 て追はんば、南海や普陀洛、外の浜へ追ふべし。西へさして追はんば、筑
 紫や鎮西、外の浜へ追ふべし。北へさして追はんば、越後や越中、外の浜
 へ追ふべし。⁴¹⁾

⁴¹ (Arai 1970, 175)

The *torioi* song above is for exorcizing harmful birds and other evil things. In this song, the destinations of the exorcized beings are Soto-no-Hama, although in this case the words are used to signify also the south, west, and north borders of Japan. *Torioi*, used to exorcize harmful birds to Soto-no-Hama, the farthest coast, in order to let agriculture prosper, is based on the same cosmology as that of the noh 'Nue,' in which Yorimasa exorcizes the harmful bird *nue* from the emperor's vicinity and sends it away in a hollow boat. Furthermore, the **revengeful spirit damaging fields legend type** from Sasaki's classification can be associated with *torioi*. Harmful birds pose a practical problem for agricultural people who have fields near the sea, and it is important to drive them away. In this case, *utō* is a harmful bird and a threat to agriculture. Therefore, as mentioned, the bird appears as *nue* in *Tsugaru rekiseiroku*.

For that reason, it can be thought that the noh 'Utō' employs the same cosmology to that of the noh 'Nue' and of the Hōrai-ji *torioi*. If *utō* are harmful birds destructive of agriculture, hunters are needed to exorcize them. However, in this noh, the hunter is not a hero like Yorimasa, who kills *nue*. A person who kills birds in *kegare* cannot avoid suffering *kegare* because of his action. This pertains to the point in the legend where the hunter is exposed to the risk of touching *utō's* tears of blood—the extremity of *kegare*. Then, he wears *minogasa*, but *kegare* is unavoidable. However, through this process of exorcism, agriculture = nation = center is protected from *kegare* and kept pure. This characterization of the hunter is, in turn, similar to that of *sarugaku-shi's* ancestors. Therefore, it can be said that the noh 'Utō' was also composed in order to deal with the origin of *sarugaku-shi's* identity as a performer, like the noh 'Nue.'

Cultural anthropologist Masao Yamaguchi observes, 'The model that forms the symbolic cosmology of the emperor system is represented in theater.'⁴² It is possible to describe the noh 'Utō' the same way. It can be concluded as follows: Upon composing 'Utō,' *sarugaku-shi* believed that those in the same situation as them were similarly acting to

⁴² (Yamaguchi 2000, 109)

exorcize the national *kegare* in the farthest coast, Soto-no-Hama. At first glance, the piece appears to be a moral drama preaching about the sinfulness of killing animals or a tragedy about parents and their children. However, it is rather a suggestion that *sarugaku-shi* intended to exhibit and proclaim the roll of the hunter in the periphery to people in the center. When *sarugaku-shi* got to know the legend of Soto-no-Hama and *utō*, the fundamental consciousness of kind led them to compose the noh piece.

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Môn Tohoku Môn Triad: 'We are water carriers: committing our bodies to transformation in places of sacredness and contamination.'

Ariana Jordão

This project is a collaboration between myself, an artist and biologist, and Siriol Joyner, a Welsh dancer choreographer. As a joint practice we are interested in how movement and cultural practices inform and shape our relationship to place. We are working with the invisible convictions we impose on the land, like rural idyll or contaminated site, the promise of transformation that may be enacted or not, and the multiple occupancy of place, such as when sacred sites are turned into industrial power machines.

In Môn-Tohoku-Môn we are exploring the physicality and physicalisation of history in locci, particularly seen in 'Môn, Mam Cymru', or Anglesey the mother of Wales. Môn is known as the 'mother' of Wales perhaps as she is the place that holds the physical and mythological symbols that point to the origins of Welsh culture: Sacred Celtic sites and standing stones, holy wells, ancient burial chambers and tombs for Gods and Goddesses of the Mabinogi. We might also think of Môn as Mother in the sense of her voracious productivity and manifestations of power and 'energy', counterpointed to manufactured and implanted sites of power and energy infrastructure such as the Wylfa nuclear power plant. This points to a shared territory of reverence and commodification; the correlation between Tohoku, Japan and Ynys Môn, Wales as peripheral and sacrificial yet sacred regions is so clear that we felt a call to respond within the structure of this PSi conference.

We travelled to Ynys Môn and collected water from a sacred well.¹ A scallop shell too as pilgrimage is a clear connection between the two sites. Môn is a starting point for el

¹ Robert Williams and Phillip Steele, *Môn Mam Cymru: the Guide to Anglesey* (Llyfrau Magma, 2006) 245

Camino de Santiago and scallop shell biscuits, named Aberffraw biscuits, are traditionally made using the pilgrim's symbol, the scallop shell, as a mold. In Aomori the scallop shell was there to greet us in the form of local sea produce branding.

We also visited the Wylfa power station, where the last Magnox reactor in the world is nearing the end of its life cycle and getting ready for full decommissioning in December, while the construction of the next generation plant, Wylfa B, has been contracted to Horizon, a Japanese company. The visitor centre employee, facing imminent redundancy, seemed keen to off load the remainder stock of souvenirs on us; we walked away with teddy bears, uranium green erasers, DVDs detailing the safety standards of the industry and a handful of celebratory stickers 'I have seen nuclear power in action at Wylfa, Anglesey'. We also met with a volunteer tour guide for the power station, a retired lady, who shared with us commiserations about Fukushima in the same breath as a true love and awe of nuclear power, unabated by the 'unfortunate' disaster. We couldn't meet with the public relations officer for Horizon at that moment but corresponding about our project he wrote, 'One of my personal goals is to make the new station as aesthetically pleasing as possible. Finding a way to engage artists and engineers in designing and creating outcomes would be a subject that would be very interesting.' (Greg Evans, Horizon Nuclear Power)

Our goal in coming to Japan was to explore the relationship between these two sites through attempting to work with materials and aesthetics encountered there: clay, water, shells, mushrooms as materials as well as aesthetic forms such as raku ceramics, the tea ceremony and calligraphy, and to explore the culture around nuclear energy and its intrinsic myths in both countries; could this technology be seen as value neutral, when it is so intimately connected with purposeful human action? Is the radical nature of human responsibility for the social implementation of technology adequately addressed through the current political process? Global energy consumption in the 20th century keeps rising exponentially; one of the defining features of modern life is this unprecedented

consumption of all forms of energy, fossil fuels in particular. Although only a tiny fraction of that is nuclear the bold mythology enveloping it presents nuclear a magically potent and unlimited source of power, with guaranteed fuel supply for decades to come, and even respected environmentalists² stand by nuclear power, stating it's dangers have been wildly exaggerated and it provides the key to balancing outputs from renewables and hence the decarbonisation of the power supply.

We proposed two scores for the conference:

1)

Pick mushrooms from contaminated woods, burn them and cast the ash into a stable form such as glass to create contaminated inert glassware. Invest in the crisis.

The group together drink water that has been carried from Ynys Môn from this glass.

A plurilingual text is shared - Cymraeg, English, Japanese - serving as a container for collective action.

Paul Stamets, the world-renowned mycologist published a one-page blueprint³ for the large-scale bio remediation of Fukushima on the aftermath of 3/11. In one page he proposes what is effectively a landscape wide biological choreographic intervention that would imply a synergistic orchestration between government officials, radiation experts, foresters, mycologists and civil society that remains nothing short of utopic - it never happened. In Fukushima mushrooms are being used as indicators of falling radiation levels, and these organisms that hyper accumulate radiation can be harvested and incinerated under HAZMAT protocols and the ash safely set into inert glass or porcelain clay. We proposed to transform this ash into drinking vessels and pilgrim scallop shells to be employed in a social choreography. We wanted to work with ceramic artists local to Aomori to use Ynys Môn shells, Aomori clay and an incinerated mushroom wash to make

² George Monbiot, "Why Fukushima made me stop worrying and love nuclear power" *The Guardian* March 21, 2011

³ Paul Stamets 'The Nuclear Forest Recovery Zone – Myco-remediation of the Japanese Landscape After Radioactive Fallout' *Coalition for positive change*, March 19, 2011

these containers, purposing ceramics as safe envelopes that simultaneously neutralize and embody a material trace of radiation.

While we were at the conference presenting this creative paper the anti nuclear group in Wales, PAWB was hosting a delegation from Japan in Wales including the ex Prime Minister of Japan, Naoto Kan, in a public symbolic act of solidarity by twinning Anglesey and Fukushima. In my own act of twinning, I stopped by in Fukushima on the way back from Aomori, to collect some water samples, oyster mushrooms and spread the 'I have seen nuclear power in action at Wylfa, Anglesey' stickers in public places.

2)

A group score and practice entitled 'Mamiaith' (Mother tongue).

This is an existing practice and score that Siriol has been developing over the last 3 years in different countries and contexts. For this practice a group is invited to go for a walk, this can be a 'one off' event or a daily practice over the period of the conference. The choreographic score is to walk with no destination, and if we speak we do so in what we feel to be our mother tongue.

Through practicing this score, 'Mamiaith' practice has gained a political meaning and weight. A space develops, where one is allowed to speak her/his own language(s) not because the others can understand, but because this is the language closest to the source of their own expression: their place. Plurilingualism is a between state, a state of contamination in the mouth, and in the case of 'Mamiaith' a contamination within the group and between many mouths. 'Mamiaith' diverts the focus of communication away from being understood by others into being self in direct connection with a wider mesh.

We are a crisis culture, existing within the context of unravelling climate change and rampant imperialist instrumentalization of the building blocks of culture. In this conception of contemporary time we exist always within conflict, turmoil, uncertainty and pollution. We are water carriers, committing our bodies, our languages, to hold

traces, committed to being cultural contagions, bodies passing through places, letting things stick. Committed to reverence, commodification and manifestation.

In Japan we sourced Japanese materials: handmade paper, ink blocs, calligraphy brushes, water and clay from Osorezan, and Fukushima, which will be used to produce an edition of choreographic scores in print. We visited the archive of founder of *butō* dance, Tatsumi Hijikata at Keio University in Tokyo to study his scores and draw inspiration for our own. The scores are meant as documents and also as material for the next and last phase of this Triad, as a way of hyper accumulating the various exposures contained in the project into a shareable form.

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Performing Recovery: Music Making and Disaster Relief in Post-Tsunami Japan

Nana Kaneko

Introduction

I was in the town of Rikuzentakata in Tohoku, Japan observing their annual *Ugoku Tanabata Festival*¹ on August 7, 2013, approximately two and a half years after that fateful day, March 11, 2011, when the town was literally washed away. ‘We lost all but two *dashi* (floats) in the tsunami,’ an informant told me. She continued by saying, ‘to observe the first festival that came around after 3.11, several of the town’s residents dragged one of the remaining *dashi* down a hill and around the town. By the end of it, we were all in tears; that was the moment when the gravity of the situation really hit us.’ I suddenly realized that *matsuri*² festivals hold newly significant meaning for affected communities in post-3.11 Japan.

Today, I will present a variety of musical responses to the 3.11 disaster that I have encountered over the past year of ethnographic fieldwork while based in Sendai, and the contrasting ways that these activities are serving as models for ‘healing and recovery’ in a post-disaster context. Although each response is certainly unique in terms of intent and execution, I’ve decided to arrange them under the following four categories: 1. Localized *matsuri* and folk performing arts, 2. Synthetic, economy-driven *matsuri*, 3. Musicians from affected areas performing elsewhere, and 4. Outside musicians performing for affected communities.

¹ The *Ugoku* (moving) *Tanabata Festival* in Rikuzentakata, Iwate has at least a 700-year history and is held annually on August 7.

² *Matsuri* festivals are seasonal and held on a set date(s) every year. Some are secular, but most are sponsored by a local shrine or temple.

To conclude, I will contextualize these activities and responses through issues raised in engaged ethnomusicology and humanitarian anthropology, and offer some thoughts on what outsiders can continue to do to support musical revival in disaster-affected areas during this 'between state' of crisis and recovery.

1. Localized matsuri and folk performing arts

The Tohoku region has a longstanding history of local, that is, regionally specific, matsuri and folk performing art forms that are so deeply rooted in a community's history and culture that they have organically developed into an integral element of local community building, especially after 3.11. The aforementioned Ugoku Tanabata Matsuri in Rikuzentakata is one such example, as is the Minato Matsuri³ in Kesenuma. In both cases, the majority of participants are local residents who have participated in these matsuri since childhood as members of neighborhood associations and performance groups.

Despite the need for basic necessities following 3.11, the revival of many localized matsuri and folk performing arts (e.g., *kagura*⁴, *shi shi mai*⁵, *oni kenba*⁶, and *tora mai*⁷) in affected areas was remarkably fast. A temporary exhibit at the Tohoku History Museum in Tagajō featured a *shishi-gashira* (lion head) that was constructed using found objects such as cans, hotel slippers, and zabuton cushions in a hotel in Akita that was being used

³ A 2-day port festival in Kesenuma, Miyagi, held annually on August 2 and 3. This year marked its 64th anniversary.

⁴ Ritual dances performed since ancient times as offerings to please the patron gods of local shrines. *Kagura* means music (and dance) for the gods, and is accompanied by singing, shrill traverse flutes, stick drums, and other percussive instruments such as small metal idiophones and clappers.

⁵ Lion dance commonly performed during the New Year accompanied by traverse flutes and drums. The lacquered head is called a *shishi-gashira* (lit. lion head).

⁶ Dances performed while wielding a sword and stamping firmly on the ground

⁷ Tiger dance accompanied by traverse flutes and drums

as a temporary housing unit by former residents of Takeura, Onagawa, when somebody brought a *fue* (bamboo flute) that was found amongst the debris.

What motivated these communities to prioritize the revival of localized performing arts and matsuri when even basic necessities were not within arms reach? One person from Rikuzentakata had mentioned that matsuri preparations were simply a feasible activity that gave them purpose during a period when they didn't have the resources to rebuild homes and redevelop their livelihood. At the most basic level, matsuri preparations gave affected communities a reason to collaborate and an attainable goal to work towards together.

According to Kaketa Hironori, an ethnologist and chair of The Fukushima Research Group of the Society of Folkloric Performing Arts⁸, one of his informants, an elderly woman from Sōma, stated, 'on top of losing my home and assets, if matsuri were also to be lost, what would be left?'⁹ Kaketa argues that matsuri and folk performing arts in post-3.11 Fukushima are not simply for religious purposes, but are in fact the root of regional rebuilding¹⁰ by providing a space and environment to deepen friendships and the spirit of harmony and helping others in need (Kaketa 2014, 12). The revival of folk performing arts didn't come after livelihood, but rather, the folk performing arts remains a necessary component to rebuild livelihood. Although tradition is always mediated, localized matsuri and folk performing arts are indeed a powerful mechanism for recovery and community building in disaster affected areas that communities turned to at very early stages in the recovery process.

2. Synthetic, economy-driven matsuri

⁸ 民俗芸能学会福島調査団 Minzoku Geinō Gakkai Fukushima Chōsa Dan

⁹ 「家も財産もなくなったうえに、祭りまでなくなったら何が残るの...」 Ie mo zaisan mo nakunatta ue ni, matsuri made nakunattara nani ga nokoru no...

¹⁰ 地域づくり chiiki zukuri

The Tohoku Rokkonsai (Six-Soul Festival), first held in Sendai on July 16 and 17, 2011 (just four months after 3.11), is a collaboration between six major matsuri representing the six prefectural capitals of Tohoku where representatives from all six festivals annually converge in one location and put on a massive parade in an attempt to boost morale, demonstrate ideas about community and *kizuna* (affective ties), and raise hope for what they call 'a new Tohoku.' The Rokkonsai's primary objective is to promote tourism, and thus market growth, in Tohoku, putting it under what Donald Getz labels as 'festival tourism' or 'festivalization,' which is 'an over-commodification of festivals exploited by tourism and place marketers' (Getz 2010, 5).

However, according to Shiraishi Yu, a member of the Rokkonsai Sendai Tanabata Preparation Committee, whom I interviewed at the Sendai Chamber of Commerce office, Tohoku was hurting economically after the disaster, and the six Chambers of Commerce of the Tohoku prefectural capitals strove to find a means to boost morale for people in affected areas, and more importantly, to show the world that people in Tohoku are still alive and thriving in contrast to news footage, which made it seem that all of Tohoku was entirely decimated.

The Tohoku Rokkonsai came about when the mayor of Aomori, Shikanai Hiroshi, told the mayor of Sendai, Okuyama Emiko, that he would bring the Aomori Nebuta Festival to Sendai to help boost morale. The Chambers of Commerce had departments for prefectural matsuri, and there was a Tohoku matsuri network prior to 3.11, but following the mayor of Aomori's lead, the idea came about to have all six matsuri from each prefectural capital in Tohoku convene in one location, which would provide an even stronger basis for a Tohoku network (i.e. boosting market economy and touristic appeal).

Preparations for the first Rokkonsai in Sendai started in May 2011, which means it was ambitiously planned within just two months. The first Rokkonsai resulted in absolute chaos, however, as way more people came than anticipated that the festivities ended

early on the second day, leaving planners and participants with mixed feelings about the extent to which this event was a success. The massive amount of spectators could be attributed to a couple of reasons: 1. *Kabushiki-gaisha Dentsū*, one of the largest international advertising and public relations companies in Japan, gathered all the sponsors and managed all the PR, and 2. Attendees were probably not only attracted to the convenience and grandeur of being able to see multiple major matsuri in one location, but also felt that attending this event would fulfill a sense of moral obligation as a way to show support for disaster victims, although hardly, if any, of the proceeds are actually going to disaster-affected communities.

This is not to say that boosting market economy is entirely selfish and shameful, and it's undoubtedly necessary, but when considering whether the Rokkonsai is directly helping people in Tohoku to recover and rebuild a sense of community, I'm not particularly convinced. Kaketa Hironori mentioned that the Fukushima Waraji is one of the most worthless and unattractive matsuri in existence¹¹, and that it is a disgraceful representation of the array of culturally rich folk performing arts that are thriving in Fukushima primarily because participants dance to an audio recording as opposed to live music and repeat the same basic dance moves at the same tempo throughout. Furthermore, since the Fukushima Chamber of Commerce organizes it, employees from local companies such as banks are also required to participate, and they approach the dancing not as a means of deepening bonds with others, but rather as a burdensome obligation. What issues arise then when performers from disaster-affected areas are invited to give performances outside of their native region?

3. Musicians from affected areas performing elsewhere

Hashimoto Hiroyuki is a folklorist based at Otemon Gakuin University in Osaka, who has been extremely active in assisting various disaster-affected folk performing groups by writing grants, providing performance venues, and recruiting volunteers for them. He

¹¹ In his words, もっともくだらない、何の魅力もない。Mottomo kudaranai, nanno miriyoku mo nai.

was teaching in Iwate at the time of the 3.11 disaster. On January 24 of this year, Hashimoto organized a performance by a *Jangara Nembutsu Odori*¹² group from Iwaki, Fukushima at the National Museum of Ethnology in Osaka. Before the performance, it was announced that this particular group was revived just four months after the disaster and has performed in Akita, Miyagi, Ibaraki, and Tokyo since 3.11. The performers who were all relatively young adults stated that they were inspired to continue their activities after people found their equipment in the debris and took the effort to return it to them. Despite receiving criticism from some locals who argued that these young members are wasting their time with jangara when they should be working towards more productively contributing to recovery efforts, they stated that these performances are giving them the opportunity to express their gratitude for all the support they have received and also allows them to educate outsiders about the Jangara Nembutsu tradition as well as the current state of Iwaki.

Hashimoto writes that in order for folk performing groups to recover, they not only need new tools, instruments, and outfits, but more importantly, they need spaces to practice and perform, and most importantly, the members of these groups need to be identified and able to convene in one location to practice regularly since many have dispersed to other areas and prefectures (Hashimoto 2015, 100). Anthropologist Mariella Pandolfi describes the shortcomings of multilateral institutions through the metaphor of applying Band-Aids as a temporary fix (Pandolfi 2010, 227). A similar issue is presented here where folk performing groups are supplemented with new apparatuses as an immediate response, especially if they are designated as an intangible folk cultural heritage by The Agency for Cultural Affairs, but they are struggling to receive support for long-term recovery and revival. Hashimoto states that it is vital to remember that the folk performing arts have been performed as an indispensable mainstay in the formation of

¹² A folk performing art form central to Iwaki, Fukushima where performers sing and dance with *taiko* (drum) and *kane* (bronze bell), and circle around to homes to recite prayers for families facing their first *Obon* (Buddhist observance for commemorating one's ancestors held in mid-August) after someone's death.

regional community, and that we should question the stance of people who are simply trying to categorize and objectify these folk performing arts into intangible cultural heritage without fully understanding the extent of their importance for local communities (ibid., 98).

In an effort to try to provide these groups with more performance opportunities, several folk performing groups from disaster-affected areas have been invited to give performances at renowned theaters and venues both domestically and internationally. Although outside performances are giving visibility to folk performing groups from affected areas, they are also forcefully changing them into presentational practices. According to Kodani Ryusuke, a cultural anthropologist based in Miyagi who has been especially focused on the recovery efforts of Ogatsu Hōin Kagura, folk performing arts have traditionally been performed in villages for people in that village, in many cases often serving as background music for matsuri attendees, and were not meant to be performed presentationally on a stage for an eager and curious audience. Furthermore, these performances were not about demonstrating a high skill level, but were more about providing a space for attendees to periodically listen, jump in, and participate as they please. In order for a group to be selected to give an outside performance, however, they must be at a very high skill level, thus only the best groups are given these opportunities.

Hashimoto also highlights that although outside performances are meant to support performers from disaster-affected areas, if the performance venue is far away from their hometown, they need to take off from work, and in many cases, the payment for performances doesn't measure up to their salary. So while these performances are attempting to raise the message of 'Ganbarō Tohoku (Hang in there, Tohoku!)' they're simultaneously threatening people's livelihood in disaster-affected areas. (Hashimoto 2015, 134). Ultimately, it seems most vital to secure performance venues for these

people in their hometown, and to find ways to support these groups in ways where they can continue to sustain their activities as close to the way they were prior to the disaster.

4. Outside musicians performing for affected communities

Perhaps the most common musical response to the 3.11 disaster in addition to an array of charity concerts has been for amateur and professional musicians to go to disaster-affected areas and temporary housing units to perform for victims. While these performers undoubtedly mean well, in many cases, these types of performances are somewhat intrusive since they are not always catered to what the listeners want to hear, but are instead constricted to the genre of music that the performers specialize in.

Senrai is a professional level neo-folk performing ensemble based in Miyagi featuring *taiko*¹³, *chappa*¹⁴, *yokobue*¹⁵, *tsugaru jamisen*¹⁶, and sometimes bass and keyboard. The members were in different parts of Miyagi on 3.11, and thus went through the experience of not having water, electricity, and access to the outside world. According to their producer, Chiba Shu, within the first week following the disaster, members of Senrai went to a temporary housing unit with a taiko and offered to give a performance. Prior to 3.11, taiko was nostalgic, especially for older people, and reminded them of attending matsuri with their families. For children, it was an exciting, invigorating instrument to listen to. However, this time, Senrai was flat out refused and told that the sound of the taiko would remind residents of the sounds and rumbling of the earthquake, and that the children would be frightened. At that very moment, it became strikingly clear to them that the very thing they've invested themselves into was not only worthless, but also denied in a post-disaster context, and they started to question whether they would be able to continue their career as taiko musicians.

¹³ A membranophone drum struck with two wooden sticks (*bachî*)

¹⁴ A pair of small cymbals

¹⁵ A bamboo traverse flute

¹⁶ A type of *shamisen* (three-stringed plucked lute) originating from the Tsugaru region in Aomori

Thereafter, members of Senrai went to temporary housing units to help not as musicians, but as volunteers by cleaning up debris, distributing donations they received from the taiko community, and chatting with the residents. One day, an older lady at a temporary housing unit saw an *ōdaiko*¹⁷ that they happened to have in the back of their car, and told them that she would love to be able to dance *bon odori*¹⁸ to it someday, then asked if she could write a message on the face of the taiko saying that she wants to hear the sound of this taiko someday. Then, others quickly followed suit and started to write their thoughts, hopes, and words of appreciation on the taiko. From there, this *ōdaiko* came to be known as the ‘*kibō no tsuzumi*’ (drum of hope), which initially served as a means of communication for people in various housing units, and eventually for people outside of affected areas to write messages of support as well.

On May 6, 2011, Senrai performed for the first time since the disaster, and have been involved in a number of various relief effort projects since then including the Aoi Koinobori Project (a project to collect and raise blue *koinobori*¹⁹ on children’s day to honor the children who passed away on 3.11, inspired by an adolescent taiko player who lost his 5-year old brother, mother, and grandparents on 3.11), the Zero-One Gareki Saisei Project (constructing musical instruments out of disaster debris to donate to affected communities and to ensure that 3.11 is not forgotten), and the Ogatsu Chūgakko Fukkō Wadaiko Project (teaching taiko using tires at Ogatsu Middle School to children whose taiko were washed away). What is appealing about Senrai’s disaster relief efforts is that they listen to and involve people from affected areas in their projects and activities rather than to simply inundate victims with music as a temporary and ultimately self-satisfying means of relief. I think it is fair to say that the initial rejection of their taiko

¹⁷ A large *taiko* played on stands in a horizontal position

¹⁸ Communal dancing at summer festivals to honor the spirit of the ancestors

¹⁹ Carp streamers raised on Children’s Day (May 5) to celebrate their happiness and well-being

playing allowed Senrai to think more carefully and conscientiously about the ways that they could be of use to disaster-affected communities.

Closing thoughts

Ethnomusicologist Thomas Turino organizes performance into two categories: participatory performance is ‘a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles,’ and presentational performance “refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing’ (Turino 2008, 26). I believe that participatory musical activities as defined by Turino are the ones that are leaving a lasting impact on disaster-affected communities. Kaketa Hironori mentioned that the folk performing arts are meant to be performed and not simply listened to, and that it is best to sing and dance together with (not for) people in affected areas.

In 2007, an applied ethnomusicology study group was established within the International Council for Traditional Music, which developed an ‘approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts’ (Harrison, MacKinlay, Pettan 2010, 1). Many scholars (myself included), however, take issue with the word ‘applied ethnomusicology’ because, as Anthony Seeger puts it, ‘we apply ethnomusicology all the time – every time we design a syllabus or teach a class we are applying ethnomusicology’ (Mengel 2013, 22). Thus, I prefer the term engaged ethnomusicology to describe an ‘ethical dedication to using the knowledge acquired to ‘benefit’ individuals, communities and musical traditions’ (Harrison, MacKinlay, Pettan 2010, 7). One of the best ways that outsiders can support musical revival in disaster-affected areas might be linked to the discourse provided by engaged ethnomusicology in

that the most beneficial kind of support is not to reshape and redefine, but to supplement recovery efforts within affected communities.

As an area, however, engaged ethnomusicology sometimes has a tendency to rely on predetermined and ethnocentric ideas about what will 'do good' for people in a given community. Thus, it could further benefit from the critical anthropological models that address humanitarianism through a focus on the impulses that inspire engagement in humanitarian work as opposed to its outcomes (e.g., Bornstein 2012), and use a bottom-up ethnographic approach that valorizes local over expert knowledge (e.g. mass media and Western aid agencies), to counter the top-down humanitarian vision (e.g., Malkki 1996, and Redfield 2013).

Since 3.11, countless volunteers have gone to disaster-affected areas, and many have become regular participants in localized matsuri festivals, participating every year by helping to carry *mikoshi*²⁰, playing instruments, singing, and dancing. Kodani Ryusuke said that some matsuri have become so dependent on volunteer participation that they recruit volunteers via Facebook because there are not enough people remaining in the region to carry mikoshi. The desire to revive and continue musical activities needs to come directly from the affected communities first, and it is these efforts that outsiders should work to support in the continuing crisis of disaster.

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²⁰ A divine palanquin

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VORAZ [Ravenous]: Reflections on Butoh Fu Notation from Mexican imagery in times of crisis and violence

Laboratorio Escénico Danza Teatro Ritual

From our interest in Butoh Fu Method, we start a research process based on two principal sources of Mexican imagery to talk about the catastrophe that currently affects Mexico: on one hand, Mesoamerican iconography, focusing specifically on the myth of Coatlicue and Coyolxauqui, as a metaphor of matricide. On the other hand, the work of Teresa Margolles, a Mexican visual artist who recently exhibits, the horror of drug war. Thus, Ravenous is intended as a reflection of the violence that has been present in our history until now. We gather past and contemporary elements, to describe power ambition that contaminates our social tissue and also nature. Mexico as a field of corpses that makes us think about our corporeality, from here we propose the creation of a mexican butoh.

Our wish to participate in the Tohoku Conference is to share the construction of our creative process and show the first scene of this work. PSI made us reflect of the encounter of two cultures —Japan and Mexico— as a result of the dialogue that impregnated and contaminated our dance expression.

Ravenous arises from the existential restlessness that makes us wonder about our reality. The noise, the rush, the violence, makes the sheer ground where Ravenous takes root. Ravenous is an open question presented in PSI 2015 Tohoku, a first approach to chaos, to that moment of uncertainty and vagueness that seeks to be completed and shared with the glance of audience.

The research and creative construction of Ravenus will continue in Mexico, gathering all the questions and dialogues that we attend in PSI Tohoku.

Creative Process Research

Mexican contemporary artists:

Teresa Margolles (1963): Since belonging to the group SEMEFO, this Mexican artist works recently with the violence-ridden streets of Mexico product of drug war. She is interested not so much directly with the remains of bodies but rather with the traces of life. The nameless and anonymous victims draw attention to inhuman relationships in modern overcrowded societies.

Arturo Rivera (1945) is a Mexican contemporary painter. In 1978 he began utilizing the form of hyperrealism for which he is renowned today. Rivera portrayed dark, anatomic, and sometimes macabre themes.

Mesoamerican imagery, myths and simbology:

Codex Borgia: Is the most important manuscript remained from the mesoamerican culture.

Coatlicue: Mother Earth, Tonantzin, the goddess of abundance, life, death and transformation.

Coyolxauqui: moon goddess, daughter of Coatlicue, die dismembered by pretending to kill her mother Coatlicue. Her head is thrown into the sky to become the Moon.

Crow: according with American Indian's mythology means metamorphosis. It is considered symbol of wisdom and helps to clarify the visions of the shaman.

Butoh Fu approach :

Script

1. Tlallocan: paradise, spiritual world, resonance with life and existence.
2. Channel : the shaman becomes messenger and sees the horror.
3. Scandal : the world without spirit, violence, noise, possession.
4. Dry woman : terror, infertile land, murdered mother, pile of corpses.

Scene one: Tlallocan

The creative process of this scene, began describing the most important elements of our personal travel in Japan as a resonance of life and existence. Inspired by teachings of several butoh masters, as well as nature and landscapes. To build this scene, we wrote some verses and create a collective poem that draws the essence of our experience.

Poem:

Fog

Wind dispels doubt

Subtle life force

Crow feathers

Feathers in the heart of fire

The cicada sings

Images for the first scene script:

Stone

Lotus

Sun

Raven scavenger

Flight

Bonfire

Heart mirror

Second scene: Channel

From the study of images, we sculpted in our bodies the lines to create basic forms.

- Shaman
- Cosmic Terror
- Snake Head
- Offering
- Priest
- Coyolxauqui

Costume

It has been done by materials and objects collected as a synthesis of our dance travel experience in Japan, being scavengers [pepenadoras] who rescues what others discarded.

Collected objects:

Feathers

Shells as analogy of *coyoles* (rattles) and skulls that Coyolxauqui load symbolically

Clothes

Laboratorio Escénico Danza Teatro Ritual: Founded in 2008, the Laboratorio Escénico Danza Teatro Ritual is a Mexican dance company that explores the expressive possibilities of the body from the butoh dance. Organizing artistic residences with Japanese teachers has led us expand our work from production to training and promotion butoh dance in Mexico.

Save your own skin: Performative Text

Tanja London

This text is a verbal reconstruction of the work in progress shared with the PSI Workgroup: Corporeality in Aomori, Japan. *Save your own skin* looks at fear culture as long term contamination and discusses the War on Terror as disaster response. It explores issues that arise regarding cultural routines of innovation and synchronization from a global, military, biomedical and bio-artistic, cultural, and somatic perspective. It stands in dialogue with key questions of the Corporeality Workgroup: How do bodies perform during and after a catastrophe? What happens to our corporeal memories of extreme physical duress as time passes? How do cultural practices shape, censor, limit, and expand our physical capabilities in times of disaster or extreme demands? This discussion offers a different perspective of fear culture, Self and skin, and raises questions on the predicament of terror as contamination.

[LIGHT: The room is mostly dark. Yamate Shizuka picks up the flashlight from the floor from the end of her performance and pans its dim light. A figure appears standing in the shadows, starting to tap on her smart phone. Her face is now only illuminated by the digital screen in front of her.]

[SOUND: Kavina, Lydia. 1999. *Free Music #1 for Four Theremins.*]

[MOVEMENT: The female figure sets the smart phone on the ground. The sound emanating from it. Standing again, she sinks slightly into the heaviness of the floor - yielding her weight of the pelvis to push gently upwards, circling her pelvis clockwise. The circular motion is driven upwards, spiraling through her torso, right shoulder, along her right arm, reaching beyond her digits, stirring the space.

In return, space is moving her counter clockwise, back along her right arm, torso, over to her other shoulder. Forces are moving through her in bigger and more demanding

circular patterns. Simultaneously, she is moving and is moved - seemingly from a and beyond her skin - no bones, no joints.]

'The time of the crime of the monstrous' [surprising lunge forward, circling the arms expansively to the back] Sloterdijk 2012, 165

Peter Sloterdijk's poetic philosophy on the justification of the artificial. [taking further steps forward, addressing the audience] 165

He is a controversial German thinker, yet -

it is worth following his train of thoughts. [picking up the smart phone, stopping the sound, seating herself]

[Theatrical reading from her smart phone follows:]

For him the Modern Age is the era of the 'man-made monstrous', 165

consisting of:

'man-made time' 167

'man-made space' 167

'man-made thing'. 167

'Man-made time':	167
The 'millenium as end-time without end'.	167
The Modern Age is made to last through innovation – progress	
through a 'shared world time' – synchronization	171
through cybernetics.	
The Modern Age, as Hans Christian Dani would put it,	Auf dem Hövel, 2013
an accelerating, controlled closed-loop system,	1-3
a perpetual motion machine gaining momentum by integrating feedback	
by appropriating protests.	3,4
	Sloterdijk 2012,
'Man-made space' - 'geodicy':	167
The 'explosion of Old European space' in the 15th century,	167
made possible by technical innovation.	

Amongst it: the globe,

a model of the planet Earth

that you can hold in your hand

that you can possess -

a 3-dimensional access map.

Globalization,

a logical consequence.

Sloterdijk thinks that Europeans did not discover -

instead,

they opened new spaces for their extended operations

'by means of new procedures.'

We became 'European earth-users'.

Claudia Benthien illustrates how just a century later

Sloterdijk 2012,

167 - 170, 167

168

Andreas Vesalius

opened up the first corpses.

Vesalius opened new spaces

for extended medical operations

by means of gathering anatomical knowledge.

This time,

the spaces were closer than the skin allowed.

Claudia Benthien argues in her critical,

cultural analysis of the perception of the skin that:

'The dissection of the body in anatomy

created a model for knowledge

based on dismemberment,

extraction,

and disembodiment.'

Benthien 2002,

7, 43

Benthien 2002,

11

We became body users.

Sloterdijk 2012,

'Man-made thing':

167

Sloterdijk thinks of 'Modernity

as a campaign for the increase of comfort and routines of competence,

(which) implies furnishing subjects with evermore

effective equipment for self-enhancement.'

175

Benthien 2002,

'A mechanizing view of the body (...) took hold', Benthien writes.

11

Transplantation medicine, nanotechnology, neuroscience,
biotechnology, science-fiction, bionic devices, bio-art, neurorobotics.

I argue - We continually open spaces, possibilities, markets,

for extended medical and military operations

by fusing our imagination with the Sciences -

all under the ethical umbrella of care and security.

This is by far not a new procedure but rather
a tried-and-trusted concept:

We always have been using things.

But the history of innovation goes hand in hand with the history of war.

DARPA 2014

In our digital, creative, engineering, and biotechnological times,

this means, that medical procedures, software, the internet, robots,
as well as innovative human and material enhancement

are first tools in service of national power mechanisms - to gain an
edge over the enemy,

the *other* -

to then become ordinary appliances to shape life worlds, which *others*
disagree with:

hardware

software

'wetware'.

Safire 2002, 2

Spider silk is a very promising biomaterial:

biodegradable

5 times stronger than steel -

even stronger than Kevlar.

For over two decades scientists have experimented
to mass-produce spider silk.

The most common procedure is to splice the protein of the spider's
DNA responsible for the spider silk into another double-helix of:

goats

alfalfa

ecoli

silk worms.

Envisioned applications are:

high-tech clothing

fishing line

parachute rope

Essaïdi 2012,

17

Heos 2013,

Introduction

Heos 2013,

7

airplane arresting wire

space suits

surgical sutures

ligaments and tendons

Heos 2013,

bullet proof vests.

8

Currently, bulletproof vests are made out of 64 layers of Kevlar.

Essaïdi 2012, 34

The US military imagines spider silk lightweight under-armor.

Hammes 2010, 5;

It could be worn like a T-Shirt.

Valdes 2010, 145,146

Jallia Essaïdi, a Dutch bio-artist

Essaïdi 2012,

wanted to create a dialogue about the relativity of safety.

19, 31, 75

‘Without a doubt

the [spider] silk makes great material for bulletproof vests.

But why even bother with the vests?

Why not apply this material directly under our own skin?’

Essaïdi 2012, 18

In 2011, she created in collaboration with dermatologists
and textile technologists

a prototype of a 'bulletproof skin'.

Essaïdi 2012, 19

Spider silk from transgenic goats was used to manufacture a bio-scaffold for human skin cells to grow into.

The artificial skin was shot at.

It repelled a slightly slowed down bullet -

ripped

at the impact of 2.6g at 329 m/s -

the impact of a regular bullet at full speed.

They used 4 layers of the spider silk skin.

Essaïdi 2012, 34-37

Successful technological solutions are first groundbreaking innovations

then function as the foundation for a new normal.

Singer 2009, 165;

DARPA 2014

Are we reaching a global threshold

where our solutions -

the inanimate, animate, personal, cultural and sociopolitical products of our procedures - our possibilities,

create impossible life worlds -

contaminated by fear?

Sloterdijk insists that '(...), the Modern Age is the era of the exit of the house of being'.

Sloterdijk 2012,
166

I argue: 'the house of being' is the skin.

Do you think you are your skin?

Or do you feel it is some kind of biological architecture that protects you from the outside?

Claudia Benthien's thesis is that starting in the 16th century,

with the model of knowledge based on dismemberment, extraction and disembodiment -

that since then,

the skin is perceived more and more as an unyielding dress, house - border.

Benthien 2002,
1, 6, 10, 11, 17 - 36,
39, 62

Linguistically, in some pre-modern versions of European languages - the word skin 'is a stand in for

Benthien 2002,
18 - 20,

'person', 'spirit', 'body', or 'life'.

23

Can we not risk to be our own skin today?

We only have hollow figures of speech,

which remind us that we used to be our skin:

save your own skin.

Today,

it has the negative connotation of acting only in one's own interest -

but essentially it describes a survival necessity.

Before 1503,

before advanced medical wound care,

before skin grafts,

cadaver-, pig-, cultivated - or artificial skin transplantations

were possible -

one's survival chances with a severe burn

to a third or more of the body surface

were slim to none.

Halim, Khoo & Yussof

2010

The skin is a vital organ.

We cannot survive without it.

It is the largest organ in our body.

It envelopes everything.

It is crucial for us
to not get infected by bacteria.

It is water resistant,
keeps necessary fluids inside the body - nonetheless
allows for temperature regulation through transpiration.

It is also our sense of touch:

We feel

hot, cold

Juan 2003, 21 - 58

pressure, itch, pain, and
pleasure.

It is the first sense to be active in an embryo.

'Touch is our most immediate and extensive interaction with the world
(...) but also a crucial agent
in the construction of our self-consciousness.'

McGlone and Reilly
2010

Montagu 1971, 169

Haggard 2010, 234

The skin is also known as the peripheral nervous system,

directly connected to and impacting our central nervous system -

the brain.

McGlone and Reilly

2010

Both - are ectoderm.

Juan 2003, 35

The 'sense of touch' is seen to play a fundamental role

in what makes us human -

our innate drive for creating, nurturing, building and maintaining

social networks.'

Neuroscience 2010

Editorial

147

When we are scared,

evolutionary psychologists believe

Cantor 2009,

that we tend to use only one of our three sub-brains.	1038 - 1041
Anxiety - potential threat:	1038
Hypothalamo - pituitary - adrenal axis'.	1039
Fear - direct threat:	1038
Reptilian brain,	1039
speaking in evolutionary terms.	
Freeze - Run!	
Fright - Flight!	
Flight - Fight!	
Avoidance, attentive immobility, withdrawal, aggressive defense, appeasement, tonic immobility -	Cantor 2009, 1040 - 1044
PTSD as defence phenomenon.	1039
'Rates of con-specific induced Post traumatic stress disorder tend to be higher than environmental PTSD.'	Cantor 2009, 1039

Chronic PTSD - stress
is inherited through generations.

White - Black

Good - Evil

react [fight connotation]!

Random acts of violence.

Deadly force as cultural, historical or evolutionary messages?

Terrorism as the 'axis of evil' - only from the victim's perspective.

From a research perspective terrorism is a disaster,

calling for a disaster response:

react [emotional connotation].

Disaster responses are to alleviate immediate suffering,

but also call for preventative measures:

react [cognitive connotation].

Gaisler-Salomon
2014, 1-3

Bush 2002, 2

Zack 2009,

Introduction

Short term.

Long term.

Is the war on terror an effective disaster response?

Do you feel safe?

Is there an option to not participate in the global crimes committed -
to produce our food,

to maintain our Western wealth and peace?

What is the difference between globalization, safety and security?

In times in which sci-fi writers work for the Pentagon,

Hall 2007

soldiers train in virtual worlds

9V circuit attached to their temples,

Radiolab 2014

military research goals are soldiers who can digest grass,

have sensor enhanced noses to detect smells and chemicals like dogs,

soldiers who have the ability to climb walls like lizards,

Valdes 2010, 148;

and use implemented brain-computer interfaces,

which allow for synthetic telepathy.

Lin 2010, 318

Times in which sci-fi is now, a reiteration of modernity
dedicated to speed.

Times in which people get shot by drones via face recognition software
get either traumatized, injured, displaced or killed by shadow wars,

by shadow wars,

Rasler and Thompson

the perpetual mobile of the global economy.

2000, 306

Times in which terrorist attacks loom over everybody's head
in the Western and Eastern - Northern and Southern World -

stock markets and other ordinary applications are run by algorithms -
the disembodied artificial intelligence.

Steiner 2012, 11 -
111

Singer 2009, 78 - 80

'Automate this', easyfy that!

Singer 2009, title

Times, in which AI starts to teach itself,
nanotechnological blood cells are developed to cure us from within,
robots in general are getting more autonomous and organic:

Singer 2009, 75 - 79

Schanze 2010

At the University of Texas, [for example] researchers have built a tiny fuel cell that draws electricity from the glucose-oxygen reaction in human blood. It is called a 'vampire bot'.

Singer 2009,

87

A group of Japanese scientists working on a similar project found that such systems could draw about 100 watts, equal to a bright lightbulb, from the blood of one human being.'

87

The Energetically Autonomous Tactical Robot - the EATR - discussed at the 2006 military robotics conference '(...) would power itself by scavenging about for anything organic that burns.

As a scientist put it nonchalantly:

'the EATR's potential battlefield diet [is]

grass,

wood,

broken furniture, [and]

dead bodies.'

Singer 2009, 87

In such times -

Did we create a global environment that is less and less inhabitable?

Because our survival strategies get engraved in our DNA?

Because we are driven by reptilian brain reactions?

Because we do not take advantage of neuroplasticity -

do not take the time to overcome trauma?

Instead perpetuate fear contaminated cultures
for the sake of power structures?

In such times -

Do we have to make a pledge for vulnerability?

A pledge for an environment that we are an integral part of?

A pledge for a life world that allows for all three sub-brains to be
active.

A pledge for our time-space-effort triangulations to slow down,

for a sensible use of movement, emotions and thoughts,

for lived corporeality -

permeability, that allows us to sense and communicate

with the outside,

inside,

and the other?

To hedge our own risk and cost-benefit calculations
as collective venture - moving beyond trauma.

To feel danger,

to feel what is at stake -

to make sense -

to come to our senses.

In such times -

Do we have to save our own skin
before it becomes another man-made thing?

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Body as a place of poetry: memory and imagination in Antonin Artaud

Samantha Marenzi

Antonin Artaud's experience is one of a dynamic equilibrium between theatre and writing, body and poetry. At the time when he was institutionalized, in 1936, he already had a career as an actor, several publications, adaptations and directions, but above all he was stubbornly devoted to the research of a theatre that instead of mimic life wanted to experiment it. The work encompassing his thoughts, that would change significantly the understanding of the 20th century theatre, is issued in 1938, whilst Artaud is institutionalized. That is *The Theatre and its double*.

Institutionalization is a dramatic cut in his life. Before that, there is the rich and meaningful intellectual ferment Artaud was part of while in Paris. In addition to the theatrical work there are the participation at the surrealist movement, the relationships with writers and poets, the public lectures, the bohemian life and the participation in the debate on Western Culture decadence. Moreover, the interest in esotericism, the massive drug use as a way to cure his uneasiness which briefs admissions into mental health care units and psychiatric therapies would not alleviate. Finally, there are his two major travels, in Mexico and Ireland, looking for alive cultures, genuine, not tamed by modern culture.

Artaud is repatriated from Ireland and immediately institutionalized, admitted into several asylums where he suffered various therapies, up until his admission in Rodez Hospital, in 1943, where he was subjected to more than 50 electroshock treatments. During those years, outside the walls where he is confined, the world is wracked by the war, there is the Nazis occupation of Paris, the whole entourage of which Artaud was part is completely dispersed, his isolation is utmost. The two catastrophes, the private and the

collective ones, trace within his body and mind the map of an extreme experience, leading to the edge of a human adventure where, between 1945 and 1948, Artaud is coming back from.

There are not so many human beings who have made a return trip from madness.

Artaud regained his speech in 1945, after almost ten years of silence. His return to writing is literally a coming back to life. In his writings and drawings he reconstructs his body, his thought and his memory. His return to writing moves in two parallel directions: letters and notebooks. Way before writing essays destined to publication, letters and notebooks are consciously oriented to the reconstruction, or with Artaud's words, bodily makeover.

What does it mean to make over the body? And what does it mean to do so with the act of writing? The more adherent sense is that of the physical exercises. During the years in Rodez, Artaud starts practicing some breathing, gestural and vocal techniques, coming from his long experience in the theatre, with the intent to recover the perception of a body no longer belonging to him. It doesn't belong to him anymore as it is in the hands of the mental health care institution, he suffers hunger and abstinence, he is deprived of his freedom. Artaud doesn't own himself anymore. His moving to Rodez improves slightly his condition, but opens the harshness of electroshock treatments, described by him as not only a physical coercion but also an assassination of the memory. Physical exercises, removed from the descriptive use, become a daily effort to regain his consciousness, his will, somehow his health, definitely room for freedom. It is a rehabilitation to life through theatrical techniques, they are not meant for the actor anymore, but for the man.

Those practices are intertwined with the act of writing. First of all because the breathing techniques become vocalization, the voice generates a poetic speech bonded to the body, a genuine word, it recovers its invocational strength and gains its effectiveness over

reality. Moreover, the fighting body is the absolute key player of his writing.

Letters and notebooks are the building site of such reconstruction of the body, that recalls everything that has lost its control to recuperate its strength: organs, bones, muscles, consciousness, memories, but also friends, faces and voices that return to him a connection with the external world. Artaud understands that the body matter is comprised of memories, history, language, and those are the elements he intertwines to his breath, to his heart, to his flesh, to be the owner of his life again. Letters are always been for Artaud the shared territory between writing and life. When in Rodez he started to write to the people he finds in his memory, asking them about other people, till he managed to let his name circulating outside the asylum and recreating a relationships net. Artaud reports to them what he lived himself: what he has seen *with* his eyes is overlapping with what he saw *through* his eyes. Looking at the extreme verge of madness, Artaud is depicting the landscape. The effect this has on his readers is extraordinary, on one hand because they became aware of his real condition and on the other hand they discover his poetical imagery and realize the deep connection between the two dimensions.

Artaud starts to write his notebooks in February 1945. He is going to do so until his death, in March 1948, after he spent two years in Paris being in a sort of probation regime. As it is with breath and nourishment, the act of writing becomes fully embedded in his routines, participating to the process of recreating his body and memory. Artaud uses them to put together the essential elements of existence and experimenting their combinations. The body, above all. Consciousness, that he transforms in characters going in and out of his thoughts. Those are female characters Artaud is bringing back to light from his past: his grandmothers, some of his friends, some of them are dead some other seem to be only imaginary figures. They have to free and nourish him, to reinstate his memory so that his existence can be remembered to the world. Those women that he calls 'daughters to the heart to be', they have a pivotal role in his writing and his body,

both inhabited by their faces and their names, raw material for a new birth. Artaud gives them a voice, he tells their stories melting their biographies with the new roles he gives them in his own adventure. He invokes them, screaming and singing their name in the pages of his notebooks. Catherine Chil , Neneka Chil , C cile Schramme, Anie Besnard, Elah Catto, Ana Corbin, Yvonne Allendy. He describes their bodies, their fighting for his liberation, waiting for a sign from the world they come from.

By writing his notebooks Artaud is reconstructing his memory. What he is doing on his past life is not cleaning up the mess, though. Instead, he allows for places, faces, events, thoughts, texts, to surface and to be read through his current experience, giving new roles and meanings to the scheme of his existence. Artaud reinvents his past to write his future, to have a say over his destiny, making his body the place where memories and imagination melt to become poetical experience.

It is not only life to influence his writing but it is also the other way round.

This overturning allows Artaud and the persons of his entourage to live in the reality of his poetry. 'If I am a poet or an actor is not to write and recite poems, but to live them'. And he lives them, not in a metaphorical sense. Thanks to the letters, where Artaud shares the notebook themes with his readers, a small community is formed around the institutionalized poet, and eventually they manage to have him discharged from the asylum. This group comprises of young poets and actors who see him as a master and soon become his disciples. They believe in his words. His envisioning perfuses their lives and allows them to take part in an extraordinary human experience. Artaud is a survivor of a generation of poets that the war has deleted. He survived the madness, he survived the oblivion. By saving him, is themselves that they restore.

The two years he spent in Paris (1946-1948) are very prolific: publications, exhibitions, events that are somehow to be considered his return to the theatre. The group takes part

to all this and enters the scene of his poetry. What Artaud is writing becomes reality. To the list of his 'dead daughters' he adds the names of living people who participate at his new life, overlapping the mythical family of his poems with the idea of a theatrical company, a human community that responded to his call and that gives life to his writing. Arthur Adamov, Roger Blin, Marthe Robert, and especially Colette Thomas, a young actress, his favorite pupil. And moreover, the poet Jacques Prevel, and Paule Thévenin, who will edit all his writing after his death. Through these people the reconstruction of body became, for Artaud, reconstruction of life.

The body, in Artaud's conception, is not a symbolic one. The act of writing during the last years is a proper workshop of the reconstruction and it has been widely interpreted in literary and philosophical terms. The huge richness of meanings has risked to shadow the pragmatism of his work, its practical dimension and the imposition of a poetical body in everyday life. Such departure from an 'incongruous' body, Artaud experimented it in the theatre, before his institutionalization, and within his poetry after the catastrophe of the asylum and the war. The body he is speaking of is one to be, embedded in the debris field that he has inside and outside himself, is a body about to be born, and it is to be the result of his own will. 'I have not entered yet this body with all my consciousness and when it will actually join me, it will explode' we wrote in 1945.

The body from which Artaud restarts to reconstruct his life is a place.

Is the place of the speech: a place where speaking means to make something exist. To give a name it means to evoke, bringing back to life, rendering present. The research on the language is for Artaud a physical process of producing a sound. He investigates the sound of words, their bodily vibration, their meaning, their power to evoke images and to transform what is said in what is seen. Moreover, the speech retains within itself elements of ancient languages, bearers of a lost culture. It is the sound of the mother, of the nourishment, of life itself; it is the articulation of the thought, of the emotion, that allows to whatever constitutes a person to materialize itself outside the body, for the one

moment when we enunciate. Artaud breaks the language, forces it to recover its sacred and magical dimension. He writes lists of names and things, he repeats the words, organizes poetic fragments made of syllables, and each sound is a point of contact with a zone of the body and of the memory, it lets an organ and an emotion vibrate together. Outside logical sense, the body is made of words.

It is the place of the image: Artaud sketches his figure and those that inhabit his imagination. He drops them on sheets of paper as they were angels falling on earth. He starts to sketch at the beginning of 1945, in Rodez, there he fills sheets with names and phrases, often linked to his 'mythical daughters'. His sketches render visible his imagery. It is not an aesthetic elaboration, they are gestures instead, with them he materializes what inhabits his imagination. Once discharged from Rodez he will start to draw the persons of his entourage, replacing his memory figures with their faces. It is a progressive embodiment being possible thanks to Artaud's will, who uses images to summon what has been lost and what it is about to be born around his personality.

It is the place of the myth: our body is not only composed of our personal history. It is the collective one, it is the history before history. It is a non chronological time that substantiates the tale of human adventure. Artaud, in order to reconstruct his life, elaborates a dynamic mythology of which he explores the variations. He assimilates in his biography fragments of Christian history, the big Western culture narration, and interweaves connections among individuals and characters making his body the field of a new genesis. He is saint and scapegoat, martyr and heretic, he made himself the intersection between East and West.

It is the place of the theatre, seen as the workshop where to rebuild your life. It is the theatre, in which Artaud is again involved during the last years, ultimately changing the meaning of this word. A slab, a healing process, a possibility to observe the body and freeing it from its persecutors: God, society, medicine. The theatre, embedded in the

techniques, in the sketches, in the writings and in the public speeches, is a state of the body through which one can be born again.

At the roots of the recovery of the human relationships and the writing there is the republication of *The Theatre and its double*, in 1944. This book, but with a delayed effectiveness, becomes a talisman, not only because of its contents. Artaud reads his own book, recovers some strong elements of his thought and retrieves his vocabulary (e.g. the definition 'theatre of cruelty'). But above all, theatre people read it and recognize there a guide. That book is like an island where he would have many important encounters for his liberation, such that with Colette Thomas, his only proper disciple. Colette approaches him as an actress, and becomes a living character of his poetical imagery, a daughter of his heart, author of an extraordinary poetic testament. In Artaud's relationship with Colette it can be identified the heart of his idea of theatre, an idea of poetry and life. Teaching Colette has been an initiation, the transmission of a secret hidden inside life and the body, that again, responds to the name of theatre. 'The theatre is the state, the place, the point, where one can apprehend the human anatomy; with the human anatomy, one can heal and direct life'. Artaud wrote this text, called *Aliener l'acteur*, in 1947, and it will be read by Colette Thomas in a public lecture at the Galerie Pierre, where an exhibition shows Artaud's drawings. There are many versions of *Aliener l'acteur* in the notebooks, where one can see the hand of Colette Thomas taking sometimes the place of the Artaud's hand. The poet dictates to her this text on the theatre as a cure for life, written to be read by this actress of a new Theatre of cruelty, by this girl who became a real daughter of the heart of Antonin Artaud.

Artaud managed to include in his books the secret within the body, without unveiling it. Among the worldwide readers who have been fascinated by him, among those academics who understood him, among people of theatre who emulated him, some have truly 'recognized' him. The notebooks, where Artaud articulates his reconstruction of the body, are published in the 'Complete Works' since 1981. With the exception of some extracts,

they have not been translated in any language. Readers who properly recognized Artaud's discourse about the body, found its traces in the books prior his institutionalization (*Héliogabale*), in the last essays (*Van Gogh. The man suicided by society* and *To have done with God's judgement*), and in *The Theatre and its double*.

Beyond the fascination for the cursed writer, for his personal history, for the main themes of his work, in his words they identified the body of the poet, a body without organs, a backwards dancing body. It has been acknowledged that such body is not merely literature, not even autobiography. It was life, that can not be observed, and that has manifested itself in Artaud's speech.

Artaud's influences on butō's founders are well-known, and widely investigated. Their ability to identify western culture heretics and have them living in corporeal experience of other memories, of other cultural ruins, has been extraordinary. Such transfer has nothing to do with aesthetics fascination. It is the proper owning of the deep Artaud's legacy, it restores artistic gestures to the physical and natural energies. Theatre is the domain of gesture and action, and Artaud's theatre is the extreme edge of poetry in action.

To restore artistic gestures to life, and not only the other way round, is the huge trespassing that establishes Artaud at the very centre of a knowledge hidden within practices, not to be unveiled by any interpretation. Outside the huge numbers of interpretations there is the acknowledging of his truth, completely embedded in the body as a place of memory and imagination, a place of word and image. It is in the perception of a non linear time, that experiences the body through figures and survivals. Memory is attached to the bones, consciousness goes in and out of the body, life weaves itself among organs wrinkles. Words free their energy, not a meaning.

It is the body of the dance. That is what Tatsumi Hijikata acknowledged. It is such a body

that wanted to work with anatomy, invoked the flesh revolution, gave fire to the edges of the theatre field. It is the body becoming landscape, that welcomes the wounds of the earth and the men's curses, horrors and prayers, and using itself, it shows the invisible and inconsistent element called life.

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Transmission of Gestures in Dance: the Spectrum of Corporeality of Kazuo Ohno in « Ô sensei » by Catherine Diverrès

Mariko Miyagawa

1. About Catherine Diverrès's career

In 2012, Catherine Diverrès, French choreographer and dancer, created the piece entitled *Ô sensei*. We will analyse it especially focusing on the transmission of gesture of Kazuo Ohno's Butoh. Kazuo Ohno is known as the co-founder of butoh with Tatsumi Hijikata and he gave a lot of influence to Diverrès. The piece was created by Diverrès after the death of Ohno in 2010 and she dedicated this piece to Ohno as the title signifies. 'Sensei' means master or professor in Japanese, and Ô suggests the initial of Ohno.

It should be better to mention the background of Diverrès's career. She is one of the earliest dancers who came to Japan to study butoh under Ohno. Before departure to Japan in 1982, she had learned classical dance and was trained in Mudra, which was created by Maurice Béjart before she jointed Dominique Bagouet at Centre chorégraphique national de Montpellier, where she met Bernardo Montet. She and Montet got fellowship for studying in Japan and stayed in Yokohama, at the Studio of Ohno during a half year. The experience under Ohno changed everything about the dance for her. She talked of the impression later.

There is no Japan lived for me without the presence of Ohno. And it was the deep, radical revolution of all of my existence. All choreographic language and vocabulary accumulated during years of learning, I took back everything. Arrived as a dancer in Japan, I became a choreographer there. (Catherine Diverrès. "Ô sensei..." Program of *Ô sensei*. Théâtre national de Chaillot, November, 2012.)

Diverrès and Montet created their first piece, at the end of their stay in Japan. Entitled *Instance*, this duo was presented in Nakano Terpsichore, Tokyo for the premier. It was represented in Europe and got a prize in the festival (Premier prix au concours International de Chorégraphie de Nyon, (Suisse), prix de la ville de Vernier en 1983) so it could be said that the piece opened the door as a choreographer for Diverrès. Then, Diverrès and Montet created the company, Studio DM and became the central company on the French contemporary dance scene. In 1994, she was elected the director of the Centre Chorégraphique national de Rennes et de Bretagne. As a choreographer in this generation, she had a distance from the influence of American modern dance, which is based on the vocabulary of classical dance and post-modern dance. According to Sylviane Pagès, the French researcher of dance, there were two different ways that young French choreographers took for their research in the 1980s. Some of them went to USA to study the post-modern dance with Merce Cunningham or Trisha Brown, and the others visited Japan to study butoh. Diverrès was among latter ones and the precursor. What remained with her from the lessons of Ohno was really huge, and it changed her notion about dance. So, we have to look at the lessons of Ohno here.

2. Ohno's lessons

But there are few documents that tell us what happened in the studio in this era. We can, of course, refer to the writing or the words of dancers who had participated in his workshops. Also, there are some documents, including the book and video that recorded his lessons in 1990. So we mainly focus on the words of Diverrès and Montet but sometimes, it will be useful to cite these other materials to understand the lessons. Of course, there were problems of language for foreigners who visited his studio. Some Japanese students or Ohno himself tried to speak in English or conveyed what he thought. But for Diverrès and Montet, the interpretation of his words was always necessary. She wrote about his lessons like below.

Ohno was a master who taught nothing that you search as a function, attribute, technic, method, knowledge, system, secret, or philosophe. He is. (Catherine Diverrès. "Kazuo Ohno a 100ans!" Lettre d'infos du Centre chorégraphique national de Rennes et de Bretagne, 2006)

Ohno said, "The sole waits a longtime in the bottom of water, endures the pressure and suddenly stands up." (Catherine Diverrès. "Ô sensei..." Program of *Ô sensei*. Théâtre national de Chaillot, November, 2012.)

In Europe, we say that "it's good" or "not". Ohno could wait 10 years to say one thing to someone. It's each one to raise a question. Ohno encouraged to improvise and said to dance without arms and legs. The dance returns zero. (Catherine Diverrès. "Croisade contre l'inconscience." *Les Saison de la danse* 243(1993): 40-41.)

She also tells her impression of the first day with Ohno:

When we arrived his house, he offered us the meal that his wife had prepared and immediately, he told us about *The Dead Class* of Tadeusz Kantor, repeating with a raised finger: number one. Then, he spoke about the sole. And 2 meters squares in the salon, he danced. Our first class started like this. (...) So was the voyage with the dead the heart of his work? Questions that he posed us non-stop like the illegible riddles turned us upside down. The more we looked for the means, the more we stuck an obstacle. When finally we released everything, something profound began to move. Dance with being immovable. That absolute reverse, for the western dancers, of the concept of dance, who, for us, is associated with the movements expanding into the space of organic way, idea of the expense of physic, energy and so on. (Catherine Diverrès. "Un jour avec Kazuo Ohno." In *Catherine Diverrès mémoires passante*, ed. Irène Filiberti, L'œil d'or, 2010, 74.)

To know how Ohno taught in the studio, we can also read the comments of Bernardo Montet. He wrote that he was demanded to dance only with arms. Ohno took Montet's hand and said, 'Be conscious of the space between fingers, the space under your hand, that of outside, temperature of your hand, and that of the air, sense your hands, be conscious of your bones. Turn your hand.' (Bernardo Montet. *Témoignages*, In *Butô(s)*, ed. Odette Aslan et Béatrice Picon-Vallin, Paris: CNRS Editions, 2002. 332-333.)

'Are you free?' and 'Is it new?' these are the words of Ohno. (...) There was no training, no warm-up. We had to improvise during two, three, four ours, it was horribly long, we didn't know what to do anymore, we were tired of ourselves, and it had to continue searching, continue endlessly. We couldn't catch on something. We were alone. And the body had to work alone. (...) Sometimes, Ohno told, offered us some teas, he didn't teach anything formal. He told us to dance without psychology, thoughts, desire, nor memory; to remember the moment to move. After a huge wait, the accumulation, it led us, we didn't know by what, to dance almost without willpower to dance. (Ibid.)

These comments suggest that Ohno's lessons were really surprising for the dancers who used to the custom of the 'training of dance'. The characteristics of his lessons are mainly consisted of the improvisations, the story like the sole he told (it is the basic attitude for movement, it is to say Ohno's philosophy) and the demands to search themselves. Ohno also proposed the thought that, for Diverrès, to turn the dance to zero. Like the dance without moving, only with arms, be conscious of the space between fingers, the space under the hand, sense the hands, be conscious of the bones etc. It is also important that Montet noted Ohno told them to dance without psychology or thoughts. It seems contradictory to Ohno's words that refer to his mother or La Argentina¹, who are the source of his dance. But it is the proof that Ohno sloughed off the tradition of 'Modern

¹ Ohno watched the dance of La Argentina, who was the pioneer of modern Spanish dance, only one time in 1929 and 50 years later he created the piece as homage for her.

Dance' that express and start one's emotion. In summary, Ohno didn't teach his fundamental posture or how he uses his body in the dance or how he creates a piece. We have to analyze what Diverrès learns from Ohno's lessons. So there, we return to the piece of Diverrès, *Ô sensei*.

3. *Ô sensei*

At first, we have to search the fundamental structure of this piece, especially the dramaturgical viewpoint. The piece is separated three parts. In the debut of the performance, there is an only little white screen on the stage. One dancer, Katja Fleig appears there². She wears the male suits and stands in front of the screen. This image evokes the dance of Ohno wearing the black suits, for example in his piece, *My Mother*. Few minutes later, Katja enters the wing and Diverrès appears the stage wearing the same suits by crossing. Then she puts off her jacket. Her walk looks like a somnambulant.

The second short part is mainly the projection of the screen. The silhouette of Diverrès recalls the image of the dancers of Expressionism. The long robe suggests those of Harald Kreutzberg or Mary Wigman, and also we can imagine the costume of Ohno, like the kimono in *My Mother*.

Last part, Diverrès reappears on the stage wearing the red bright dress. She dances with the music 'Abe Maria', Elvis Presley's 'Are You Lonesome Tonight?' and 'Prelude and Fugue' of Bach that was used in *Admiring La Argentina*, the part called the marriage of the heaven and the earth.

At sight, we can recognize that there are some characteristic gestures that are same in Ohno's dance. The movements of hands like a butterfly in dance of Katja, the walk somnambulant of Diverrès, the look toward the sky or contrary toward interior in Diverrès etc. But before analyzing these gestures, the dramaturgy of the piece has to be

² It must be noted that in the premier presentation, Diverrès herself interpreted this role and the piece was really composed as her solo performance.

noted. As Diverrès talked in the interview, the first part, the figure expresses the young man. Diverrès uses the reverse device of Ohno's *Admiring La Argentina*. And this young man becomes a woman dressed in the red robe. What does this structure mean? We can say that the third part especially is not the presentation of herself (even if it is difficult to recognize this point at sight). To dedicate homage to Ohno, Diverrès chose the logic that is common in the way Ohno paid homage to La Argentina. And that aspect of transformation into male and female is a notion that Diverrès interpreted through Ohno's lesson or his performance. As he talked in the interview, Ohno himself didn't perfectly imitate La Argentina. Or it would be said that he used his memory and emotion (there is the contradictory problem as Ohno said to dance without emotion). He expressed his respect for La Argentina by this performance. The method he used in his dance has no relation to the technic of Spanish dance. His way of dance starts from his memory of La Argentina and usage of his body in a completely original way. Diverrès also uses the image, that appears in some silhouette of the gestures and uses her way of dancing, that includes the technic of classic or post-modern dance. We also see in her body the gesture of Pina Bausch and traces of expressionism dance.

4. Ohno's corporeality in Diverrès's dance

Even if the lesson of Ohno didn't transmit the gesture as a form, and he didn't teach how he used his body in his dance, there is some corporeality of Ohno in Diverrès's choreography. For example, the movement of hands that flows in front of the face like a butterfly, the steps wandering the stage, the shape of the fingers, the somnambulant walk, the inclination of the head, the look that turns to the sky etc. It would be regarded that these gestures are simple imitation. But some of these aspects were already pointed out by French researcher Sylviane Pagès as the traces of corporeality of Ohno or the heritage of buto in her analysis of Diverrès's works³. I quote her analysis about Diverrès's dance from *Le Butô en France: malentendus et fascination* (Pantin: Centre national de la dansehere. 2015).

³ Her study is not about *Ô sensei*, but about the other works of Diverrès.

(...) the posture of dancers gives the impression of humble or weakness. The most characteristic element of this posture appears in the absence of projection of openness of the rib, retraction of the sternum that links Ohno's work, when he evokes (...) removing the ego and the plexus. (206)

Indeed, there are the lessons of Ohno, in 1990, that refers to the basic posture like that. Ohno instructed to pull the last bone of the rib and make the bust flat. For Ohno, to dance with the dead or to tell 'I love you' in dance, the openness of the rib is not acceptable. He told this point clearly in the lessons.

The same decline of a head or a body itself appears in Ohno's and also Diverrès's dance and Pagès notes that there is no triumph of verticality and elevation is not affirmative (208). Probably, it is the trace that Ohno's lesson changed her way of thinking about dance. Diverrès said the human is not in the center. It connects the words that in their dances, the verticality is not triumphant. The decline of the head is Ohno's habit but the fundamental posture itself is already in a forward-bent one.

Weakness appears in the specific mode of movement of steps and the singular relationship to the space. The slippery and scraped steps (...) are light and fragile, and always leading by the weight in one point of the body. (210)

These words are the common characteristics that appear on the critics especially in France⁴.

The usage of the space is also significant.

⁴ For example, Pierre Lartigue. "L'emotion pure." (*L'Humanité*, June 16.)

(...) no projection, no conquest the territory in their movement, but the space must be created and transformed by their own metamorphose of corporeality.
(210)

For Ohno and Diverrès, the inner sense is more important than the form. Ohno said 'the space is filled by the atoms. Don't destroy it.' So we can consider Diverrès organized the space starting from this point of view.

It is interesting that by reading Diverrès's words, she almost interprets Ohno's words as a philosophy or insists on the spiritual aspect. But as Pagès suggests above, there is the same corporeality as Ohno in her dance.

By the movement of the dancer, Katja Fleig, we can look at her own corporeality that suggests the technique of a dancer. The straight line of her spine, the pointed toe remain this trace and with this condition, there are also some gestures of Ohno, for example, the crossed bending legs, decline of the head or body. She did these gestures not changing her corporeality and kept strength tension. This tension gives spectators a different impression from Ohno's fragile gesture.

Another difference exists in Diverrès's movement. In comparison with Ohno's posture, the openness of her rib is more than Ohno's. Although there is the extinction of the sternum, the space in front of the body, which is created by the position of the rib is greater than Ohno's. And her steps are stronger than his. Ohno used the body almost seeming short of falling down on the ground. These gesture of Ohno come from not only his age but also from his technique of the usage of the body.

It is also interesting that Diverrès said it's not possible to imitate Ohno, nevertheless her dance becomes close to his. There, we remain the possibility to analyze the strategy of

Diverrès's choreography, that is to say how she cited the corporeality of butoh in contemporary dance.

And the transmission of some gesture in Diverrès's movement suggest that by understanding Ohno's words as a philosophical or spiritual one, although she inherits some corporeality. It means that Ohno's words in lessons could carry his corporeality by poetical words.

Also, we can recognize the traces of Ohno's desire to change or reconstruct the body and movements of Diverrès and Montet who trained in western styles of dance. His poetical words and 'free improvisation' guided them to change the notion of dance and to discover another corporeality. In Diverrès's *Ô-sensei*, there is a spectral remains of Ohno's lesson and what he transmitted to her, that is his corporeality and it is the essence of his butoh.

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Butō Workshop

Lori Ohtani

Presentation Proposal

A self-composed poem reading followed by a site specific *butō* performance entitled *Shadow Walking*. The estimated time duration for the presentation is about 20 minutes.

Artist Statement

In *butō* I have found a continual life journey into the layers of the body/self.

The intricate inner workings of this ancient place of one's existence. A person should be rooted and connected in this sense of place to begin this unending journey back to its very beginnings.

Description

The simple act of walking will act as the initial steps of a metaphorical movement timeline for the body to experience a journey back to the roots of its founder and for me to discover a connection to the Tohoku homeland of Hijikata Tatsumi.

In Hawaii many traditional Japanese customs & rituals are celebrated annually and held very close to the heart. One being the season of O-Bon which begins in Hawaii in May and culminates with an annual Okinawan Festival on the Labor Day holiday observed on the 1st weekend in September.

With the passing of my Father in 2011 I found that the season of O-Bon has a much more significant meaning for me to deeply understand where we come from, what are the beginnings of ourselves.

Our ancestors, family and teachers play an integral part in how we structure our lives. They act as a solid base in our understanding of our culture, how they may color our world view and strengthen our own interactions with people in our community.

The journey to the homeland of *butō* founder Hijikata, Tatsumi is one that I have dreamed of taking for a long time. Being in Tohoku I feel I can come to a deeper understanding and experience the world of *butō* through my senses. A sensorial investigation of the beginnings of *butō* in it's homeland, so to speak. Maybe some message or strong feeling could form? This is what I am hoping for.

Introductory Poem to *Shadow Walking*

Portal (looking for my shadow)

Walking pathways of my ancestors,
Walls of blackness rise,
Pushing heavy on my spine.
Old woman scowling above her flowered lei,
Lava erupts beneath her feet.

Pele's¹ lapping tongue of fire
Brings death, destruction, laughter...change.

Spinning in a blackened sky,
I gather stars from the dark,
Weaving a crown for Pele's head.
I watch my body burning.

¹ n. Lava flow, volcano, eruption, volcanic, (named for the volcano goddess, Pele). Mary Kawena Pukui & Samuel H. Elbert, *Hawaiian Dictionary, Hawaiian-English, English-Hawaiian, Enlarged and Revised Edition*, (University of Hawaii Press 1986), 323.

Inside is outside.
Honu² is dreaming in the mist.
His salty tears sting my blackened feet.
Nose to nose we exchange one breath.
Honu is *in* me.

I ride waves that crest and fall,
Into the night to a faraway land.
I am chasing spirits.
Searching for the genius who once danced with a wild man's shadow.

(Composed in homage to Hijikata Tatsumi for my performance at his studio: Asbestos-kan, in Tokyo Japan 2002).

Lori Ohtani received her BFA in painting and sculpture from the University of Hawaii at Manoa. A *butō* artist of 26 years she has performed throughout Hawaii, the U.S., Canada, and Japan. She is the Director of Tangentz Performance Group, and teaches *butō* at the Japanese Cultural Center of Hawaii.

² *n.* General name for turtle and tortoise. Pukui & Elbert, 79.

A Fly in the Light - The Corporeal Presence of the Organic and Inorganic Other

Krisztina Rosner

I.

A fly flies through the beam of the stage light. A tiny movement, which draws and momentarily dislocates the attention of the spectator. That specific fly is a *local* one, and most of the time, it appears without (against) the artists' consent – at least it is how the audience often interprets it. The fly is a miniature and mobile 'V-effekt', a living denial, a counteract of the functional sterility of the Western theatre conceived as laboratory, just as its fellow insect flying through the air at the doctor's or at the butcher's.

The wider context of the following essay is framed by the similarities between theatre and laboratory defined by the intersection of natural sciences, alchemy and theatricality (Case 2007), and by the performative qualities of the notion *zooësis* (Chaudhuri 2003, 2007). To the question of staging (insceniert, színre vitt) the Other (animals, androids, robots), I approach from my previous research on the question of performative presence and the phenomenon of silence (Rosner 2012): my thesis is that the presence-absence relation is best considered not as a binary opposition but as a play of complementary phenomena. In this process the importance of the notion of *play* and *playfulness* in the Gadamerian sense should be emphasized (Gadamer 2004, 104). The to-and-fro movement, noted by Gadamer, is also imminent in the process of theatrical perception, as an oscillation between the performative and representational (Alter), or as a 'binocular vision' (States). The relationship between presence and the performative event can be described through three main concepts according to Fischer-Lichte: the weak, the strong, and the radical concept of presence (Fischer-Lichte 2008, 94-100). Attempting the same gesture of offering a description for the three main modes for describing the modernist

concept of presence are the fictional, auratic and literal mode of presence is the central issue of Power's critical analysis (2008). Power assumes that the presence brought into play in the theatre enables us to reflect the construction of 'reality' in our contemporary world (Power 2008, 9), and argues that 'that presence should not be seen as something fixed which theatre has or doesn't have, but as the subject of a constantly shifting interplay between theatrical signification and the context in which a performance takes place' (Power 2008, 14). Keeping these points in mind, I have been researching the non-human elements/agents in a performative situation: starting from examining the appearance of animals in a theatrical event (Rosner 2012b), turning to the inorganic 'other', the robot, to see how our concept of theatre is challenged. This paper doesn't intend to give definitions – it attempts to cover some fields of an imaginary map representing a theatrical territory that is inhabited by humans, animals and androids.

In the attempt of positioning animals in theatricality the essays written by States (1985) and Ridout (2006) are particularly insightful: while States compares the onstage presence of animals to that of the elements (water, fire) and children, and introduces the notion of oscillation (binocular vision) between the semiotic and phenomenal reception, Ridout's social approach, on the one hand, renders the onstage presence of animals beside the stage fright of the actor and the embarrassment of the audience, as phenomena that point to the contradiction hidden in the constructed-consensual character of theatre, on the other hand, he draws the attention to the theatrical aspects of sacrifice, *thousia*. 'Sacrifice is not exactly where the killing begins, but it is where the killing starts getting turned into something else, where killing begins to make an effort not to feel guilty about itself.' (Ridout 2006, 126)

In the vertical, theological relation of the (utterly problematic) notion of Western mimesis, the onstage (insceniert) presence of the human being celebrates the primary and distinguished position of the man as an image of God. And by doing this, the theatrical-dramatical representation of animals is often degraded to a metaphor of

counterpole, a bearer of a forbidden and secret knowledge (Mephistopheles as dog, and the monkeys of the witch in Goethe's *Faust*). This is fortified by the normality/abnormality dichotomy claimed by the positivist natural sciences (Linné, Darwin). From this point of view, the presence (presentation) of animals as spectaculum in circus and fairs) and the zoo phenomenon (as the mobile exhibition of the positivist taxonomy) are very close to each other, amplifying each other: the first one lists and presents the aberration from a presumed norm (the wild and/or trained beast), the second one sustains the process of norm-construction based on a semiotic consideration. This discourse is challenged by the essays of *animal studies* from the late nineties: emphasizing the moral issues (Coetzee 1999) has become fundamental for the animal rights activists, while Derrida draws attention to the untenability of the human-animal bipolar distinction, the necessity of the plural (animals), and the problematic phenomenon of the animals' gaze (Derrida 2002, 400). In the following paragraphs, I investigate the theatrical consequences of what I call the three paradigmatic secrets (mysteries? challenges?) of our relationship towards the animals: looking into the eye of the animals, becoming animal, the lives of animals in which the human is not present).

II.

That specific fly mentioned in the title is an exception: an animal that accidentally (?) enters the realm of the stage, the performative space. This can be linked to Chaudhuri's observation that the human fear of insects is deeply connected to spatial aspects: to the idea of home (that is secure and free from invaders), and the insects that are constantly disregarding its boundaries, the walls, the skin (Chaudhuri 2013, 323). Based on this, we can say that our reaction to the 'stage fly' is a deeply inprinted reaction (keeping the insect out), tamed by the socially, traditionally framed theatrical event (not getting out of our seats to take it out). In most cases, however, the animals that appear onstage *are taken* there by humans. From the point of view of theatrical framing, the animals taken onstage might seem like a homogenous group, but there are major differences

depending on the species (amongst other variables), insects, mammals, etc. and the level of trainability (= controllability). Taking an animal onstage is by definition an act of control, and in most cases, it is acted out by acknowledging (desiring, inviting, celebrating, embracing) a certain degree of unexpectedness.

The spatial characteristics of the shared presence becomes important in the case of the opening scene of *Life and Death of Marina Abramovic* (2011, directed by Robert Wilson), where the static image of the three female bodies lying still in the open coffins is dynamized by the dogs sniffing on the bloody carcass bones, wandering around 'freely' (limited by the horizontal line of downstage). The dogs kept away from the edge of the stage, but they didn't pay any attention to the side curtains, going off- and onstage – pointing at the relativity of the framing offered by the traditional theatre space. This scene was an interesting combination of keeping the control on a minimal level, while maintaining (although ironically questioning) the voyeur form of theatre.

One of the dedicated forms of staging animals is the equestrian theatre. One of the latest shows of the Hungarian Equestrian Theatre, *Honfoglalás* (The Settlement, 2011), for example, stages one of the super-patriotic rock opera based on the movie by Gábor Koltai (1996) that pictures a romantic-heroic-fictional image of the arrival of the Hungarian people in the Carpathian basin around 895 AC: besides 'showcasing' the horses, the performance also builds on the stereotypical national (populist) pride of the Hungarian as 'a nation born on horseback' identity. In this show, quite doubtfully, the horses are on the same semiotic level as other attributes (flags, traditional weaponry) of the gloriously fictionalized past, as 'Hungarian signs of Hungarian horses'. (It is worth noting the spatial-vertical hierarchy of the image: men on horseback, women on the same vertical level as the horses). And, because of this involuntary usage of live animals as mere patriotic signs, the horses seem replaceable, mere mobile horse-representations.

The Hungarian Equestrian Theatre is the imported version of the French Zingaro Equestrian theatre founded by Bartabas. But meanwhile the Hungarian one is merely reinforces the traditional hierarchy stereotype, the goal of the popular Zingaro is the opposite: to deconstruct these stereotypes, by shifting the focus from 'rhetoric' to 'poetic' perception (to quote Coetzee-Costello's conclusion). By integrating Ko Murobushi's butoh in their recent performance, *The Centaur and the Animal* (2011) explores the possibility and the impossibility of experiencing, knowing, becoming the Other. One of the central image of the show is an inverse centaur: the horse headed – human bodied 'centaur' covers the eyes (of the horse) with the (dancer's) hand – this metaphoric image of withdrawal, mutual enclosure and trust adds another layer to the aforementioned mystery of the animals' gaze towards the human. However, even if it operates with sensible visual, the attempt for performing mutuality is per definitionem fails: mutuality, the will for encounter with the Other is not mutual, it is (most probably) a one way direction, and eventually Bartabas is the one who thematizes this relationship by matrixing the presence of the horses into a performance, not the other way around.

Under the tab 'Horses' on the Bartabas website, instead of information on the horses, there is an essay with the title 'The Other Bartabas', assuming that 'it is the horse who reveals the man and not the contrary'. After having described that names and temperament of the horses, the essay concludes with a 'post scriptum for those who have preferred the story of the master to that of his horses: just replace their names by his own; the same of him is true' (Nauleau 2012). In this case, the director (with an illusory humility) hides behind the persona (personality) of the horses as masks, the animals are his metaphors. However, the homepage of the Hungarian equestrian theatre systematically lists the horses – their names, breed, temperament and year: 'Peti was born in April 2001. Being on stage means everything to him' (Magyar Lovas Színház). Peti the horse (Peti is a nickname for Peter, but also includes the English 'pet') has the potential of a pet star. However, pet stars are more popular in the movies, where they get famous by their 'character' name, not their 'personal' one: Beethoven, Benji, etc.

Their 'real' name appears in the cast list – a name that is given to them just as arbitrarily as the fictional one. This (playful? bizarre? self-ironic?) anthropomorphic approach, widened by the aura concept of Benjamin, offers the illusion of the familiarity, and reinforces the bourgeois tradition that treats the animal as a member of the family (see the painting *One of the Family* by Cotman from 1880).

In the cases indicated above, the onstage presence of the animals is the illusion of 'acting' (double-layered illusion?), simultaneity of parallel patterns (in opposition of circus, for example, where the action of the trained animal is the point in itself). This illusory simultaneity is achieved by framing (matrixing) the trained action in such a way that it overlaps with the dramatic narrative (see Peterson 2007, 36). By analyzing the effects of the animals' onstage appearance, Fischer-Lichte states that 'animals unfold an almost *uncanny* 'presence' of the strong order whenever they appear onstage' (Fischer-Lichte 2008, 106, italics mine, K. R.) In this, I emphasize the 'uncanny', which implies a presence evoking a presence, somewhat similarly to the notion of *phantom* by Ridout (Ridout 2006, 121). Fischer-Lichte emphasizes the elusive presence of the animals in the performative event (Fischer-Lichte 2008, 106). Staging the animals always locates the spectators' focus on the event, the phenomenon of bodies – partly because of the unexpectedness it involves. The risk (or, in more extreme cases, the possibility of physical danger) that enters with the animals therefore seems evident. What is surprising in accepting this statement, in my opinion, is that how easily we put the omnipresent risk of 'human' theatre into brackets: if there is an actor and an animal on stage, then the actor (or fellow human) is almost automatically understood as 'reliable', and the animal is the one that gets rendered as filled with contingency. The intensity of the contingency caused by letting the 'reality' enter is usually measured by either controlling the behavior of the given animal, or the clear marking of the space the animal may temporarily inhabit. It does happen even in those performances where the movement of animals is 'free', like Rachel Rosenthal's *Painting is Hell* from 2005.) Based on these, for describing these

qualities from the creators' side, I suggest the term *zone*, which is the space/time of the calculated contingency.

III.

The issue of theatrical (semiotic) framing of animals is raised usually in relation of *living* animals – however, taking dead animal parts (corps etc.) on stage is probably more common than it seems at first glance; this might be one of the major differences between staging the human and non-human. While staging a dead human body is still considered as taboo (not counting the funeral services etc.), this doesn't apply so strictly to animals. One of the most 'transparent', widely used form is the *preparatum*, the skin that is stuffed with a foreign material to give the shape of the 'original' species: this is the moment when the animal becomes a puppet, an 'actor/agent' becomes a prop, a moving/mover becomes moved, animal becomes animated, from phenomenally perceived to symbolic: the seagull, Hamm and Clov's dog, Beuys's dead hare, the raven on Sheryl Sutton's arm. The glance of the animal is shortchanged for that of the glass eye.

One of the special forms (a form that is definitive for the history of theatre) of staging a stuffed animal is when the animal skin is filled with a living human body. Publicly wearing fur (an act that is condemned by radical animal rights activists) evokes the birth of the tragedy, opens the discourse to the wide literature of 'talking' animals and the world of the actor 'embodying' an animal character. However, of course, the focus usually remains anthropomorphic, there are only slight perspective shifts (Black Beauty, Zoo Story, The Goat, the blue bird of happiness, rhinoceri, cats, book of jungle, lion king, La Fontaine and Wilson Fables). Of course, in these cases, the shift in the focus is always only illusory, it couldn't be anything else: as through the eye slot of the animal skin it is always a human gaze that looks at us.

Here the animals' 'surface' visible for man is 'utilized': this theatre doesn't consider the material that 'fills the skin': it makes the flesh hidden – eats, burns, digs, throws it out. In

the following, I focus on artworks that operate with the flesh/meat of dead, 'turned out' animals, evoking and questioning the image of theatre/laboratory/butcher and the flies. Hermann Nitsch's actions or Marina Abramovic's *Cleaning the House* point at the sacrificial-ritual, substitution-based concept of the animal corps (corpus). Maybe the most disturbing representation of this relationship is the installation called *A Thousand Years* by Damian Hirst (1990, also mentioned by Chaudhuri 2003, 14). One doesn't necessarily have to be a loud advocate of animal rights to see how Hirst's installation relates closely to the fundamental issue of the human responsibility and the animals' consent. (In what cases it is possible / essential to consider this? Is even the question of consent a deeply human approach?) The two halves of the horizontally positioned glass prism (positioned in the white gallery space) is divided by a glass wall with holes in it: in one of the cells there are maggots from and flies, in the other half there is a rotting head of a calf and an Insect-O-Cutor. Through the holes, the hatching flies fly directly to their death. In this case, the human (in its physicality) is not participating in this work; however, this absence (exodus) is only illusory: as the author of the concept, in this absently theological position, he decides the life and death of the flies. In this sense, the fly (mentioned in the title) is enclosed - not only virtually, but also physically - in the glass space of performativity.

IV.

In this essay, the appearance of the preparatum, the stuffed animal that is ripped of its ability to move and becomes animated leads to the realm of the recent (practical and theoretical) challenges raised by sharing the performative space with the animated but inorganic other: robots and androids. However the number of robot / android theatre performances is increasing and becoming widely known, in the following I focus exclusively on the works of Seinendan Company, directed by Oriza Hirata, one of the emblematic figures of mid-generation directors in Japan. (For context see Uchino 2010 and Eckersall 2015).

One of the first performances of the robot theatre project (the collaboration between Seinendan and Osaka University Laboratory of Intelligent Robotics) is the twenty-minutes-long 'I, Worker' (2008). The story is set in the near future when the human and robot coexistence is already normal, and it is about the daily routine of the Mayama's living with two service robots (Takeo and Momoko). Through her work, Momoko plays an essential role in the family, but Takeo, who suffers from depression and lack of motivation, is unable to work: the *contradictio in termini* (the non-working robot) is one of the central topics of the play, with dialogues that discuss the limits of a robot's capacities compared to human (eating, giving birth). In the minimalist space, the spectator's attention is directed towards the four actors (two human, two robots); the structure of the performance is an exquisitely timed quartet that utilizes all the variations of its four elements. While the (human) performers' acting is mostly subdued, reserved, quiet, offering the illusion of casual and directness (a way of acting that appears in many Seinendan performances), the robots' gestures and movements are (understandably) much less detailed. When the audience enters, the actor is lying on the stage, silently reading a newspaper, the robot is standing downstage, facing the audience, sometimes blinking, its hand sometimes moves a little. These first minutes of the performance offer a very specific relation between the layers of theatricality, especially considering the direction (the vector) of the participants: the actor's gaze is 'hidden', directed to the magazine, the spectators are mostly looking at the robot. And the robot is looking at us. Or is it? Who is looking at us, and who we are looking at in this particular moment? It is the oscillating layers of representational and performative (Alter) that are brought into play here, and it raises awareness to the spectator's mental process of constructing/deconstructing the fictional layer for the favor of the presence literal mode. After a couple of minutes, another robot crosses upstage, without much ado, still in silence. The distinctive signs between the (same type, different colored) robots are that the 'female' is wearing an apron (in that relation, the 'male' robot is 'naked'). The most specific sign of gender is the clearly different female/male voice attributed to the robots.

The section I wish to focus on this time is the closing scene of the performance and the curtain call (applause). The last scene involves the two robots only (with the actors being offstage). After their dialogue ends, there is a blackout – the usual, emphatic and strong code in the (Western) theatre history that marks the end of a performance. The audience lights come up, the applause could start, the robots scroll downstage, as if expecting to receive the applause. But none of us in the audience starts it. In the sense of ‘collective theatrical contract’ the applause is the tradition of acknowledging the closure of the performative event and of expressing gratitude (respect) towards the artists; the lack of applause is mostly a symptom of either a collective catharsis (big words), or the wish for extending the ritual (Grotowski). Although one could mention the strong group sense of any (Japanese) audience, and argue that it was a single occurrence of a given performance (therefore not a representative pattern), this specific pause of ‘non-applause’, the momentary silence instead of the clapping in front of the robots has a different meaning: we are waiting for *someone* whom we can applaud (somebody to give a clap to) – the applause starts exactly at the moment when the human actors appear from backstage and join the curtain call line formed previously by the robots. While the whole concept of the performance is pointing at the widening of the theatrical possibilities of presence, this specific moment is a reminder of the importance and the deep anthropological roots of presence.¹

V.

In his latest piece of the robot theatre project *La Métamorphose*, Hirata sets Kafka’s stories in a near future and a French small town – where one morning Gregoire Samsa wakes up to discover that he has transformed into an android. Instead of showing the narrowed and intensified physical disgust (so strongly present in Kafka’s work), the *topos* of ‘anything can happen’ and the importance of facing the given situation are emphasized in Hirata’s version. The stage reflects the conceptual shift from insect to

¹ Similar is mentioned by Fischer-Lichte, when she analyzes the famous staging of Dostoyevsky’s *The Idiot*, directed by Frank Castorf (Fischer-Lichte 2008: 71).

android: the set is a cooler, airier, white-based room, with the android Gregoire's bed in the center. The inorganic lifelessness (?) of the android is counterpointed by the living decoration plant placed next to his bed: as caring for the 'new' Gregoire gradually becomes burdensome (if not impossible) for the family members, they turn to the plant to water it as a substitute activity. The absolute focal point of the stage is the neutral, white, larvae-like face of the android, which equally evokes the humanoid features of contemporary robotics and traditional noh masks. The fundamental questions raised and discussed by the characters ('I think it's me'- says Gregoire, the android; 'my son is a robot'; 'he is French, even if he is not a French make'; 'do I have the right to decide who is human and who is not') aim towards the rational processing of an unexpectedly occurred radical change, thus creating a slow-paced 'essay theatre' with an optimistic ending: the family opts for the coexistence with the android and the acceptance of the unchangeable circumstances.

For the performance, the android design is by Hiroshi Ishiguro, the android direction is by Takenobu Chikaraishi (Osaka University). Hirata's long time collaborator Ishiguro's primary research is to develop humanoid robots that are 'lifelike' (my oversimplification of the term, K. R.) – and doing all this from a profoundly humanist belief: 'If you are able to give me a definition of human, I will happily design a robot matching that definition.'² Through creating performances featuring robots, Hirata and Ishiguro don't attempt to define what a robot is, but what human is: whether a 'core', an essential quality exists by which it is possible to define 'human'. In this concept, the shape of the humanoid robot is considered as a shell.³ The activity of the robots is integrated into the performative event in three different ways: by software (by recording the gesture sequences of a given actor in advance), by pre-programming, by remote control. The programming and timing of the gestures, facial expressions and vocal utterances are done by Hirata – in his

² <http://trafo.hu/en-US/metamorphosis> (last accessed: 25.01.2015.)

³ <http://www.aec.at/origin/2011/05/20/android-theater-und-ein-paar-fragen/> (last accessed: 25.01.2015.)

opinion, programming of emotions refers both to the more narrow, theatrical sense and the wider, humanist approach to the question of (re-) producing emotions. (Can we talk about spontaneous human emotions at all, or there are only socially pre-programmed and acquired reactions? – asks Hirata in the discussion following his show.)

The robot can have a technical failure, but theoretically it can't fail by itself, nor can it make mistakes (this must be with reservations). The occasionality of mistake and failure is the possibility of the performer's human condition. As the robots featuring in Hirata's shows don't have artificial intelligence, they can't solve unexpected situations; therefore lack the ability of improvisational cooperation and creative activity. It means that the performative process is a one-way action: the robot executes the programmed sequence, the actor adapts, adjusts, reacts (and makes mistakes). Of course, this distinction is less sharp in those cases when the robot is 'real time' remote controlled. Hirata gives the same instructions to the human and robot actors, mostly focusing on the duration of pause, the exact timing and tempo of the utterance, avoiding psychological didascalia. The plays and acting can be described as 'quiet' theatre (Boyd 2006, 9), with its often overlapping lines of dialogue, the soft, sometimes hardly audible voice, the meticulously composed and timed speech that has the impression of spontaneity. *La Métamorphose*, being a Japanese and French coproduction, considers the differences between the traditions of social interaction, as it is the case of the most emphatic gestures in the performances: the Mother (Irène Jacob) holds the android Gregoire's hand, and the Father (Jérôme Kircher) leans his forehead to the android's head. These metonymic moments also emphasize the direct proximity between the human and the android, the physical contact between skin and shell. In this divided closeness, only the voice that connects the two layers of reality: the voice and movement of the android 'originally belongs' to Thierry Vu Huu, who plays the role of the Tenant. In the scene between Gregoire and the Tenant, these presence modes are multilayered. Also, in terms of fictional mode, how does the 'Mother: Irène Jacob' relate to the 'Grégoire Samsa: Repliee S1 (android)' statement? What sort of critical remarks can be made in regards of the

android's acting? Of course, these questions – these also reflect on the different perception of robots on stage and in film and other forms of fiction.

The aforementioned sentence – 'I think it's me' – from the android Gregoire, with Ishiguro's concept of shell, reflects on Descartes's idea of humans and animals, natural elements operating as machines, and raises again the question of the need for profound security (how can one relate to the other? how is it possible to make statements concerning one's own existence?). But the meaning of the famous sentence shifts with the context and the 'person' who utters them: from stating *cogito ergo sum* (I think therefore I exist) it becomes a hesitant and insecure, objectified 'I think it's me' – said by an android, in the voice of a human, in a theatrical situation.

Again, the organic is transformed into inorganic here: not only on the level of fiction, but on the phenomenal aspect of performativity. It also means that Hirata's robot/android theatre is eventually a 'luxury puppet theatre': the difference between the more traditional forms of puppet theatre and this way of object animation is merely the fact that the mover and the moved (object/puppet/robot/android) are more distant in terms of space and time. At the curtain call of *I, Worker*, the actors and the robots come to the stage, but the 'mover' of the robot doesn't. It means that conceptually actors and robots are considered as 'equal level' agents in the process – and at the same time the physical absence of the mover adds another layer to the question of presence. From this historical point of view, Hirata's performances are not necessarily pioneering, as they are equally linked to bunraku, Craig's vision of the 'übermarionette', the Bauhaus experiments – and, above all, to Descartes. The importance of his experiments lies more in their self-reflective act of questioning our relationship to our presence and to the other with which/whom we are to share the space.

Looking at the final scene with only the two robots present in *I, Worker*, it might be somewhat comforting to think of Chaudhuri's remark of 'no stage is ever free of insects— invisible or nearly invisible, they are always there' (Chaudhuri 2013, 329). In this sense,

the fly becomes a reminder. Gregor Samsa, the character that is ripped off not only his human, but its fictional insect self, provisions a sterile and infertile environment where one would be grateful for *any* fly that crosses the stage, as a trace/proof/hope of an organic presence.

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We're Here Now: Site-specific theatre beyond place in Canadian Jewish Diaspora

Jenny Salisbury

In 2014, the Kiever Synagogue, located in Toronto's bohemian neighbourhood of Kensington Market, became the site of a new play by Evan and Rafe Malach, *A Simple Twist of Faith*. As the play moved its audiences throughout the synagogue, it allowed the history of the physical context to lend authority, atmosphere, and pathos to the second space of the play. The synagogue is not the setting of the narrative, but generates a complicated and layered horizon of meaning between the history of the building, the lived experience of the audience, and the emotional landscape of the story.¹ As the site, the people, and the narrative interact with one another, it generates a layered space of multiple meanings, pushing beyond the historical facts of the play, and creating a complicated landscape of community identity and imagined futures.

The Kiever Synagogue: Jewish people in Toronto

Since 1927, the Kiever Shul has stood in Toronto's eclectic and bohemian neighbourhood of Kensington Market.² A site of cultural flux and encounter, Kensington Market is a centre for many of the city's immigrant communities. The neighborhood is in Toronto's downtown core, bordered by College Street, Spadina Avenue, Dundas Street, and Bathurst Street. It was the second Jewish centre of Toronto, after the St. John's Ward

¹. The term 'horizon of meaning' comes from Lefebvre's *The Production of Space*. Horizon of meaning is defined with the work as 'a specific or indefinite multiplicity of meanings, a shifting hierarchy in which now one, now another meaning comes momentarily to the fore, by means of – and for the sake of – a particular action'. Henri Lefebvre. *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991), 222.

². The company *Harmony Over War* and the community participants who know the Keiver Synagogue generally refer to it with the familiar 'shul' as oppose to the more formal 'synagogue.' Shul is a Yiddish word, derived from the German 'schule,' meaning school.

area was closed in the early 20th century to make way for the city's central hospital and a grand avenue leading from the train station to the provincial parliament buildings. By midcentury, supported by post-war prosperity and an influx of European immigration, Toronto's Jewish community moved north into suburban neighbourhoods, where the Jewish cultural hubs are found today. However, unlike the many early synagogues, whose congregations built new worship centres in the suburban communities, the Kiever Shul remained in its original location, serving the downtown Jewish community, and acting as a Jewish representative in Toronto's ever increasingly multi-cultural landscape.

The early history of Jewish people in Canada is not well documented. There is no record of who the first Jew or group of Jews might have been in English speaking Upper Canada, as the records of early colonization did not chart religious affiliation. Much of the research into the historical record comes through the noticing of names that are likely Jewish, such as a Charles Goldsmith, who is recorded in the Toronto city directory in the year 1838, but according to Toronto historian Shmuel Mayer Shapiro, is more likely to be Dutch Christian, than Jewish.³ Canada's first Jews likely settled in Montreal, as Montreal was and continues to be home to Canada's largest Jewish population. In 1846, Toronto's Jewish population was approximately 12 people.⁴ The first recorded organized group was in 1852, the 'Hebrew Benevolent Society', recorded in the provincial registrar of Ontario – but there are no society records maintained.⁵ However, by 1856, Jewish Synagogues were being established, and the written and documented history of Jewish people in Toronto, Canada's largest city, began. By 1890, there were approximately 1500 Jews living in Toronto.⁶ Today, there are well over 100,000 Jewish people living in

³. Shmuel M. Shapiro, *The Rise of the Toronto Jewish Community* (Toronto: Now & Then Books, 2010), 12.

⁴. Benjamin Kayfetz and Stephen A. Speisman, *Only Yesterday: collected pieces on the Jews of Toronto* (Toronto: Now & Then Books, 2013), 12.

⁵. Ibid.

⁶. Ibid.

Toronto, representing a range of cultural backgrounds and religious practices.⁷

A Simple Twist of Faith is one of several recent Toronto plays that make use of sacred Jewish space and ceremony within a theatrical context. In the last five years, plays such as Julie Tepperman's *YICHUD (Seclusion)*, Hannah Moscovitch's *East of Berlin*, and Natasha Greenblatt's *The Peace Maker* have explored questions of contemporary Jewish identity in North America at the beginning of a new century. As it has now been a century since the First World War, and the 70th anniversary of many of the Second World War events, a new generation of artists and playwrights are attempting to make meaning out of Jewish experience in North American Diaspora. *A Simple Twist of Faith* is part of a network of plays written by playwrights under the age of 30, who are trying to reconcile history and inherited religious practice with contemporary experiences. *A Simple Twist of Faith* does this through allowing their story to be haunted by a historical site, and to make meaning in and amongst a host of other stories, surrounding and shaping their world.

The play - *A Simple Twist of Faith*

The play's historical story is set between Germany and the United States, and has little to do with the specific history of Kensington Market's synagogue. The play tells first a WWI narrative, followed by a holocaust narrative, and spans a time frame of 1917 to 1960. It could be argued such a setting shares little with a prewar, Canadian Synagogue. Yet, by never masking the contemporary reality of the synagogue, and moving the audiences in and out of the worship space, *A Simple Twist of Faith* blends its specific, historical context with the history of the Jewish Diaspora in North America, and the hauntings of all the other stories told and memorialized in the space of the Kiever Shul. In doing this, the

⁷. "Community Highlights for Toronto" from Statistics Canada, last modified August 26, 2013, <http://www12.statcan.ca/english/profil01/CP01/Details/Page.cfm?Lang=E&Geo1=CSD&Code1=3520005&Geo2=PR&Code2=35&Data=Count&SearchText=toronto&SearchType=Begins&SearchPR=35&B1=All&Custom=>

shul, its members and visitors, claim ownership of the story, and create a hybridity of identity within the audience members, as though through claiming this particular story within this specific geographical and cultural site, the story and its implications may also be set amongst and between its Toronto audience.

A Simple Twist of Faith is a complex example of community-engaged, documentary theatre. It is the researched, historical story of one family's immigration to the United States during the height of Nazi oppression of German Jewish people. Artistic director Evan Malach first encountered the story while he was on pilgrimage with a Jewish youth project, 'Heritage Retreats' in Yellowstone National Park. An article, published in Jewish Magazine, written by Yisrael Nathan, later verified the story for Malach.⁸ Malach and his company then worked with American history professor Gil Troy from McGill University to verify its authenticity and accuracy. All this led to a musical adaptation of the story, which has been touring Toronto synagogues and schools since its premier at the Toronto Fringe Theatre Festival in 2014. Evan Malach has since located the decedents of the family the play is based on, the Rosenaus and Weinbergs. Sigbert Weinberg, who in the play text is the very young grandchild who triggers the family's migration to America, now resides in Israel. Malach met and interviewed him and his sister, and has documented that experience. Through this research, Malach is working on a new edit of the play, to tour in the autumn of 2015.

The play follows Alex Lurye, an American Jew from Duluth Minnesota, who is stationed in Germany during the First World War. One evening, while enjoying some leave-time from his unit, Lurye visits a German synagogue to celebrate traditional Friday night service. There he meets the Rosenau family, who invite him home to share the Sabbath meal. They share a warm and memorable evening together, and the next morning, Lurye returns to his unit. The war ends, and Lurye moves home to Minnesota. He sends a

⁸. Yisrael Nathan, "The Kindness that Came Back," *Jewish Magazine*, November 1997.
<http://www.jewishmag.com/3mag/story/chessed.htm>

thank you letter to the Rosenaus, but never hears back. 21 years later, despite only meeting once, and never keeping in touch, Lurye rescues the Rosenaus from Nazi Germany. They are the only Jews to survive from their small town of Seldas.

The play is performed in three locations within the synagogue, and the audience is moved together from one station to the next. Act one is staged in the synagogue's garden, during sunset. For the Jewish calendar, the new day begins at sunset, so as Lurye is contemplating attending Sabbath services, the audience is aware of the ending of one day, the beginning of the next. It is a subtle suggestion, and convenient that the narrative itself begins at the same time of day as traditional theatre performances. However, already the play's staging is making use of its host's body, compelling the audience not to ignore the geographical setting of the play. Often, in traditional theatre staged in a formal performance space, the audience is taught to ignore the surroundings. The real time of day, the location of the auditorium, the situation of the audience, is rendered as neutral as possible, so that the premise of the play may take priority. Yet here, Malach is situating the audience in a blended, hybrid space. The staging says Alex Lurye is outside, just as the audience is. It is evening, and the sun is setting, both in the world of the play, and in our world. Lurye is about to go into a Synagogue, just as we are. This insists that the audience reads the site as much as the narrative, for the play is pulling on its geographical reality to enhance the story.

Act two is the meeting of Lurye and Rosenau, in the synagogue. As the audience is led from the garden into the sanctuary, Rosenau greets them as though they are members of the 1917 German congregation, arriving for Friday night services. Through this, the audience themselves populate the *mise en scène*, filling the sanctuary with bodies in the pews, as it would have been for Lurye and Rosenau's first encounter. The audiences find themselves in a double role of both spectator and theatrical context, having the play's story happening around and between them. They are encouraged to sing along with the hymns and songs of the sanctuary, sway to the music, pick up prayer shawls and kippahs,

(the Jewish skull cap), and open prayer books. As Karen Zaiontz notes, in this way ‘audiences retain their role as interpreters and witnesses of the stage action, but they also labour as role players and aides to the performance’.⁹ This creates a ‘sensory ethnography’, where audiences learn of another’s experience through how they encounter a site and its subjects.¹⁰ By having the audience members animate the sanctuary of the synagogue, their role becomes doubled as both spectators and congregation. Further emphasizing this doubling is how the actors interact with the audience as they enter the sanctuary. Malach, as the German Rousenau, welcomes each person as a member of the town of Seldas. He asks about marriages, Bar and Bat Mitzvahs, and imaginary siblings who are fighting at the front. Individual spectators are awarded names and back stories, character and setting information, all to place the burden of the historical time period on the audience members. It is clear that the temporary community of the audience is not animating the Kiever Synagogue of Kensington Market. There are countless elements of the contemporary shul that are anachronistic to a 1917 setting, such as present-day newspapers, magazines, and information material. The 1917 synagogue would have been gendered differently, likely with different seating for men and women. No such attempt is made here. The historical burden placed on the audience is light. This brings awareness to the audience that the theatrical ambitions of this play are not historical accuracy, but something else entirely.

By being invited into the sanctuary as welcomed, familiar members of the community, the audience is encouraged to feel a kinship with this hybrid identity. First, by being warmly greeted at the door of the Kiever Synagogue, they are being told ‘you are welcome here’ or perhaps, even more strongly ‘you belong here’. In the contemporary portion of this hybrid identity, audiences find themselves fully embraced by the

⁹. Karen Zaiontz, “Ambulatory Audiences and Animate Sites: Staging the Spectator in Site-Specific Performance,” in *Performing Site-Specific Theatre: Politics, Place, Practice*, eds. Anna Birch and Joanne Tompkins (New York: Palgrave Macmillan, 2012), 167.

¹⁰. *Ibid*, 179.

geographical site of the play, not just within the walls of the shul, but right into its heart, within the sanctuary. The sanctuary of the shul is a lush and sensuous space. It is relatively small and square, with pews to the far left and right turned at 90 degrees, to face the centre of the room, where the *bimah* is located. A *bimah* is the elevated platform from which the Torah is read. These turned pews are rare in any synagogue, particularly one that tends to be more orthodox, as the Kiever Synagogue is. Traditionally, all pews or chairs face the Eastern wall, where the *aron ha-kodesh*, the ark that holds the Torah scrolls, is located. However, these turned pews, which were not turned for the performance, but are secured in place, create a natural thrust stage, where audience members are able to see each other, and witness one another animating the space, and responding to the roles Rosenau assigns. The space is filled with light, sound and sent. Candles and incense are lit. Above the *bimah* rests the *ner tamid*, the eternal light that guards or marks the Torah. Behind the audience, on the Western wall, stands a large memorial of names, with electronic light bulbs next to each name, where family members can come turn on a light to pray for their loved one. During the show, all the lights were on. The play did nothing to dress this contemporary sanctuary for their performance, instead allowing whatever filled the space to inform the world of the play. In this way, the Kiever Synagogue has more authority over the space and its inhabitants, than the world of *A Simple Twist of Faith*. The actors and audience members are more like pilgrims or trespassers, lightly entering the space together for their story, and then leaving again. In not forcing the host space to acquiesce to the demands of the play, the space generates the idea that this story could have happened here. This meeting, this friendship, could just as easily have happened in this shul as in any shul. As act two rapidly moves through time, from Rosenau and Lurye's 1917 encounter, through to 1938, and the Nazi oppression of the Jewish people, this hybrid space and story becomes a warning of war, genocide, fear, and death, which could also happen in this space, as in that space.

The final moment of the act is a Shema, a song of mourning, and prayer for deliverance.

In the song, the audience learns that the synagogue in Seldas, the synagogue they were just imagining, populating, dancing and laughing within, had been destroyed by arson, along with its books and holy images.

Shema

G-d, hear my prayer
Times are hard
Here in Seldes
If you can, please help
G-d, if you're there,
It's unsafe for my family
If you care, please help
Burned to the ground
Your house of prayer
Your books and pages
If you can, please help¹¹

As the audience sits in the sanctuary, surrounded by evocative features, from the deep red carpets, up to the painted, domed ceiling, Rosenau mourns for its death and destruction. This moment generates an unstable temporal reality. Which shul his he mourning? Is he mourning something that has happened, or something that will happen? Will the Kiever Synagogue also be destroyed one day? Which time period, which narrative, has primacy in this moment? His song is interrupted by loud knocks and shouting. The premise, that this story could have happened here, becomes a warning. The audience is told that the Gestapo has arrived, and that everyone must flee into the basement, 'The only safe place is underground'.¹² As the plays' fiddler forces jarring, hurried chords on her instrument, the audience is compelled down the stairs, and into

¹¹. Evan Malach, *A Simple Twist of Faith*. (Unpublished script, September, 2014), 16.

¹². *Ibid*, 17.

act three.

The third act of this play, while still following the historical lives of Lurye and Rosenau, reflects the story of the Jewish Diaspora in North America. Lurye runs a successful furniture factory. Because of his place of prominence in the community, he is able to sponsor the Rosenau family to immigrate to the United States, where they build a life together. At the end of the play, surrounded by children and grandchildren, the two men sing of their wish for war to be over, that it is only through peace that understanding can be found. This third act is staged in the Keiver's community room, next to the kitchen. This multi-purpose room of the synagogue is where meals are shared, meetings are held, and work is done. While, again, it is not the setting of the play, which here consists of Rosenau's home, Lurye's office, a political campaign room, an ocean liner, a pier and a Sabbath table, it is the context of the play. The community room has portraits on the wall of people who have done great work for the shul and its community. There are historical photographs of Kensington Market. The tables and chairs not needed for the performance are rolled up into one corner. No attempts have been made to hide the coffee station and the lending library. The play happens amongst and through this space, and is served by it. Repeatedly, this demonstrates the production's argument, that *A Simple Twist of Faith* is not a German story, or an American story, but a Jewish North American story, one that belongs here, at the Kiever Synagogue, among all the other stories resonating throughout the space. The play becomes site-specific, not because it is outside of a theatre, and occurring in a specific geographical context that the audience moves through, but because it is being staged in a context that is necessary for the understanding of the play. If this play were staged in a traditional theatre, with a lighting design and a robust set, the context and meaning of the play would be lost. For it is not the story of one family moving to America. The details are specific, but the underlying subject belongs to the shul and the congregation, the world that the audience, both Jewish and non-Jewish, inhabits and animates during the performance. The play suggests this story belongs in this geographical place and this geographical time, among this

multicultural group of people, and in so doing, allows the story to be incorporated into the lives of the spectators who animate the story.

Avogadro (pseudonym) is a volunteer with the Kiever Synagogue. When asked about the specificity of the story, and why a Minnesota/Germany narrative is being staged in a Toronto Synagogue, he argued 'There's no question. I would never think that it's a Minnesota/Germany story. It is North America/Europe, clearly. I could have written down that show easily with Winnipeg, my hometown. My grandfather came, he didn't come during the holocaust, he came in 1919'.¹³ This was echoed by Rabbi W, who explained read this as a fundamentally Jewish story. He reads rabbinical teaching into the historical context of play. When asked if the play was powerful, W. reflected that,

It is most clearly said in Exodus 23:9, where it says 'Love the stranger because you know the soul of a stranger, because you were strangers in the land of Egypt. [...] It's not just that you know what it's like to be a stranger, it's that you know the soul of the stranger, because you've got one. People can turn us into strangers, and have, [snap] like that. Like Herr Rosenau, who had no thought that he was a stranger, and then boom, he was. So, that's why it's powerful.'¹⁴

It is clear to see why a Rabbi would find the teachings of Torah woven into this largely secular play. W. continues

For us Jews, we teach each other *Kol Yisrael arevim zeh la-zeh*, which means all of Israel, meaning not the country, but Jews, are responsible for each other. And so that is the message, if you ask me. Obviously, in a more pluralistic world, the lesson can be expanded to all people are responsible for each other. I think, that in

¹³. Avogadro, interview with author, August 4, 2015.

¹⁴. Rabbi W, interview with author, July 30, 2015.

that way, there's probably is a universality to the story. At least you hope there is'.¹⁵

In this way, community members read universal themes into a local, specific narrative.

Beyond Space: Meaning generation between site, people, and narrative

As Sophie Nield notes in her recent chapter 'Siting the People: Power, Protest, and Public Space',¹⁶ there are two central metaphors that have traditionally been used to understand the relationship between site and performance. One metaphor is that of the palimpsest, put forward by both Mile Pearson and Cathy Turner, in 2004. Just as the paper that has been scraped over and used again, the place of a performance stages the story over the scratchings and grooves of the space's previous uses. In this way, 'the performance may overwrite but cannot (and does not seek to) erase' the history and significance of what has come before it.¹⁷ The second metaphor is 'the host and the ghost', put forward by Mike Pearson and Cliff McLucas, where the performance is understood as an ephemeral, temporary item that animates, but does not alter the host site.¹⁸ Both of these metaphors are evocative images for understanding performances in ceremonial space, such as *A Simple Twist of Faith*. However, these metaphors present the space as more stable and consequential than the performance, because the space enjoys a longer timeline than the performance. The writing and the ghost can be erased, while the paper and the host remains. Neither metaphor confronts how the space is changed, or interpreted differently, through the lens of the play. How is the Kiever Synagogue changed through the interaction with the narrative?

¹⁵. Ibid.

¹⁶. Sophie Nield, "Siting the People: Power, Protest, and Public Space" in *Performing Site-Specific Theatre: Politics, Place, Practice*, eds. Anna Birch and Joanne Tompkins (New York: Palgrave Macmillan, 2012).

¹⁷. Ibid, 222.

¹⁸. Ibid.

The site-specific reality of *A Simple Twist of Faith* can be understood as not within the geography of the Kiever Shul site, but within the site of the people and history that populate the shul and host the play. The 'site' becomes the people gathered, the memories and hauntings of all the other stories contained within the shul. There is moment when Malach, as Rosenau, turns around to face the audience, wearing the yellow star on his coat that the Nazi regime forced upon Jewish citizens. The star is not mentioned, it is not indicated, nor explained. It is simply present, where it had not been before. This action would have had no weight if the history and context were not already known. If an audience member did not know the historic significance of the star, the reveal would not be understood with the same historical weight and threat as others understood it. As it was, when Malach turned to reveal the star, one could hear an audible breath from the audience, who grew suddenly still where there had once been dancing and laughing in the pews of Kiever Synagogue.¹⁹ The site-specificity of the play, especially in this moment, was not the *bimah* of the sanctuary, though that was where, geographically, Malach stood. The site was a people's history, the inclusion of all the other holocaust stories known and remembered in that space.

The relationship between the Kiever Shul and *A Simple Twist of Faith* is not a stable one. Throughout the performance, the authority and authorship of the moment oscillate back and forth, first the shul lending pathos and authority, than the play contributing context and history, and back and forth again. The play itself is both a simple and specific tale, but also indicative of a wider, cultural history and identity. Returning to Nield, this play is not 'a single inscription onto a scraped-out parchment, but a larger narrative: a changing sequence of superimpositions, inscriptions, occupations, and clearances; not a single site-specific performance, but a dramaturgy of space'.²⁰ This generates a horizon of meaning, Lefebvre's idea of an understanding that is layered and fluid, allowing several meanings

¹⁹. Author's observation, October 23, 2014.

²⁰. Nield, "Siting the People", 231.

to interact with each other, and never settle. It creates a 'both and' space, both Germany/Minnesota and Toronto, Canada, both one family's story and the audience's story, both a site-specific play animating a historical site and an act of community within a specific cultural group. With none of these items taking primacy, all of these ingredients encounter one another in a complex, meaning-filled space. The audience is left with resonances between the different items, reading each through the other. As Nield argues 'the site and the performance can be seen to be producing each other in a reciprocal exchange of nuanced and subtly shifting meanings'.²¹ The relationships between the site and the history, the narrative and the audience, the current cultural condition, and the questions of the future, all produce and indicate each other, while never settling. In this way, the place of the performance is not simply the Kiever Synagogue, but the generating/generated space in between all the various elements of this site-specific drama.

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²¹. Ibid, 232.

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Trauma and Survival in the Art of Yoshiko Shimada and Soni Kum

Eliza Tan

‘In a dream you saw a way to survive and you were full of joy.’¹

Engraved in stone, this laconic phrase from Jenny Holzer’s *Survival Series* (1983-85) — a collection of aphorisms on ‘the subject of survival [as a] modern preoccupation’² — reads as an epitaph not to the dead, but to the living who still dream. What do we dream of surviving? Everyday survival is a struggle; and in the most primordial sense, we dream of surviving death— the violent negation of our bodies and final traumatic event. Thus in life, trauma haunts contemporary culture like a waking nightmare, a ghostly figure that struts and frets its hour upon the stage, yet does not disappear, but returns to cast its long shadow over the future. Trauma, as Kirby Farrell puts it, is ‘both a clinical syndrome and a trope something like the Renaissance figure of the world as a stage: a strategic fiction that a complex, stressful society is using to account for a world that seems threateningly out of control’.³ Indeed, given the relentless narrativisation of catastrophic events which daily unfold to remind us of the seemingly inevitable and unknowable, ‘trauma’ is no longer just a private response or collective reaction to an occurrence, but an uncontrollable public culture that weighs between fascination and bathos.

Manifesting most visibly in the realm of visual art and in the wider media representation of events, trauma is ritualistically replayed through words, images and gestures, and is a

¹ Jenny Holzer, *Survival Series (1983-5): In a Dream You Saw a Way...*, 1998. Marble sculpture, 43.2 x 61 x 43.2 cm.

² Jenny Holzer, ‘Interview’ in Diane Waldman, *Jenny Holzer* (New York: Harry N. Abrams, 1989), 33

³ Kirby Farrell, *Post-Traumatic Culture: Injury and Interpretation in the Nineties* (Baltimore & London: The Johns Hopkins University Press, 1998), 2

bedfellow to our contemporary obsession with memory, which Andreas Huyssen describes as a 'mnemonic fever caused by the virus of amnesia that at times threatens to consume memory itself'.⁴ Here, a double-bind arises. In our image-driven world, trauma and memory acquire a virulent quality in the pathological public sphere; sites of catastrophe and disaster, alongside emotionally torn, wounded and suffering bodies, readily become mass mediated spectacles which expose, as Mark Seltzer suggests, 'a traumatic yielding to representation', that affirms the spectacular power of 'wound culture' and its desensitising effects.⁵ And yet, finding ways to express, memorialise, and negotiate the attendant anxieties that follow painful experiences and historical upheavals, remains part and parcel of surviving as a society. How can art engage trauma and represent the unrepresentable? How can it be conceived to negotiate current social and political concerns in light of previous conflicts, and contribute towards the politics of remembering, re-writing and surviving our anxious present?

The burden of bearing witness to legacies of trauma associated with WWII and histories of violence inscribed onto women's bodies underpins Yoshiko Shimada's and Soni Kum's art, which offer meaningful responses to questions concerning art's potential to mediate memory. Their practices, I hope to show, steer away from the reification and objectification of (T)rauma, to place renewed emphasis on the act and responsibility of revisiting and reviewing the past as trace and as testament. In this scheme, the relationship between trauma and survival is re-conceived, opening up a perspective on the notion of survival which extends beyond an instinctual call to individual self-preservation premised upon acts of violence and aggression, to one conditioned by the performance of memory as potentially transformative.

⁴ Andreas Huyssen, 'Trauma and Memory: A new Imaginary of Temporality', in *World Memory: Personal Trajectories in Global Time*, Jill Bennett and Rosanne Kennedy, eds. (New York: Palgrave Macmillan, 2003:16-29), 27

⁵ Mark Seltzer, 'Wound Culture: Trauma in the Pathological Public Sphere', *October* 80 (1997): 3-26

A Woman Shooting: Re-Vision, Re-Citation, Re-Performance

To perform memory is to continuously review the past in the present. The poet Adrienne Rich persuades us that 'Re-vision — the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction — is for women more than a chapter in cultural history; it is an act of survival'.⁶ The idea that survival is also an act of 'seeing' cleaves an opening for us to think about the staging of memory in art when an artist revisits narratives of trauma from new critical angles, and as Rebecca Schneider observes:

Entering, or re-enacting, an event or a set of acts (acts of art or acts of war) from a critical direction, a different temporal angle, may be [...] an act of survival, of keeping alive as passing on [...] survival [...] may be a critical mode of remaining, as well as a mode of remaining critical: passing on, staying alive, in order to pass on the past as part not, indeed, as (only) present.⁷

In this same vein, re-vision in art, as it is in performance, is not so much about playing out trauma as an object then it is about enacting an alternative mnemonic strategy; a methodology that unmoors the reified historiographical economy of the archive and its materials. The performance of memory in art 'plays the 'sedimented acts' and spectral meanings that haunt material in constant collective interaction, in constellation, in transmutation'.⁸ For memory does not function in a vacuum, but is actively stored, retrieved and transmitted in a dynamic state of interactions between individuals and publics, and encountered in connection to multiple places and times. It is 'always re-call and re-collection [...] it implies a re-turn, re-vision, re-enactment, re-presentation: making

⁶ Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision', *On Lies, Secrets, and Silence: Selected Prose, 1966-1978* (New York & London: W.W. Norton & Co, 1979:33-50), 35

⁷ Rebecca Schneider, *Performance Remains: Art and War in Times of Theatrical Reenactment* (Abingdon, Oxon: Routledge, 2011), 6

⁸ Schneider, 143

experiences from the past present again in the form of narratives, images, sensations, performances'.⁹

In Shimada's body of work, memory is performed through the re-citation of images of women and war drawn from institutional archives and popular media; through role-playing and re-enactment. The two works I will discuss are informed by a specific moment in the 1990s when Pandora's box was opened, so to speak; when war memory and the private histories of women surfaced in public consciousness in an unprecedented way. Although women's movements in Japan and Korea had as early as the 1970s sought to challenge the silence and taboo surrounding the issue of war and sexuality, former Korean 'comfort woman' Kim Hak Sun's 1991 human rights lawsuit against the Japanese government brought the issue of military sexual slavery to international attention, along with a host of other issues including the resurgence of Japanese nationalism and history textbook revisionism. In a broader context, the fierce debates surrounding these matters coincided with post-Cold War prodemocracy movements occurring on an international scale, and the re-politicisation of sexual violence by feminist transnational networks. Shimada's work poignantly illustrates how some of these issues have been mirrored in the realm of art.

I want to begin by revisiting one of her earliest etchings, *A Woman Shooting* (1992). It derives from a 1930s photograph taken in the Northern part of the Korean peninsula that offers a glimpse into the history of Japanese colonialism across parts of Korea, Taiwan and Manchukuo between the wars. Flanked on both sides by crumbling buildings, a woman stands amongst others as they take shooting lessons from soldiers. As part of self-defence civilian forces, formed to counter anti-Japanese guerrilla troops, women were taught to shoot 'local barbarians' to protect the land they occupied and for the

⁹ Liedeke Plate & Anneke Smelik, 'Performing Memory in Art and Popular Culture - An Introduction' in *Performing Memory in Art and Popular Culture* Liedeke, Plate & Anneke Smelik, eds. (New York & Abingdon: Routledge, 2013), 6

survival of their families. A trademark of the National Defence Women's Association — the prominent voluntary organisation whose function was to mobilise women's patriotic support for the military and community¹⁰ at the home front — the white apron or *kappōgi* served, as art historian Hiroko Hagiwara observes, as a symbol 'to cover up a gap between femininity and armed action'.¹¹ Women's donning of aprons cast into the fraught and anxious public space the safe silhouette of homeliness. This image is a recurrent motif across the artist's body of work, reappearing in different pictorial configurations, but shifting in critical emphasis to interrogate narratives of women's wartime collectivism; the ideology of group survival over individual needs; and different facets of women's 'proper' roles, as encapsulated in tropes such as 'Good Wives, Wise Mothers' (*ryōsai kenbo*),¹² 'mother of the nation' and 'children of the emperor...one in mind, many in body'.¹³

It is worth noting that Shimada's treatment of the image moves away from simply appropriating the photograph as a fetishised object that has survived the wear of time to

¹⁰ The National Defense Association or *Kokubō fujinkai* grew from a modest count of about 100 voluntary members from the time of its inception in Osaka in 1932, to a formidable 10 million by the end of the 1930s. Their activities included sending off and welcoming soldiers at ports and train stations, laundering their clothes and serving them food and refreshments, preparing battlefield 'comfort packages' filled with letters, photos, wartime sundries and *senninbari* 'thousand-stitch belts' believed to be protective amulets, assisting bereaved families and mentoring other women in practicing their 'proper' wartime roles as 'Good Wives, Wise Mothers'. For a brief history of women's activism and the formation of patriotic women's associations during the war, see Elizabeth Dorn Lublin, 'Women during World War II: Kokubo Fujinkai and Aikoku Fujinkai' in *Japan at War: An Encyclopedia*, Louis G. Perez ed. (Santa Barbara: ABC-CLIO, 2013:469-72). Young notes that the organisation was 'the most dramatic expression of the more broad-based public definition of women' to arise at the time. See Louise Young, *Japan's Total Empire: Manchuria and the Culture of Wartime Imperialism* (Berkeley & Los Angeles: University of California Press, 1998), 168-74

¹¹ Hagiwara Hiroko, 'Comfort Women, Women of Conformity: The Work of Yoshiko Shimada' in *Generations and Geographies in the Visual Arts - Feminist Readings*, Griselda Pollock, ed. (London & New York: Routledge, 1996:253-265), 256

¹² The ideology of *ryōsai kenbo* is an amalgam of European and Confucian ideas, and has transformed over time from an initial emphasis on the relationships between husband and wife, and mother and child, to a version that linked these relationships to nationalist goals. See Vera Mackie, *Feminism in Modern Japan: Citizenship, Embodiment and Sexuality* (Cambridge: Cambridge University Press, 2003), 28

¹³ David C. Earhart, 'Warrior Wives', *Certain Victory: Images of World War II in the Japanese Media* (New York: M.E Sharpe, 2008:147-83), 179

qualify as an authentic and unmediated link to the past. Recalling Siegfried Kracauer's suggestion that, 'in order to make history appear, the simple surface coherence of photography must be destroyed',¹⁴ Shimada subjects the photographic image to a relentless process of duplication and re-citation. Re-materialising as a discontinuous and highly textured surface that is recuperated through its very disappearance, the photograph — divested of its nostalgic power, is re-performed as a trace and analogy for the screening effect of memory. Having sifted through such images in what entails a deeply individual process of interpretation, before re-incorporating them within the discursive space of art, it is not a nostalgic *tableau vivant* that Shimada presents us, but a re-assemblage of unassimilable fragments of the past which return to be repeated, re-coded and critically re-evaluated. The artist's re-vision of these images interrogates the nature of memory as a selective operation, complicated by processes of replication, deletion and distortion, and equally pliable to the effects of sanitisation and contamination. There is indeed, as Catherine Osbourne notes of Shimada's penchant for reconstructing narratives that have barely survived by the official accounts of history textbooks, 'something of a performance in this way of working'.¹⁵

If, to put on the white apron was for women to perform the role of 'Good Wife, Wise Mother', Shimada's donning of the *kappōgi* during her 1994 performance *Comfort Women, Women of Conformity*, interrogates the extent to which the valorisation of motherhood had left women open to exploitation. She appears on stage masked and holding a bundle symbolising an 'emperor's child'; a mirror stands in for its face.

Partial portraits of former 'comfort women' are projected on a screen behind her through the use of a slide carousel, as Shimada recites each survivors' biography and testimony. Their accounts of rape, torture and forced abortions, are interspersed with

¹⁴ Siegfried Kracauer, 'Photography', *Critical Inquiry* 19 :2 (1993): 425

¹⁵ Catherine Osbourne, 'Divide and Rule' in *Divide and Rule: Yoshiko Shimada*, Meg Taylor, ed. exh. cat. (Toronto: A Space Gallery, 1997: 5-14), 9

pro-war sentiments and pledges of allegiance to the Emperor made by prominent suffragettes such as Ichikawa Fusae, who had consistently promoted pacifism, but later aligned herself with the imperial wartime state, claiming that adopting a patriotic stance would buttress the campaign for women's political rights. These are juxtaposed with the statements of mothers who had after the war, clung fervently to the belief that their sons were heroic 'gods' and therefore indemnified from all wartime responsibility.

Taking into wider consideration that women in all combatant countries had been mobilised in various ways, the question here, as Vera Mackie observes, is 'not whether such mobilisation is inherently fascist or totalitarian, as is often suggested, but rather how such activities fit into the whole pattern of relationships between individuals and state institutions in a particular country'.¹⁶ In the aftermath of war, the ambivalent relationship between women and the wartime state was filed away, the contours of memory blurred by the imperative of everyday survival. Ueno Chizuko observes that in reconstructed memories of war, few women demonstrated any awareness of themselves as perpetrators and invaders; there was 'a tendency to disregard the rape [and] sufferings of other women on the grounds that 'we all suffered', or that 'these things were only expected given the times'; such was a rose-tinted view of the past articulated by women who were colonists in Korea, 'a privileged class, filled with nostalgia [as they had] no interest [in] questioning the injustices that brought about this privilege'.¹⁷ On the other hand, in a bid to garner widespread support for former 'comfort women', activists later fell into the trap of creating the 'model victim'. Though well-intentioned, narratives of the young, hapless, non-Japanese virgin who was captured, suffered hell and survived — reinforced a sexual double-standard that drew the line between 'good women' (virgins

¹⁶ Vera Mackie, *Feminism in Modern Japan: Citizenship, Embodiment and Sexuality* (Cambridge: Cambridge University Press, 2003), 103-4

¹⁷ Ueno Chizuko, 'The War Responsibility of Ordinary Women', *Nationalism and Gender*, Beverley Yamamoto, trans. (Melbourne, Vic: Trans Pacific Press, 2004:38-42), 39

and mothers) and 'bad women' (prostitutes), making it difficult for anyone who did not fit into this narrative to come forward.

Bringing to bear these competing narratives and complexities informing the histories of feminism in Japan, Shimada's performance plays on two conceptions of the body: *kokutai* — the ideological body of the imperial nation state, and *nikutai* (flesh) the physical/carnal/sensual body famously invoked by the dancer Tatsumi Hijikata; or as it relates, for instance, to the transgressive, sexualised body we see in the Japanese 'pink film' genre of the 1960s and 70s. She explains:

I was representing the woman's body as part of *kokutai* (the ideological body of the nation state) — woman's *nikutai* (the physical/carnal/sensual body) was part of the imperial *kokutai* [...] I was treating my body not as my own personalised body, but as *nikutai* — flesh of woman, which is also applicable to comfort women and sexuality.¹⁸

The 'good woman' and her chaste, maternal body, subsumed within the national body, here faces the unsettling image of her overtly racialised, sexualised and traumatised Other — the prostitute's body as historically and ideologically framed as a locus of contaminable abjection.¹⁹ The strategy appropriately collapses the neat antinomy between 'victims' and 'aggressors', and 'survivors' and 'sufferers', as the artist subjects her own historically constructed role as a Japanese/Asian/woman to critique. Whereas she materialises the figure of the 'Good Wife, Wise Mother' on stage, the absent body of her Other manifests as a ghost on film. Their testimonies overlap polyphonously as the

¹⁸ Author's Interview with Yoshiko Shimada, 24 June 2013, London.

¹⁹ Claudette Lauzon discusses the spectacularisation of the prostitute's abject and contagious body in 'In the Presence of the Absent: Rebecca Belmore's Art of Witness' in *The Politics of Cultural Memory*, Lucy Burke, Simon Faulkner and Jim Aulich, eds. (Newcastle upon Tyne: Cambridge Scholars, 2010:76-91), 81

artist gives voice to each woman's contrasting position, turning her audience into members of a jury.

Here, the stage — a space for the re-performance of memory, strikes a contrast to the filmic screen as a retrospective lens into war memory and its nostalgic re-construction during the postwar years. I am reminded of the 1950s *hahamono* or melodramatic 'mother film' genre which depicted the unrecognised sufferings of its screen heroines and, as Aaron Gerow observes, 'was central in the postwar construction on a popular level of the myth of victimisation that reconfigured a war of aggression as one in which it was (only) the Japanese who suffered'.²⁰ The archetypal 'good mother' characterised in these films embodied the 'victim and bystander', functioning also as an emotional screen and anchor for a viewer's sympathetic over-identification.

Suffering, sorrow and nostalgia, as firmly coded in the female body, were played out by these characters who served in supporting roles as emotional conduits for the impassive 'men of action' whose abstracted bodies, by contrast, dominated the screen as the film's true central protagonists.²¹ Joseph L. Anderson and Donald Ritchie have in their prescient critique of Japanese film noted that during the war, the *hahamono* genre contributed to efforts to mobilise the home front, and in its aftermath, to 'show how mother still loved and waited for her imprisoned boy, no matter how many people he had tortured, [these films] sought to prove that imprisoning mothers' sons was very immoral since their captivity caused mothers so much anguish'.²²

²⁰ Aaron Gerow, 'Consuming Asia, Consuming Japan: The New Neonationalist Revisionism in Japan' in *Censoring History: Citizenship and Memory in Japan, Germany and the United States*, Laura Hein, Mark Selden, eds. (New York: M.E Sharpe, 2000:74 - 95), 76

²¹ Jennifer Coates, 'Victims and bystanders: Women in the Japanese war-retro film', *Media, War & Conflict* 6:3 (London: Sage, 2013:233-248), 234-42

²² Joseph L. Anderson and Donald Ritchie, *The Japanese Film: Art and Industry*, 1959 (New Jersey: Princeton University Press, 1982), 221

Conversely, in deploying the 35 mm slide projector — a hybrid medium situated between still photography and moving image, in juxtaposition with the ‘live’ and embodied time of her re-enactment of the white apron-clad ‘Good Wife, Wise Mother’, the artist affectively gestures towards the constructedness of the one-dimensional screen image of the sacrificial *haha* (Japanese mother) so effectively portrayed in pre and postwar Japanese cinema.

Shimada thrusts the ‘baby’ towards the viewers, its mirror ‘face’ reflecting the glare of the slide projector so acutely that it momentarily blinds the audience. She proceeds to stab, kill and squeeze blood out of it²³ — a doubly ironic and darkly humorous take on Lady Macbeth’s taunting jibe to dash the brains out of her suckling babe. A riposte to the deified figure of the ‘good mother’, Shimada’s melodramatic shot at maternal filicide culls the image of the benevolent ‘Good Wife’ as a victim and bystander, to confront us with — to cite the artist, ‘our tendency towards masochism’.²⁴ And if, as film theorist David MacDougall suggests, photographs and ‘films [...] testify to bodies that were present before the camera’ such that ‘the image is affected as much by the body behind the camera as those before it’,²⁵ Shimada’s re-citation of the images and statements of former ‘comfort women’ otherwise implicates the spectator in an affective encounter with the disappeared bodies whose unspeakable and unrepresentable memories we struggle to account for. Rejecting a filmic narrative which flows towards a sense of resolution, her work presents us instead with a disjointed assemblage of history in freeze-frame, its traumatic imprint held in narrative arrest and but poorly approximated through words and images which offer no closure. As the performance draws to an end, a final

²³ Hagiwara Hiroko, ‘Comfort Women, Women of Conformity: The Work of Yoshiko Shimada’ in *Generations and Geographies in the Visual Arts - Feminist Readings*, Griselda Pollock, ed. (London & New York: Routledge, 1996: 253-265), 264

²⁴ Yoshiko Shimada, ‘Japanese Women and the War, 1930-40’ in *Gender - Beyond Memory*, 5 Sep - 27 Oct 1996, Tokyo Metropolitan Museum of Photography, Michiko Kasahara, ed. , exh. cat. (Tokyo: Tokyo Metropolitan Foundation for History and Culture, 1996:104-5), 104

²⁵ David MacDougall, *The Corporeal Image: Film, Ethnography, and the Senses* (Princeton & Oxford: Princeton University Press, 2006), 13, 27

image of Emperor Hirohito appears on screen, akin to the central protagonist so commonly portrayed in the war film genre, except that it is not the body of a male hero that the audience witnesses here, but the spectre of imperialism juxtaposed with the performing female body.

Monstrous Inheritance

Whereas Shimada comes from a second generation of Japanese women whose mothers had experienced the war, Soni Kum speaks from a position as a third generation 'Zainichi' Korean, born and raised in a North Korean community in Tokyo. Her practice draws on embodied repertoires, including dance and oral histories, as well as on materials in the archive — precedent works of art and literary texts. These coalesce in her work as a 're-vision', 're-citation' and 're-telling' of historical entanglements associated with her family's WWII migratory experiences. About 600,000 Koreans from multiple generations and with diverse legal and residential status live in Japan today.²⁶ Many trace their roots back to the colonial era (1910-1945), when Koreans, many of whom were deprived of land and other means of production, moved to Japan to fill labour shortages ensuing from Japan's wartime conditions.²⁷ Kum's grand uncle was amongst those mobilised for wartime labour, while her paternal grandfather was drafted to the frontline as a Japanese soldier.

While the majority of Koreans who moved to Japan during this period were repatriated after the war, those who chose to remain found themselves in an ambiguous position.²⁸ The Alien Registration Order of 1947 changed the registration status of 'Zainichi' Koreans

²⁶ Sonia Ryang, 'Introduction: Between Nations - Diaspora and Koreans in Japan' in *Diaspora without Homeland: Being Korean in Japan*, Sonia Ryang and John Lie, eds. (Berkeley and Los Angeles: University of California Press, 2009), 3

²⁷ Between 1940 to 1944, Korean civilians were subject to forced labour as part of wartime mobilisation drives. Many were assigned to hard labour. Korean males were conscripted to the Imperial army by law, while hundreds of girls and women from the peninsula were taken as military sex slaves. Ryang and Lie, 78

²⁸ Sonia Ryang, *Koreans in Japan: Critical Voices from the Margin* (New York & Abingdon, Oxon: Routledge, 2000)

from Japanese to *Chōsen-seki* (Korean domicile). Following the North and South Korean partition in 1948 Zainichi Koreans were allowed to change their registration from *Chōsen-seki* to *Kankoku-seki* (South Korean citizen); those who did not apply for *Kankoku-seki* remained under the former title, which was assigned to ethnic Koreans who neither held Japanese nor South Korean citizenship.²⁹ For most of her life, Kum remained stateless; her family had not applied for South Korean citizenship following the North and South Korean partition in 1948.

Historian Sonia Ryang explains:

In the world of Koreans in Japan, there are no clear-cut north-south boundaries or Japan-Korea borders which can provide them with a permanent location. Their identities are perpetually ambiguous, torn between the nation-states of Japan and Korea, between the two halves of the Korean peninsula, and between the ideals of the older Korea-born generation and the reality of younger generations born in Japan and experience contemporary Japanese life with no experience in Korea.³⁰

Produced in 2005 before she gained South Korean citizenship, Kum's *Beast of Me* reflects this precarity. The work opens with footage of middle-school girls in *hanbok*, performing a propaganda piece in a North Korean school in Japan, similar to the dances the artist had been trained to perform. Like a skin she could not shed, working through these repertoires became a necessary, if self-excoriating means of dealing with what she, and

²⁹ The Alien Registration Order of 1947 changed the registration status of 'Zainichi' Koreans from Japanese to *Chōsen-seki* (Korean domicile). Following the North and South Korean partition in 1948 Zainichi Koreans were allowed to change their registration from *Chōsen-seki* to *Kankoku-seki* (South Korean citizen); those who did not apply for *Kankoku-seki* remained under the former title, which was assigned to ethnic Koreans who neither held Japanese nor South Korean citizenship. See In-Jin Yoon, 'Understanding the Korean Diaspora from Comparative Perspectives', *Asia Culture Forum* (2006):1, and Hyoduk Lee, 'The Politics of Postcoloniality and the Literature of 'Being-in-Japan' (Zainichi)' in *The Trans-Pacific Imagination: Rethinking Boundary, Culture and Society*, Naoki Sakai & Hyun Joo Yoo, eds. (Singapore: World Scientific Publishing, 2012), 161

³⁰ Sonia Ryang, *Koreans in Japan: Critical Voices from the Margin* (New York & Abingdon, Oxon: Routledge, 2000), 10

many others like her, had experienced as targets of violence and frustration whenever conflicts between North Korea and Japan or the U.S sparked anti-North Korean sentiments. As the narrative shifts to the artist's memory of her daily commute to school, she recounts that wearing the Korean national dress was a mandatory performance of anti-colonial nationalism and ethnic pride; it also drew unwanted attention. While relating her intensely personal experience of sexual assault, she refers also to the spate of attacks in the 1990s on mostly female students attending pro-Pyongyang schools in Japan, who became victims of skirt slashings, beatings and theft. At the time, anti-nuclear and anti-North Korean sentiments had escalated in conjunction with the North Korean government's threats to launch into nuclear testing, while sensational reports of North Korean espionage and the kidnapping of Japanese fuelled further public suspicion of a nation historically shrouded in secrecy.³¹ She explains:

The memory of these things that happened...I could not process it. I just wanted to dance the dance I learnt as a child and sing the songs I learnt then. It was a displaced memory — because [they] were about worshipping 'our leader' and our country, the socialist government. And I knew I was not supposed to dance such dances or sing such songs in the U.S and in Japan, but I was trained heavily, and I couldn't really forget this. It has been so deeply ingrained in my body, it isn't easily forgotten — it was part of me.³²

The work makes evident how memory comes to be stored and transmitted in and through disciplined bodies; Kum describes it as 'a kind of cultural DNA'. Certainly, as Diana Taylor suggests, 'embodied performances have often contributed to the

³¹ See for instance newspaper reports including Teresa Watanabe, 'Koreans in Japan Targets of hostility', *LA Times*, June 17, 1994, accessed 27 Jun 2015, http://articles.latimes.com/1994-06-17/news/mn-5259_1_korean-schools, and Justin McCurry, 'Japan's Korean schools being squeezed by rising tensions with Pyongyang', *The Guardian*, 15 Sep 2014, accessed 27 Jun 2015, <http://www.theguardian.com/world/2014/sep/15/japan-korean-schools-tensions-pyongyang>

³² Soni Kum as cited in Soni Kum, A Video Interview, 2008

maintenance of a repressive social order [...] We need not polarise the relationship between these different kinds of knowledge to acknowledge that they have proven antagonistic in the struggle for cultural survival or supremacy'.³³ The artist's re-performance of this memory signals the uneasy relationship between her previous enactments of the performance and its trace which refuses to vanish, but finds sublimation through the recorded image. Looping endlessly in the white space of the gallery, Kum's video registers on the one hand, the inherent failure of communicating personal trauma, while at the same time drawing a viewer into the work's compulsive terrain, enacting what Jill Bennett describes as 'empathic vision' — an 'affective encounter' engendered by '[exploiting] forms of embodied perception in order to promote forms of critical inquiry'.³⁴ It reads as an attempt to weave what may be salvaged of a traumatic encounter, into a new narrative; to de-code and re-incorporate a prior repertoire within a different temporality and context.

Personal geographies fold into a larger map of the social; as Kum's camera pans across a nuclear power plant in the U.S, where she was residing at the time, the artist reflects on the implications of North Korea's nuclear program on its population, and re-narrates a nuclear radiation survivor's testimony drawn from Dennis O' Rourke's 1986 documentary which investigates the U.S nuclear tests carried at Bikini Atoll between 1946-1958, which subjected unsuspecting islanders to contamination.³⁵ As the work closes with an idyllic scene of two sisters — one in Japanese school uniform and the other in Korean colours, this utopian portrait is blighted by the artist recitation of Korean poet Yu Chi-Han's verse as invoked in the work's unhomely title: 'Like Cain, long pursued, even though it makes a

³³ Diana Taylor, *The Archive and the Repertoire - Performing Culture in the Americas* (Durham & London: Duke University Press, 2003), 22

³⁴ Jill Bennett, *Empathic Vision: Affect, Trauma and Contemporary Art* (Stanford: Stanford University Press, 2005), 1-21

³⁵ Dennis O'Rourke's *Half Life: A Parable for the Nuclear Age* was produced in 1985 and features interviews with residents of the surrounding areas who were affected by the nuclear fallout, and includes declassified American military footage.

beast of me, I will endure this suffering'.³⁶ Here, the biblical narrative is recast as an allegory of monstrous inheritance; of the fight and flight of fugitive bodies, inescapably marked by histories of violence and conflict. Yet it is through Cain — an irredeemable figure of failure, that the work signals palpably towards a need to re-view the mechanisms behind contemporary systems of violence, aggression and discrimination.

In the wake of the 3/11 disasters, Kum's first response was to embark on a pilgrimage to Hiroshima, where she conducted a performance ritual and dance with local residents. Her simple gesture of folding paper cranes joined the accumulation of similar acts of memorialisation held across Japan and the world, where the tradition of 1000 paper cranes was invoked as a symbol of peace and as part of fundraising efforts. Burning the cranes and scattering their ashes into the same river in which thousands had leapt to their deaths when the bomb dropped, her gesture was also a counterpart to the anti-nuclear protests taking place in the streets of Japan, which women, and in particular, mothers, played a crucial role in initiating. Apart from being an act of mourning, protest and petition for peace, the work opens up to broader questions concerning performing the private in public, where the body that empathically embodies trauma, is also a vulnerable body and site of profound anxiety. No longer under the yoke of performing national identity, however, here, her re-choreographed dance repertoire marks the transformation of its prior function.

Survival

To return to the analogy which prompted my thoughts for this paper, Jenny Holzer's *The Survival Series* invokes the language of aggression and appropriation as a means of daring us to imagine, and to struggle for an alternative conception of survival. It challenges us to construct a vocabulary more audacious than the melancholic language of violence and victimhood. Reflecting on the notion of survival a little closer to home, curator Michiko

³⁶ See the artist's website, http://www.sonikum.com/?page_id=481

Kasahara proposes that, 'Feminism is not a dogma [...] being a feminist means finding a positive way to survive'.³⁷ Echoing this view, Shimada intones that:

In Japan [today], we do not have a clear enemy [...] Our lives and world politics have become much more complicated. Art can show people where they are in relation to this world and make them see it from a completely new viewpoint. Feminism gives hope to this impossible situation.³⁸

Feminism as a politics of hope raises its own set of questions; I find compelling Claire Colebrook's proposition that while hope is structural to feminism, it may be productive to establish a dialectical (but not substantive) distinction between hope and utopianism,³⁹ if Utopia sequesters a desire for radical difference needed to construct a genuinely feminist future — but that is a subject for another paper. For now, I see in Shimada's and Kum's efforts to 're-vision' archives and difference repertoires; to rupture the existing frameworks of meaning to which we have been habituated, and to re-perform memory in the spaces of its ellipses, an attempt to grasp after a strategy of moving through trauma and hopelessness in search of this hope. And if, as Claudette Lauzon puts it, 'to bear witness [...] is to acknowledge both the inarticulability of the traumatic experience and the imperative to articulate, if stutteringly, on its behalf',⁴⁰ the artists hardly flounder at making out of trauma the proposition of survival.

³⁷ Kasahara Michiko as cited in Monty Dipietro, 'Feminist life actually: singing in the pain of Japan', *The Japan Times*, 9 Feb 2005, accessed 23 Mar 2015, <http://www.japantimes.co.jp/culture/2005/02/09/arts/feminist-life-actually-singing-in-the-pain-of-japan/>

³⁸ Yoshiko Shimada - Feminist Art Action Brigade, 'Art, Feminism, and Activism' in *Another Japan is Possible: New Social Movements and Global Citizenship*, Jennifer Chan, ed. (Stanford: Stanford University Press, 2008:242-248), 243

³⁹ See Claire Colebrook, 'Toxic Feminism: Hope and Hopelessness after Feminism' in *Hope and Feminism*, Rebecca Coleman and Debra Ferreday, eds. (Abingdon, Oxon: Routledge, 2011:11-24)

⁴⁰ Claudette Lauzon, 'In the Presence of the Absent: Rebecca Belmore's Art of Witness', in Lucy Burke, Simon Faulkner and Jim Aulich, eds. *The Politics of Cultural Memory* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2010:76-91), 76

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Hijikata Tatsumi—Artaud’s True Heir? Corporeality and Spirituality in Hijikata and Artaud

Tsu-Chung Su

Introduction: Hijikata Tatsumi—Artaud’s True Heir?

Some people say that Jerzy Grotowski’s vision comes closest to that of Antonin Artaud. For example, Peter Brook once stated that ‘Grotowski’s theatre is as close as anyone has got to Artaud’s ideal’ (67). Others claim that Hijikata Tatsumi is Artaud’s true heir. In her article ‘*Butō* —Revolt of the Flesh in Japan and a Surrealist Way to Move,’ Joannes Bergmark argues that ‘Antonin Artaud’s texts about theatre, Balinese theatre and Indian peyote-dances in many ways forebode the view that *butō* has. His homage to the Balinese theatre (1931) could in many aspects very well have concerned a *butō* performance.’

Is Hijikata Tatsumi the rightful heir of Artaud’s theatre of cruelty? According to Sondra Fraleigh and Tamah Nakamura, ‘Antonin Artaud’s *The Theatre and Its Double* was translated into Japanese in 1965 and had a profound influence on a new generation of Japanese directors and performers including Hijikata’ (84). The links between the development of the language of *butō* in the 1960s and the theories of Artaud were substantial. For Laura Cull, Artaud’s project fueled ‘what would become Hijikata’s lifelong interest in and influence by Artaud’ (2012: 16).

In this paper I attempt not only to trace the links between Artaud and Hijikata but also to compare and contrast Artaud’s vision and Hijikata’s *butō* praxis in terms of corporeality and spirituality. The aim of the paper is to seek out the conceptual thoughts shared by both of them and examine the words connecting their enterprises. While there are a number of analogies and resemblances between Artaud’s work and that of Hijikata, they are not reducible to each other. I argue that both Artaud and Hijikata present a

fundamental contestation of theatre theory and practice that is accepted as foundational to their societies. Their radical visions and praxes are at once a contest and a protest because they are not satisfied with the status quo but intend to generate alternative ways of performing arts. This study is divided into two parts. The first part examines the aspect of corporeality in Hijikata and Artaud. The second part discusses the dimension of spirituality in both of them and explores their projects in the light of the vision of the holy theatre proposed by Peter Brook.

1. Corporeality in Hijikata and Artaud

Both Hijikata and Artaud advocate that the performer should ritually take him/herself apart and re-constitute his/her body anew. Like Artaud who constantly reformulates his body, Hijikata also thinks that the body must be remade or reborn from time to time. He says *butō* dancer should be 'perpetually reborn' (1988: 188). As Catherine Curtin points out in her article, 'Recovering the Body and Expanding the Boundaries of Self in Japanese *butō*: Hijikata Tatsumi, Georges Bataille and Antonin Artaud,' '*butō's* emphasis on metamorphosis has a source in Artaud's endeavor for transformation, as Hijikata sought to create a new body culture in performance. He too awakens the breaths of the body and responded to Artaud's principal challenge, to the necessity of gesture, consciousness, in an immediate event that would be experienced directly by the audience' (65-66).

Hijikata resorted to a radical corporealism, a body naked and *in extremis*. In his exploration of darkness, death and metamorphosis, he 'succeeded in constructing a thinking body, a bursting body of thought very much like the one Artaud had given a voice to,' namely 'the body without organs' (Hornblow 2006: 26). Exploring the transformation of the body into different states and forms, Hijikata created many layers of bodily images in his performances. In facing the chaotic vacuum of post-war, American-occupied Japan, Hijikata adopted new routes from the West and called back his memories rooted in his childhood and homeland Tohoku. It goes without saying that Japan was experiencing a state of ideological and identity crisis after the Second World War and Hijikata's project

was set against the perplexed background of Japan being a World War II initiator and a cruel aggressor on the one hand as well as a war loser and an atomic bomb victim on the other. As Carol Martin points out, 'The "rape of Nanjing" and "comfort women" stood in contrast to the fire bombings of Tokyo and the mushroom clouds rising over Hiroshima and Nagasaki' (47). During this time there was much student unrest and protest. Reacting against American occupation (1945-1952) and traditional Japanese conservative culture, Hijikata's *butō* was born in a chaotic vacuum in the sense of identity, out of which a total revolt against everything came. He longed for re-defining culture and identity. In what follows, I propose to trace Artaud's influences on the formation of Hijikata's avant-garde corporeal style and method by exploring the routes and roots of Hijikata's *butō*.

The Routes of Hijikata's *Butō*

Having witnessed the predicament of the Japanese dance scene after World War II, Hijikata waged war on different fronts. On the one hand, his *butō* reacted against the Westernization of the contemporary dance in Japan and rebelled against the imitation of the traditional art form such as Noh; on the other hand, it attempted to seek out the roots of the Japanese body and look for his personal identity as a native son of Japan from his remote hometown region Tohoku. Hijikata has often been regarded as 'the architect of *butō*' (Allain and Harvie 47). He explored many dance idioms before developing his own, including ballet, modern dance, salon dance, and flamenco.

Hijikata's dance pieces, such as *Kinjiki (Forbidden Colors)* (1959), *Hijikata Tatsumi to Nihonjin: Nikutai no hanran (Hijikata Tatsumi and the Japanese: Revolt of the Body)* (1968), helped shape Ankoku *Butō* (Dance of Darkness) as an avant-garde dance theatre genre. The routes that Hijikata took to formulate his Ankoku *Butō* are quite diverse. In order to free from western and conventional ideals of beauty, Hijikata drew inspiration from the art and poetry of Dadaism, Surrealism and existentialist Theatre of Absurd as well as the expressive Neue Tanz from Germany. He was initiated into the world of modern dance in Akita and studied with Matsumoto Katsuko, the disciple of

Eguchi Takaya who had studied with Mary Wigman, one of the key figures in the development of German expressionist dance *Die Neue Tanz*.¹ According to Kostelanetz, *Die Neue Tanz* is 'largely abstract, frequently dark and angst-ridden, focused on fundamental forms and essential emotions' (1993: 235). This nature of the New Dance anticipates and corresponds well to Hijikata's Dance of Darkness.

On the other hand, Hijikata's unique vision was shaped and influenced by Japanese thinkers, writers, and artists of his time, including Mishima Yukio, Shibusawa Tatsuhiko [scholar, writer of erotic literature and translator of the works of the Marquis de Sade, Georges Bataille and Jean Genet], and Takiguchi Shuzo [an art critic and Surrealist poet], with whom he shared a marginal and oppositional relationship to the norms of society. He met regularly with them in his training venue Asbestos-kan, engaging in lively interdisciplinary exchanges, while sharing with them an interest in native and foreign cultures. They avidly read and discussed the sometimes obscene and erotic, and at other times theatrical and philosophical writings of Georges Bataille, Jean Genet, the Marquis de Sade, Comte de Lautremont, Rimbaud, and Antonin Artaud, among others. Hijikata's work was situated at the confluence of these radical dialogues and was an intercultural and intracultural activity, in which he brought aspects from disparate traditions and distant realities into a dynamic relationship. Probing the innovative potential within these eclectic sources, he discovered new impulses and a sense of alterity for his own artistic output.

Among these Japanese thinkers and artists, Shibussawa, the biographer and translator of de Sade, is the principal source of Hijikata's preoccupation with Artaud. Even though the translated version of *The Theatre and Its Double* was not published in Japanese until January 1965, 'Shibussawa had already read the entirety of Artaud's published work in French...and introduced it to Hijikata' (Barber 2010: 30-31). With the help of Shibussawa, Artaud has become the one who exerted long and lasting influences on Hijikata and

¹ The German expressionist dance of Mary Wigman consisted of, writes Kostelanetz, 'dancing barefoot, exploring primitive rhythms and motifs, and experimenting with costumes, props and masks' (1993: 235).

provided stimulations and inspirations for Hijikata in originating and shaping the body of *butō*. According to Stephen Barber, Hijikata had already taken inspiration from the notion of a 'Theatre of Cruelty'—'by word of mouth rather than from a comprehensive reading of Artaud's work' (2010: 31). After *The Theatre and Its Double* appeared in Japanese translation, Hijikata 'read Artaud's work assiduously' (Barber 2004: 108). As for Kostelanetz, Hijikata was especially struck by the writings of Antonin Artaud who 'imagined a western theatre that would neglect realism and narrative for kinetic images, ritual and even magic. Such theatre could surround the audience, even enticing it to participate' (1993: 11).

Artaud's call for the return of theater to its primal roots in shamanism, ritual, myth, mysticism, and the body resonated with Hijikata, and his 1968 performance *Revolt of the Body* revealed the influence of Artaud. Hijikata danced, wearing an erect golden phallus beneath a white kimono. What followed was an explosion of violence and violation, dancing spastically, breaking the neck of a chicken, flinging his body violently against large metal plates, and ending with his body suspended by ropes and pulled into a position of crucifixion, as if about to be torn apart. It was Artaud's Theater of Cruelty made flesh. But for Hijikata this piece represented his final break from Western dance. From then on his dance would more and more search for the Japanese, in his own body, in his memories of childhood, and in the bodies of his dancers. As Barber argues, 'The Japanese dance style pioneered by the choreographer Tatsumi Hijikata, "*Butō*," approached Artaud's work with its painfully contorted imagery of the dancing anatomy, steeped in desire. Its violent and sexual manipulations of chance and metamorphosis have a primary source in Artaud's vocal movements and screams' (2003: 10). 'Unlike his passion for Genet,' Barber elaborates, 'Hijikata's attachment to Artaud proved to be life-long. As the 1960s went on, Shibusawa shifted a focus of his literary research to the re-creation which Artaud had written of the life of the Roman boy-emperor, Heliogabalus. All of Artaud's work forms a ferocious polemic about the body, and against social institutions; in his 1933 work on Heliogabalus's own body, as a compacted amalgam of excrement, semen, blood and gold,

at the moment of his savage murder by his own guards, in the imperial latrines. Hijikata's dialogues with Shibusawa on the subject of Heliogabalus inspired, in part, his final solo performance in 1968, *Revolt of the Body*' (2010: 31).²

Yoko Ashikawa, a serious and devoted disciple of Hijikata, met Hijikata in 1966 when she was nineteen years old. Her description of Hijikata's *Revolt of the Body* is very informative and invaluable for us to catch a glimpse of the performance: 'I remember the preparations for his performance of *Revolt of the [Body]* in 1968. For about a year before the performance there was a strong feeling that Hijikata was withdrawing into a period of isolation or introspection. A month before, Hijikata prepared his body with a strict diet. He drank just milk and a little weak *miso*, but no tea. He went running every day, even on the hottest days. He also exposed his skin to artificial lights in order to get a deep tan. He wore no makeup during the performance. The long-term preparation involved physical training, fasting, and being alone and avoiding any association with other people. Only at the end of his preparation did he concern himself with the staging of the performance. The idea of raising himself on ropes at the climax came only at the end of his planning' (1987: 16).

The Roots of Hijikata's *Butō*

Born as Kunio Yoneyama on 9 March 1928, in Asahikawa, an outlying area of the coastal city of Akita, Hijikata was the youngest of a large family and grew up being told tales of demons and magic. After studying ballet for several years in the 1950s, Hijikata was dissatisfied with Western ballet and finally understood that his own body was not suited to this Western form. 'He was not innately plastic and flowing in ballet, but rather bow-legged and tense. In time, he was to turn his liability into an asset, creating out of the well of his frustration; turning first to the Japan of his rural roots, Hijikata began to work with the givens of his own body' (F&N 7). He wanted to find a form of expression that was purely Japanese, and one that allowed the body to speak for itself, through unconscious

² Fraleigh and Nakamura also hold the same view. They maintain that in *Revolt of the Body* Hijikata was 'under the influence of Artaud' (86), especially Artaud's *From Heliogabalus, or The Anarchic Crowned*.

improvised movement.

Butō as a form of alternative dance, for Hijikata, has a lot to do with his hometown, the freezing north country of Tohoku. As Hijikata expresses, ‘So when the weather gets really cold, that’s *butō*. For example, when it’s cold, you rub your hands together. You can take any part of the action out and it becomes dance’ (2000c: 50). Hijikata often talks about the influences of his childhood experiences on his dance. ‘I had no master, after all, to teach me my first steps in dance. My influences came from those childhood experiences, the trees and icicles I saw then, and from my father’ (2000c: 54). Through his life experiences in Tohoku, Hijikata is able to chew on ‘cries and the profundity of esoteric gestures by gazing closely and unceasingly at the mundane’ (2000b: 48).

From the very beginning, *Ankoku Butō* ‘resonated with Hijikata’s ambivalent nostalgia [for his own root in the north east] where striking images speak louder than words. He missed the profound darkness of the night skies of wintertime Tohoku, which accentuated the brilliance of the stars; in Tokyo, the glow transmitted upwards by the colossal city of burning neon hoardings and street-light illumination cancelled out the blackness which he had been habituated to, and the stars were invisible’ (Barber 2010: 17). Hijikata traced and resorted to his own roots unspoiled by westernization and lingering like ghosts in his hometown. He was not only a migratory stranger roaming in the rural and mystical north-east but also a shaman mediating between the inner force and the outer reality, between human beings and spiritual forces, between the sacred and the profane, and between this world and other world. In her article, ‘Ghosts of Premodernity: *Butō* and the Avant-Garde,’ Shannon C. Moore traces Hijikata’s roots and relates them to his avant-garde performance. What Hijikata sought to invoke, suggests Moore, was the ‘ghost of premodernity’—‘this resurfacing abjected past—in flesh form’ (45). Hijikata sought alternative visions for his avant-garde *butō*. He re-examined traces of Japanese premodernity buried under the westernization of the Meiji period. He wanted to return to the mystical roots of Japanese culture but ‘did not look to the formal, fully developed

traditions of *noh* or *kabuki*, but rather took inspiration from rural folk dances, popular theatre and agricultural ritual dances known as *Kagura*, often performed by “sacred outcasts” (Moore 49).

When discussing his conceptualization of the body, Hijikata constantly recurses to his childhood experiences in Tohoku. Using the example of a baby who plays with his body as a toy and ends up tucking his feet under his body. As Hijikata contends, ‘Western dance begins with its feet firmly planted on the ground whereas *butō* begins with a dance wherein the dancer tries in vain to find his feet. What has happened to the tucked-in feet? What has become of our bodies? Straight legs are engendered by a world dominated by reason. Arched legs are born of a world which cannot be expressed in words’ (1988: 189). From his roots of suffering and abjection, Hijikata tries to extract not only bodily movements but also affective potentials. As a child growing up in the Tohoku he was fascinated by how the mind turned inwards resulting in strange patternings of physical instinctual responses when traumatized or un-self-conscious. What he learned from a child’s body has, to a large degree, influenced his own body.

It was in the 1970s that Hijikata reached a turning point. Four years after his most memorable and *tour de force* performance *Hijikata Tatsumi and Japanese People: Revolt of the Body* in 1968, Hijikata in his *Hosotan (A Story of Small Pox; 《庖瘡譚》)* (1972) [one of the 5 dance pieces in *Shiki no tame no nijishichiban (Twenty-seven Nights for Four Seasons)* (1972)] ushered in a new performance style which, for many, was a watershed piece which marked the drastic shift and change in his career. In this piece of work, the now-known Ankoku *Butō* alternative style emerged and matured. It resonated with Hijikata’s ‘sense of violent exploration, grim introspection, aggressive, erotic action and a desperate search for identity and cultural continuity’ (Moore 45). In his *Hosotan (A Story of Small Pox)* (1972) and other later works, ‘Hijikata Tatsumi found importance and meaning in the culture and folklore of rural and marginal traces of premodern Japan. He delved into a world beyond the rational’ (Moore 51).

Reconstructing the sensibility of premodern Japan 'was so much a part of Hijikata Tatsumi's *butō*' (47), argues Carol Martin. 'The lingering heat of the idea of a local premodern Japaneseness is evaporating into a staging of the presence of the most profound absence' (Martin 47). Sondra Fraleigh and Tamah Nakamura also point out that '*butō* differs from earlier dance experiments through its inclusive return to Japanese folk roots, while at the same time exposing a postmodern jumble of cross-cultural currents' (2006: 14). Exploring the transformation of the body into different states and forms, Hijikata's performances created multiple layers of bodily images. In contrast to the westernized, canonical, traditional Japanese bodies, the grotesque, rustic, and ghostly bodies enacted by Hijikata are his way to reclaim and remake Japanese corporeality.

2. Spirituality and the Artaudian Spirit in Hijikata

Other than the spirit of revolt, perhaps the most ubiquitous Artaudianism which resonates most powerfully in the work of Hijikata is the nature of spirituality. Both Artaud and Hijikata's revolt focuses on the body; however, it is the spirituality of the bodily performance that is what they are after and the nameless nature of life or cruelty that are what they are pursuing. The desire to get in touch with the inner recesses of life and spirituality as well as to be united with the spirit of nature, landscape and even universe is an ever-present concern for Artaud and Hijikata. Artaud uses the concept of the double in speaking of the actor's art in 'An Affective Atheleticism' (1936) and other essays. For him, the actor must see his body as a double of a 'specter,' perpetual, plastic, and never achieved, 'like the Ka of the Egyptian mummies' (134). Every part of the body has a special mystic power, every motion an organic base. As for Hijikata, dance experience is always 'a marvelous spiritual journey. There is, I always feel an unfathomable ocean before my body' (2000a: 41). Both Hijikata's and Artaud's awakenings to the true nature of self exemplified their development as spiritual beings with heightened awareness and consciousness. They want to get in touch with life and its forces by means of gesture and movement. They explore deeper layers and the least-explored dimensions of the body-

mind continuum which Artaud names it cruelty.

As a result, both Artaud and Hijikata aims to produce performances which come closest to ritual or 'holy theatre' as Peter Brook envisions it. They are at once avant-gardist and pre-modern, intending to awaken the inner life and affects in the deepest recess of our body and soul. Both of them were not affiliated with any religious belief but their visions of performing arts were inclined to the holy theatre. Their visions of performance are in line with the spiritual and the ritualistic where ecstasy, trance, and spiritual transformation are immanent. The performance they envision sought to transcend the personal and become a vessel for universal forces. What follows are two projects which showcase Hijikata's efforts in realizing Artaud's spirit and concerns.

Hijikata wrote a short essay on Artaud, called 'Artaud's Slipper' ('Aruto no surippa') in 1972, in which, according to Barber, 'Hijikata conjures up and reinvents the scene of the death of Artaud, who had been found dead, one snow-covered dawn, in his room in an outbuilding of a convalescence clinic in the Parisian suburb of Ivry-sur-Seine, sitting upright on his bed with his shoe in his hand; in Hijikata's own variant of Artaud's death, Artaud instead has a slipper in his mouth, gripped like a fish between his teeth, and he is engaged in conducting a final monologue with that slipper as he "advances towards the impossible, over the barrier of death"' (2010: 31-32). In 'Artaud's Slipper,' Hijikata used the image of a slipper in Artaud's mouth to manifest and appeal to the Artaudian spirit that is at once made of a raw, base, unformed materiality and corporeality as well as open to disintegration, reinvention, and spirituality, irreducible to death.

Before he died in 1948, Artaud made the tape entitled *To Have Done with the Judgment of God* for Radiofrance, but the director general banned its broadcast. The tape represents Artaud's scream in its primary and definitive essence, testifying that the scream is Artaud's dense language—the tearing apart of meaning and representation, and the only way to project his authentic body. In 1984, this recording, in the form of a

cassette tape, was brought back from Paris by Kumichi Uno, a student of Gilles Deleuze, and presented to Hijikata as a gift. According to Mark Holborn, when he visited Hijikata at his Asbestos Kan studio in Meguro, Hijikata confirmed that the recording of *To Have Done with the Judgment of God* was one of his 'most precious possessions' (1987: 14). What's more, as Edward Scheer tells us, Hijikata even played the recording 'to guests such as Susan Sontag even as late as 1986, just months before his death' (2009: 51). I believe it was due to a shared sense and sensibility of corporeality and spirituality that Hijikata so prized Artaud's recording. As Barber points out, 'Hijikata returned to Artaud's work at the end of his own life, in the mid-1980s, and the resurgence of his engagement came through the intervention of that broadcast' (2010: 32). With the choreographer Min Tanaka, Hijikata worked on a performance called *Ren-ai Butō -Ha Teiso (Foundation of the Dance of Love)* in August 1984, which was performed to the soundtrack of Artaud's voice and three other voices reading Artaud's poem with xylophone and percussion in *To Have Done with the Judgment of God*.³

At the end of his life before he fell terminally ill with liver failure in Tokyo in January 1986, Hijikata was formulating a new work based on his engagement with Artaud and his own revolutionary conception of the human body in crisis. As Barber informs us, his engagement with Artaud 'continued right up until his death in 1986 at the relatively young age of 57, when he was planning a collaboration [which involved intensively alcohol-driven ideas] with philosopher Uno Kuniichi to be called *Experiment with Artaud*' (2004: 33).⁴ The extent to which Hijikata was influenced by Artaud's recording is quite prominent and evident.

³ In his study of Artaud, *Weapons of Liberation*, Barber states: 'The Japanese pre-occupation with Artaud's last scream of refusal led to the creation of work which was simultaneously more violent and more exquisite than its equivalents in European, the United States, in the form of the dance performance style called "Butō"' (Barber 1996: 97).

⁴ According to Barber, 'much of his work towards the project had entailed five-day non-stop drinking bouts in the labyrinthine bar districts of Tokyo as he formulated his ideas with Kumichi Uno. In February 1998, Min Tanaka undertook a series of three unique performances in Tokyo based on Artaud's scenario *The Conquest Of Mexico*, which undoubtedly marked the most astonishing choreographic experiment with Artaud's work to date' (2004: 110).

Conclusion

The *butō* dance that Hijikata created bears a semblance to Artaud's Theatre of Cruelty. Moreover, the similarities in the thinking of Hijikata and Artaud as well as the correlations between their respective approaches to performance are really quite evident. As Barber perceptively remarks, 'Hijikata's engagement with Artaud is manifest throughout his Ankoku *Butō* projects, and in his fragmentary statements and formulations of corporeal gesture as an act of anatomical refusal or transformation, first entailing a summary leveling to zero of the body's current state, before its constitution from a new point of origin' (2010: 33). My analysis is not intended as an exhaustive exegesis of Hijikata's oeuvre nor of Artaud's influence. For me, Hijikata is not necessarily Artaud's true heir and his Ankoku *Butō* is not necessarily a part of 'the Artaudian legacy.' I think that no one can deny the fact that Artaud is one of those who inspired and gave fire to Hijikata's Ankoku *Butō*. Nevertheless, while there are a number of analogies and resemblances between Artaud's visions of theatre and Hijikata's conceptions of *butō*, their ideas and impacts are not reducible to one another because arising from different contextual and historical framework, Artaudian vision of theatre and Hijikata's Ankoku *Butō* carry their own distinct characters.

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The Singer of Tales as Itinerant Performer: the Michiyuki Trope

Alison Tokita

In ancient Japan, travel was a profoundly significant but dangerous experience whose danger had to be overcome or averted by magic spells and incantations. This is the origin of the *michiyuki*, the expression of a journey in words. A *michiyuki* is at the same time a verbal map, enumerating the place names along a route. Its origins are in the oral culture of Japan before the introduction of Chinese writing. It could be seen as a theme in the Parry-Lord sense of a generic scene type (Lord 1960/2000).

From ancient times, Japanese oral narratives have featured depictions of travel and pilgrimage; they can be read in the accounts of ancient myth and legend textualized in the *Kojiki* (Record of Ancient Matters; compiled in 712 CE; see Philippi 1968), and the anthology of about 4000 ancient songs, the *Manyōshū* (compiled around 760 CE; see Plutschow 1990). These verbal maps were developed as an art by professional singers of tales. As the performing arts developed, the *michiyuki* trope remained as a prominent device for depicting movement between and to significant places. Destinations include recognizable geographical locations such as pilgrimage sites and some day-tour jaunts around the capital (*miyako meguri*), and also metaphysical journeys such as journeys through Hell (*jigoku meguri*). The latter are circular, whereas most pilgrimages are linear, focusing on one route to a holy place. The connection between journey and shamanic trance is expressed in the genre of *jigoku meguri* in Japanese tales such as the tale of Koga no Saburō in the fourteenth century *Shintō-shū* collection of tales.

The *michiyuki* poetic journey trope further passed into a literary tradition of travel writing. However, the concern of this paper is the *michiyuki* as a prominent feature of oral performance traditions. The *michiyuki* appears as lyrical passages in the *heike* narrative

(Tyler 2012), and as a structural device in *nō* plays, *kōwaka mai*, and *jōruri* (Tokita 2015). The late medieval *sekkyō-bushi* narratives offer a rich array of extended *michiyuki* sections, but without the poetic sophistication of the afore-mentioned genres. They are surprisingly similar to the *michiyuki* in *naniwa-bushi* (*rōkyoku*), a musical narrative that was born in modern Meiji era Japan (Hyōdō 2000).

After an overview of the development of this trope, I will examine an example of *michiyuki* from a *sekkyō* narrative of perhaps four hundred years ago, and then will discuss the *michiyuki* in contemporary *naniwa-bushi* narrative, focusing on a journey between Tōhoku and Edo (now Tokyo). The route of the journey goes through the 3.11 tsunami and nuclear disaster areas, the route we all took to get to Aomori from Tokyo in August 2015. I will point out the similarities between the *michiyuki* of *rōkyoku* and *sekkyō* narratives and will argue for the residual orality of *naniwa-bushi*.

Michiyuki and lists of related objects (*monozukushi*)

Oral narrative is characterized by formulaic diction, including lists of related objects (Pigeot 1982, 1991). In a written text, such information is relegated to an index, an appendix, or a footnote. But in oral culture, accumulated knowledge must be continually repeated in order to pass it on to the next generation. Knowledge about travel or pilgrimage routes too could be preserved and passed on by creating lists of place names that functioned as a verbal map. Passing on geographical knowledge in this way enabled the listener to travel or make a pilgrimage vicariously. To enhance memorability, verbal formulas encrust the place names, and poetic rhythm is used. Directionality is created by retaining the exact order of place names, and through the use of dynamic verbs of movement (Tokita 1999).

Heike monogatari, *nō*, *kōwaka*, *jōruri* and *sekkyō*

The *Tale of the Heike* contains many travel sequences among its 200 chapters. They serve as lyrical scenic descriptions, but also reflect the mental state of the traveler. In many

noh plays, the entrance of the travelling priest takes the form of a journey from the capital to the locality of the drama, ending with “arriving words” (tsuki-zerifu). Other michiyuki in noh are more lyrical and take the form of a song such as the ageuta in *Ataka*, which depicts beautifully the journey of Yoshitsune’s loyal band from the capital to the desolate and dangerous region where they will confront the Ataka barrier. In jōruri, there are whole michiyuki scenes that depict a journey: sometimes a light-hearted interlude in a serious historical drama; sometimes a journey by two ill-fated lovers to their death. In the entrance music of kabuki dance jōruri, the michiyuki becomes a structural section where the main character enters along the hanamichi ramp to reach the stage: it is a journey to the main locus of the action, delineated by the sung jōruri narrative (Tsunoda 1983-85).

Journeys take place in liminal spaces and times; the road itself (michi) was a liminal space. The characters may be historical or fictional, but the route is that of the real world, giving a sense of reality to the narrative. The most common journey depicted is along the Tōkaidō, the main trunk road along the eastern seaboard that from ancient times linked the central region of the capitals to the wild, danger-filled eastern region of Azuma (later more civilized and developed as power shifted to Kamakura and Edo). In the Edo period, the route was shared by daimyo processions, by visiting dignitaries from Korea and Dutch traders from Dejima (Nagasaki), by merchants and pilgrims. Most significantly for the michiyuki trope, such routes were well-trodden by itinerant entertainers and story-tellers, who knew all the wayside stops and stations, the beauties, the dangers, the historical associations and the poetic clichés associated with significant sites. Their own lives were fraught with danger and hardship, parting and discrimination, experiences that found their way into the verbal art of the michiyuki.

Sekkyō has its origins in Buddhist preaching (Ishii 1989). It developed into a genre of popular preaching and story-telling combining Buddhist and Shintō beliefs, and flourished from the late medieval to the early Edo periods. It is known to us only by printed texts

published in the early Edo period, by some visual documentation, and by accounts of its influence on the formation of jōruri. (A direct connection with a twentieth-century sekkyō-bushi genre has not been established.) Sekkyō texts reveal a narrative genre replete with michiyuki passages, often placed at pivotal parts of the narrative. The highly oral character of the texts lack the poetic refinement that Chikamatsu brought to michiyuki scenes in jōruri (Schoenbein 1994), and are less poetic too than michiyuki passages in heike and nō. In enumerating place names along a route, we see hackneyed phrases such as “...o hayasugite”, “...wa are ka to ya”, “...saki o izuku to otoi aru” that are inserted to fill in metrical requirements. The emotions of characters are not woven into the scenery as in jōruri.

The best known sekkyō narrative is *Sanshōdayū* (Sanshō the Bailiff), whose central themes are travel and separation, loss and restoration (Hirosue 1988; Iwasaki 1994; Muroki 1973; Torii 1994). The following passage traces the route travelled by the boy Zushiōmaru, on his way from the Kokubunji temple in Tango province to the capital Kyoto, a journey of at least 100 kilometres, after losing mother and sister to slave traders and death, to claim his patrimony. It does not give any indication of the boy’s feelings, but lists the place names with geographical accuracy. Rather than the experience of the protagonist, it is a general view focalized by the narrator for the listeners. When a particularly famous place is mentioned, the epithet kikoetaru (“you must have heard of this”) is added. The 7-5 syllable poetic metre is maintained even at the expense of meaning, with filler phrases and ellipsis. Its verbal dexterity is full of gratuitous puns that add nothing to the story, but add to the rhythm of the verse, and the sense of movement along the route.

Sekkyo: *Sanshōdayū* michiyuki passage

丹後の国を	立ち出でて	Putting Tango province behind him
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Tango no kuni o	tachiidete		
いばら・ほうみは	これとかや		Here is Ibara and Hōmi
Ibara Hōmi wa	kore to ka ya		
鎌谷・みぢりを	打ち過ぎて		Passing through Kamadani and Mijiri
Kamadani Mijiri o	uchisugite		
くない・桑田は	これとか		Here is Kunai and Kuwata
や			On Kuchikobori are the famed
Kunai Kuwata wa	kore to ka ya		Flowers creeping on the trees of Kameyama
くちこぼりにも	聞こえた		Not old yet, but the Mountain of Aging
る			
Kuchikobori ni mo	kikoetaru		Passing Kutsukake Pass
花に浮き木の	亀山や		Crossing Katsura River
Hana ni ukigi no	Kameyama ya		
年は寄らねど	おひの坂		Passing Senshōji and Hatchō Nawate
Toshi wa yoranedo	Oi no saka		Hurrying, in no time we reach
沓掛峠を	打ち過ぎて		
Kutsukake tōge o	uchisugite		The West of the Capital, the famed
桂の川を	打ち渡り		West end of Shichijō avenue and
Katsura no kawa o	uchiwatari		
川勝寺・八町畷を	打ち過ぎて		Arrive at the Suzaku Gongendō Temple
Senshōji Hatchō Nawate	uchisugite		
お急ぎあれば	程はなし		

Oisogi areba	hodo wa nashi	
都の西に	聞こえたる	
Miyako no nishi ni	kikoetaru	
西の七条	朱雀	
Nishi no Shichijō	Suzaku	
権現堂にも	お着きある	
Gondendō ni mo	otsuki aru	

(Muroki 1977: 277. The original is not set out in lines. The above table shows the seven-five syllable distribution. My translation.)

Those who performed these narratives were itinerant artists, who perpetually experienced the trials depicted in the narrated journeys. Being on the road gave them the sure geographical knowledge behind their narratives. Performers were outcaste liminal people who experienced separation and rejection, always on the move, and on the margins of society. All sekkyō narratives have happy endings of reunion and restoration and vindication, a cosmic salvation indicative of the origins of these narratives in Buddhist preaching.

Michiyuki in naniwa-bushi (rōkyoku)

Sekkyō was a purely oral narrative whose extant texts were recorded by literati listeners, but not used by performers. We know nothing about its musical delivery, except that it did not use an accompanying instrument until it started to be appropriated by jōruri puppet theatres in the later seventeenth century.

Naniwa-bushi on the other hand is influenced by jōruri, not only by using the shamisen accompaniment but also the use of a number of musical patterns and substyles, called fushi. However, the texts of this neo-traditional genre of musical narrative that rose to

prominence in the Meiji period show surprising similarities to sekkyō in their many oral narrative features, one of which is the michiyuki depictions of journeys. In contrast to jōruri, the naniwa-bushi michiyuki is not poetic, but has lots of puns, and seems to reflect the itinerant lives of performers as in sekkyō.

A few examples of michiyuki in naniwa-bushi: in *Hidari Jingorō: Take no suisen*, the michiyuki depicts a section of the Tōkaidō between the post towns of Kakegawa and Ōtsu, a distance of about 240 kilometres by the modern road route that would have been travelled on foot by the character in the narrative. In *Yūten Kichimatsu: Oyako taimen*, the michiyuki section covers a jaunt from Ginza to Asukayama to see cherry blossoms, which would probably have taken just a couple of hours to walk. Similarly, in *Mabuta no haha* the michiyuki is a short journey from Shibamata, just outside Edo at the time of the story, to Yanagibashi (now Akihabara). In contrast, in *Eikoku mikkō* the michiyuki is a journey that took place in 1863 from Kobe to London. The piece to be discussed below, *Sendai no oni fūfu*, depicts a journey from Sendai to Edo, a road journey today of 365 kilometres.

Naniwa-bushi narrative and musical structure

The narrated text consists of third-person narrative, dialogue, and internal monologue. It unfolds through a sequence of sections. First we note the alternation of spoken and sung sections: spoken delivery is called tanka 啖呵, and sung delivery is fushi 節 or フシ. There is no firm rule about use of fushi and speech; this can vary from one performer to another, and even for the one performer on different occasions, except that a piece always begins and ends with a sung section. The sung narrative is in the classical poetic metre of lines of twelve (seven+five) syllables (shichigo chō), but the number of lines is not fixed; this is because it is not *song* but *sung narrative*.

Each section of sung delivery calls on one of a number of different fushi or melody types. There are also regional stylistic differences: Kansai region (Osaka-Kyoto) and Kantō region

(Tokyo). Especially important are individual styles; as a relatively new genre, naniwa-bushi is still fluid and subject to much variation in performance.

Common to all styles is the melodic unit (called kikkake) that starts with a few lines or phrases in free rhythm when the shamisen only plays a few notes in between lines, then changes to a unit of rhythmic singing with strong regular shamisen accompaniment (usually called kizami).

Outline of fushi types and names (after Kitagawa 2011)

	Kansai-bushi	Kantō-bushi
Shamisen prelude or interlude	Hikidashi	Hikidashi
Opening unit in free rhythm	Kikkake / Jibushi	Kikkake
Sequence in fitted rhythm	Kizami	Kantō-bushi (narrow sense)
Pathos	Urei	
Presto	Hayabushi	
Upbeat	Ukare-bushi	Ainoko
Pursuit	Seme	Seme
Dénouement	Barashi	Barashi

Kunimoto (2010 and 2012) also lists *hyōdaizuke*, when the performer announces the piece to be performed; and *dōchūzuke*, or journey (same as *michiyuki*), as formulaic sections. The term *dōchūzuke* also occurs in *kōdan* non-musical story-telling. The *hyōdaizuke* if present is always at the beginning of the piece (called the *makura*), so is

part of the sequence of kikkake-kizami. Kitagawa's outline of the fushi types does not mention hyōdaizuke, nor dōchūzuke (michiyuki), because these are not fushi types.

A michiyuki is not found in all pieces; it tends to occur in those long series or cycles that originate in kōdan narratives. The michiyuki section is always melodically delivered, but does not have its own specific fushi type. It is always in poetic metre, consistent with all the sung narrative parts of this genre. The place names along the journey are embellished with sometimes gratuitous poetic clichés or epithets/formulas and puns (kakekotoba). The michiyuki is not central to the plot but is an interruption, a transition between scenes; it presents a character moving through scenery, not action; it is not a chase or other urgent action, in which case the fushi called seme would be appropriate. When summarizing the plot, there is no need to give detail about the michiyuki. It is a scenic, poetic interlude, covering a narrative transition.

Sendai no oni fūfu

Next, I will present a michiyuki from the piece *Sendai no oni fūfu* (The Demon Couple of Sendai; also known as *Date-ke no oni fūfu*). It represents a journey from Sendai to Edo, that is, part of the Tohoku region. This piece has been performed recently in Tokyo by at least two female vocalists: Chitose Kadoya at the Mokubatei theatre in Asakusa on June 7, 2012, and on NHK radio, February 2, 2012, by Tamagawa Nanafuku, who belongs to the Kantō-bushi lineage. This performance can be heard on Youtube:

<https://www.youtube.com/watch?v=kEyenKd-lak> (23.28 minutes).

It is one minor scene from a long kōdan narrative cycle about an *ahistorical* demonstration of martial arts before the third Tokugawa shogun, Iemitsu, in 1632 or 1636. One of the participants was Yagyū Hida no kami Munefuyu, to whose dōjō the main character went for training. The humorous depiction of a strong young wife who challenges her spoiled husband to a duel is no doubt the reason this, of all the original

episodes, is still performed in naniwa-bushi as part of the repertoires of two women performers. It suggests that naniwa-bushi values women's rights!

Outline of the music and a brief synopsis of the story

(F = fushi, sung delivery; T = tanka, spoken delivery)

Musical sections	Narrated content
(shamisen hikidashi) F1 Makura (kikkake + kizami)	Platitudes about married couples. Osada is introduced as an unusual girl who does not want to marry a conventional suitor, but the dashing but somewhat dissolute li Naoto, son of a famous martial arts leader.
T1	Osada gives her husband Naoto one ryō (perhaps the equivalent of \$1000 today) every day for 10 days to gamble with, and he loses it every time. Before agreeing to give him more, she challenges him to a kendō duel using bamboo practice swords, and he loses.
(shamisen hikidashi) F2 (kantō-bushi)	She sends him to Edo to train for three years (at the dojo of Yagyū-ryū school of martial arts).
T2	When he returns he loses to her yet again, so, refusing him even a drink of water, she sends him back to train harder.
F3 Michiyuki (ainoko)	The journey back from Sendai to Edo is performed as a fully developed michiyuki.
T3	After another three years, he can beat her so she takes him back.

(shamisen hikidashi) F4 (kikkake+kizami) Barashi	Reconciliation; Naoto continues training and becomes a great martial arts figure in his own right. Conventional phrase: That was the tale of Naoto and Osada; that's all for today...(mazu kore made).
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The trip between Edo and Sendai is made four times in the story, but it is only performed in extended michiyuki fashion the third time. The route of the journey is the Ōshū kaidō, one of five main highways recognized by the Edo bakufu; they were regularly inspected, and were set up with post stations. These highways were used equally by daimyo processions and itinerant travelling performers. The Ōshū highway subsequently became the modern arterial road from Edo/Tokyo to Tōhoku: it is the same as National Route 4 (Tōhoku Expressway), the railway line to Tōhoku (Tōhoku honsen), and almost the same as Tōhoku Shinkansen. It also goes through the 3.11 tsunami and nuclear disaster areas, and it is the route we all took to travel to Aomori from Tokyo in August 2015.

The place names along the route

All except 3, 4, 6 and 7 are the names of JR stations today; those in italics are shinkansen stations. 1, 2, 5, 8, 9, 11, 19, 19 and 20 were official post stations (shukuba) in the Edo period.

- | | | |
|-----------------------|----------------------|-------------------------|
| 1. <i>Sendai</i> | 7. Adatarayama | 13. <i>Nasunogahara</i> |
| 2. <i>Fukushima</i> | 8. <i>Kōriyama</i> | 14. Nozaki |
| 3. Shinobu Sanzan | 9. Sukagawa | 15. Yaita |
| 4. Kurozuka Kanzedera | 10. Kagami-ishi | 16. Uji-ie |
| 5. Nihonmatsu | 11. <i>Shirakawa</i> | 17. Okamoto |
| 6. Abu Kamagawa | 12. Kuroiso | 18. <i>Utsunomiya</i> |

19. Koga
20. Kuribashi
21. Kuki,
22. Shiraoka
23. *Ōmiya*
24. Edo (*Tokyo*)

Michiyuki section from *Sendai no oni fūfu*

(15:40 to 18:20; duration: 2 minutes and 40 seconds)

... tabi no sora (end of spoken section)

...旅の空

...on the road again.

(shamisen hikidashi)

(fushi: kikkake)

Hanasaku ōgon no Ōshūji

花咲く黄金の奥州路

The Ōshū Highway blooms golden

Masamune-kō no Sendai-jōka o ato ni shite Leaving behind Lord

正宗公の仙台城下を後にして

Masamune's castle town, Sendai

Iro mo ka mo aru Date sugata A Date dandy with looks and aroma

色も香もある伊達姿

(fushi: ainoko)

Kitakaze samuku Fukushima no

The north wind is cold at Fukushima

北風寒く福島

Shinobu Sanzan fushiogami

Doing obeisance at Shinobu Sanzan three peaks,

忍ぶ三山伏し拝み

Migi wo mireba Michinoku no Looking to the right, Michinoku's

右を見れば陸奥の

Meisho Kurozuka Kanzedera Scenic spot Kurozuka Kanzedera Temple

名所黒塚観世寺

Migi ni miageru meijō wa

Looking up to the right, the famed castle

右に見上げる名城は

Sono taka jūman to nanahyakkoku Worth one hundred thousand and 700 bushels

その高十万と七百石

Niwasama jouka no Nihonmatsu Here is Nihonmatsu, Lord Niwa's castle town

丹羽様城下の二本松

Kioku nagareru Abu Kumagawa The clear flow of Abu Kamagawa River

清く流れる阿武隈川

Migi ni kasunda Adatarayama To right, misty Adatarayama ふお

右に霞んだ安達太良山

Natsu mo suzushiki Kōriyama Cool even in summer, Kōriyama

夏も涼しき郡山

Botan de shirareta Sukagawaya Sukagawa, known for its peony blooms

牡丹で知られた須賀川や

Kokoro wo terasu Kagamiishi Kagami-ishi, that lights up the heart

心を照らす鏡石

Atasha nan ni mo Shirakawa no "I know nothing" Shirakawa!

あたしゃ何にも白河の

Sekisho o buji ni sugimashitara Got through the barrier safely!

関所を無事に過ぎましたら

Nami wa tatanedo Kuroiso ya No waves here, but this is Kuroiso

波は立たねど黒磯や

Nasunogahara ni tatsu kemuri Smoke arises at Nasunogahara Plain

那須野が原に立つ煙

Nozaki Yaita ya Ujiie no

Past Nozaki, Yaita, Ujiie

野崎矢板や氏家の

Haya Okamoto to sugimashite

Wow! Already at Okamoto

はや岡本と過ぎまして

Koko wa Yashū no Utsunomiya

And here were are at Utsunomiya in Yashū

此処は野州の宇都宮

(new section: fushi: ainoko)

Koga no kosenjō Kuribashi kara

The old battlefield of Koga then from Kuribashi

古河の古戦場栗橋から

Kuki Shiraoka mo itsushika ni In no time, at Kuki, Shiraoka

久喜白岡もいつしかに

Kuguru torii wa Ōmiya de

Ducking under the gate at Ōmiya shrine

くぐる鳥居は大宮で

Buji dōchū o inoritsutsu

Praying for a safe journey

無事道中を祈りつつ

Yatto tsuitaru yoyaku tsuitaru Arrived at last, arrived at last

やっと着いたる、ようやく着いたる

Kutabihatetaru Ō-Edo e

Exhausted, at wonderful Edo!

くたびはてたる大江戸へ

Musical analysis

The hikidashi opening phrase by shamisen announces the michiyuki section with a flourish. It starts with the kikkake melody in free rhythm and continues with its elongated melismatic phrases for three lines, ending with a cadence. The next new rhythmic section is in ainoko fushi style; this light bouncy style is maintained for 19 lines, then a cadence closes the section. Another shamisen phrase announces a further section of six lines in the same ainoko style before the final cadence finishes the whole michiyuki section.

Textual analysis

The text conveys a strong sense of directionality and movement, and a keen awareness of geography. Not a mere listing, many of the place names are invested with historical, geographical, and religious or pilgrimage associations, such as Shinobu Sanzan, a religious pilgrimage destination; Kurozuka and Kanzedera, the site of the legend of a fearful demon disguised as an old woman retold in noh and kabuki plays; the castle of the wealthy lord Niwasama in Nihonmatsu. These allusions are to the common knowledge of listeners as well as the narrator. (Nanafuku told me that performers in the past elaborated much more on this kind of information)

The passage is also replete with examples of gratuitous punning on the sound of place names, adding nothing to the narrative besides wordplay: the cold north wind blows at Fukushima because fuku also means to blow (Kitakaze samuku Fukushima no); Kōriyama is cool even in summer because kōri also means ice (Natsu mo suzushiki Kōriyama); the town of Kagamiishi lights up the heart because kagami means mirror (Kokoro wo terasu Kagamiishi); the checkpoint barrier at Shirakawa (white river) invites a pun with shiranai (don't know), expressing the typical relief at getting through the checkpoint barrier (Atasha nan ni mo Shirakawa no, Sekisho o buji ni sugimashitara); the place name of Kuroiso means black shore, but this is inland, so it is prefaced with the phrase, no waves here (Nami wa tatanedo Kuroiso ya).

There are some examples of verbs of motion: *o ato ni shite* (leaving behind); *sugimashitara* and *sugimashite* (having passed through); *tsuitaru* (arrived), much fewer than in the *sekkyō* example.

Very marked is the strong regular rhythm of words and music that impels the journey along. Just as in the *sekkyō* example above, the name of the character making the journey is never mentioned. It is as though the narrator is the observer, that it would be the same journey whoever made it, like a tourist brochure. It would have been necessary to break the journey to take lodging at least a couple of times, but nothing like that is mentioned. It is impersonal; the dynamically moving landscape is the object of description.

Conclusion

Although we know nothing about the musical delivery of *sekkyō*, I have demonstrated *naniwa-bushi*'s use of formulaic musical material in delivering its narrative, indicating the orality of its musical aspect. In the absence of any musical notation, this orally transmitted material can be applied freely by the performer and there is interchangeability between different *fushi* types and between *fushi* and spoken delivery.

I have pointed to textual similarities in the *michiyuki* of *naniwa-bushi* and *sekkyō* narratives. Although texts do exist and play a limited role in *naniwa-bushi*, the comparison supports the view that it retains considerable residual orality and that the performers inherit the mantle of the traditional itinerant singers of tales even in the modern era. Even thirty years ago or less, they were regularly touring all over Japan, performing in small makeshift theatres on entertainment circuits supported by local bosses. For centuries before this, itinerant performers were positioned as outsiders, even social outcasts. This status is reflected in *michiyuki* narratives, depicting not only the journeys of the characters, but also the working lives of the performers, constantly on the road.

Naniwa-bushi is a “modern” genre, but its retention of the formulaic michiyuki, an unmistakable aspect of oral narrative, marks it as being in the tradition of the itinerant singers of tales.

Keywords: Japanese performing arts; oral narrative; naniwa-bushi; sekkyō; poetic journey; michiyuki.

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World Factory: Staging Migrant Labour on a Migrant Stage

WEI Zheyu

Inspired by Augusto Boal's theory of theatre of the oppressed, the Chinese theatre troupe Grass Stage (*Caotaiban*) attempts to address existing social issues and set up debate forums through creating public spheres, often in non-theatre spaces, through performance. This paper analyses the dramaturgical and socio-cultural significance of *World Factory* (*shijie gongchang*), a touring performance by Grass Stage in 2014, featuring the living condition of migrant workers in contemporary China. Combining physical theatre, documentary screening and spectator-performer interaction, *World Factory* confronts the audiences with the terrifying fact that the magnificent advancement of China's industrialisation and urbanisation is achieved at the great expense of migrant labourers, and tries to turn the audiences from various social classes into 'spect-actors' through the discussion in the post-show talk. Further, the practice of touring the performance and documenting the tour creates a new dimension in which the experience of migration in modern society is perceived and discussed by both the performers and the spectators. Moreover, insisting on a non-profit and non-professional theatre-making tactics, Grass Stage posits an alternative way for theatre to penetrate the paradoxical 'socialist-capitalist' reality in China by evading censorship from both social-political and commercial mechanisms. The staging and touring of *World Factory* invades and alienates the non-theatre performing spaces, disrupts the norm of theatre-going and bridges the gap between the stratified social groups by constructing entrance to the neglected reality of today's China and a communication platform that encourages commentary and reflection. This practice, I argue, shows theatre's ability to adapt to unfriendly environment dominated by global capitalism, grow in the ruptures where ideology and reality disconnect, and challenge all forms of hegemonies which it confronts.

Behind the Chinese Economy Miracle:

the World Factory, Its Innumerable Workers and Some Sad Facts

The massive boost of Chinese economy over the last decades has drawn the world's attention and brought challenges to world power structure in the post-Cold War era. With an average annual increasing rate of approximately 9% over the last thirty-five years, thanks to its economic reform policy since the 1980s, today Chinese 'socialist market economy' has become the world's second largest economy by nominal GDP (gross domestic product), and the world's largest economy by PPP (purchasing power parity), according to the International Monetary Fund's estimate in 2015.¹

Manufacturing sector made the greatest contribution to this fast growth, and in 2010, China became the world's largest manufacturing nation, overtaking the United States who has held the position for over one hundred years². 'Made in China' has become a symbol of China, though this label of products has controversial connotations (cheap, abundant, but deficient in originality or creativity—and sometimes of low quality).

What supports this incredible economic growth is the numerous Chinese migrant workers. As the data of National Bureau of Statistics of China shows, there are 168.21 million migrant workers in the whole nation who moved from rural areas to cities and work there³. Due to the undeveloped condition of the rural area⁴, the cost of migrant labour is considerably low. And the state and local government's emphasis on industrialisation and urbanisation widens the development gap between the rural and

¹ See the data from the official website of International Monetary Fund (<http://www.imf.org/external/pubs/ft/weo/2014/02/weodata/weorept.aspx?sy=1995&ey=2015&scsm=1&ssd=1&sort=country&ds=.&br=1&c=924%2C111&s=PPPGDP&grp=0&a=&pr.x=35&pr.y=7>).

² Statistics from United Nations, quoted in <http://news.thomasnet.com/IMT/2013/03/14/china-widens-lead-as-worlds-largest-manufacturer>.

³ See "2014 Nian Quanguo Nongmingong Jiance Diaocha Baogao" [Report of Migrant Labourers of the Country: Year 2014] (http://www.stats.gov.cn/tjsj/zxfb/201504/t20150429_797821.html).

⁴ The ratio of the incomes of urban and rural residents have been standing high for decades and reached its peak in 2009 at 3.33:1, according to a report from National Bureau of Statistics of China (http://www.stats.gov.cn/tjsz/tjsj/tjcb/dysj/201505/t20150528_1111158.html).

urban areas, thus luring (or forcing) a great number of peasants to leave their homelands and move to cities for jobs with better salaries. Taking advantage of the low cost and large quantity of migrant labour, the made-in-China products are very competitive in the global market and manufacturing industry contributed a great deal in the soaring increase of Chinese economy.

However, the living condition and mental health of the numerous migrant workers are very worrying. These migrant workers are rather young—with an overall average age of 38.3 in 2015 and without proper education or professional training—only 26% of them have received education of high school or higher and one third of them received professional training⁵. At the same time, the working condition is comparably poor: over 80% of the migrant workers work more than 44 hours a week, while only 38% of the workers have signed legal contracts with their employers and only one fifth of them have insurance for injury, medical care, social welfare and unemployment and so on⁶. Many of the workers are exposed to danger of injury without proper protection or insurance, they have to work overtime with no satisfactory payment, and there are many cases in which the employers fall into arrears with the workers' salaries. While more than 90% of the migrant workers are living (far) away from their families⁷, they may have to face all the challenges and deal with all the pressure that they are put under.

This results in a troubling situation for the migrant workers, and has sadly ended in a series of tragedies. On 23 January, 2010, Ma Xiangqian, a nineteen-year-old migrant worker in Foxconn City industrial park in Shenzhen, Guangdong Province, plunged to his death in a suicide jump off his dormitory building. While people were still wondering the cause of his death, on 11 March, another young worker jumped off his five-floor

⁵ See “2014 Nian Quanguo Nongmingong Jiance Diaocha Baogao”.

⁶ Ibid.

⁷ Ibid.

dormitory and committed suicide. Then on 17 March, 29 March, 6 April, 7 April... in as short as four months, there were thirteen workers who committed suicide in Shenzhen Foxconn City industrial park, leaving ten deaths and three injured⁸. What is most worrying about the shocking news is that these tragedies happened at Foxconn—the world’s number one original equipment manufacturer who produces products for Apple and Dell and claim to have the most efficient production and management worldwide. Then what kind of living and working condition of migrant workers shall we expect from the other less-developed companies? According to a report of joint-research by 20 universities from China (including Hong Kong and Taiwan) in 2010, there were evidence that Foxconn workers are:

- 1) Forced to work overtime;
- 2) Not paid properly according to the Labour Law;
- 3) Exposed to danger of injury or contamination in the working environment;
- 4) Not paid properly for the compensation in case of injury.

Meanwhile there are many intern student workers who were working in Foxconn but neither received proper payment nor protection of contracts or insurance⁹. Apparently this terrible condition is extremely difficult for workers to cope with and the series of tragedies that have happened are the proof that a lot improvement has to be done—not only for the sake of the workers who sacrificed a great deal to build the economy, but also for the sustainable development of the society.

Grass Stage: Interrogating the Contemporary Society Through Spect-Actorship

The massive change of people’s daily life, the imbalance of development between regions and the suffering of the unprivileged class in today’s China have drawn attention from intellectuals. Practitioners in theatre have been trying to address social issues in

⁸ Since then there have even been a number of more suicide cases among the Foxconn workers.

⁹ See “*Liang’an Sandi*” *Gaoxiao Fushikang Diaoyan Zongbaogao* [*The Mainland-Hong Kong-Taiwan Colleges and Universities Foxconn Investigation Report*], 2010 (unpublished).

various ways and situations. And among these endeavours, Grass Stage, a theatre troupe from Shanghai, is a characteristic example of how theatre attempts to trespass the boundary of the stratification of the society, challenge the established notion of theatre-going and bring spectators into discussions over public issues.

Named after *caotaiban*—what people call the theatre troupes which travels in rural area and perform traditional operas, Grass Stage tries to bridge the gap between elites and grassroots, craftsmanship and amateur, theatre and people, and performance and daily life. Grass Stage is founded by writer and director Zhao Chuan, when he and some of his friends finished a workshop performance at Asia Madang Festival in Gwacheon, Korea. This performance called *Game 38° Latitude*¹⁰, which was an attempt to depict a post-conflict traumatic life in fragmentary narrative and physical theatre, marks the start of the theatre troupe in pursuit of bringing politics and daily life in theatre together. Director Zhao clarifies the source of influence for his practice in a 2005 essay, quoting Brazilian theatre avant-garde practitioner Augusto Boal:

Boal agrees with Brecht that the world has to be changed and we should let the spectator think in the theatre. But Boal pushes forward this idea. He says, '[t]he spectator no longer delegates power to the characters either to think or to act in his place. The spectator frees himself; he thinks and acts for himself! Theatre is action!'¹¹

Boal's pursuit of changing the world through theatre inspires Zhao and sets an example of radical political theatre on a popularist platform for him.

¹⁰ 38° North Latitude, *sanba xian* in Chinese refers to the military boarder between the North and South Korea, according to the cease fire agreement signed by North and South Korea, China and the UN alliance in 1953.

¹¹ Zhao Chuan, "Biwen juchang [Interrogating Theatre]", *Dushu [Reading]* 4, 2006: 65. Boal's words here are quoted from Augusto Boal, *Theatre of the Oppressed*, trans. Charles A., Maria-Odilia Leal McBride and Emily Fryer (London: Pluto Press, 2008), 135.

Zhao also made references to ‘people’s theatre’, the political theatre practices in Asia such as the educational theatre in the Philippines, works of practitioners like Chung Chiao in Taiwan, East Asian People’s Theatre Network, etc.¹². By reviewing the leftist approaches of theatre and analysing the gap between their ideas and the reality in today’s China, Zhao proposes his ‘crude and direct’¹³ approach to access the reality through theatre:

Imagine a theatre [...] Firstly, it obviously does not originate from a formalist need to reform art, but rather aims at contemplating a kind of understanding of the relationship between theatre and man. Social life is what concerns such theatre, the way of concerning is not done by representation, but by infiltration and interference on a more realistic level, just like questioning, or even interrogating. [...] This kind of theatre, by certain ways, approaches the truth about itself, the personal and the communal reality, and the way of interrogating is by theatre (drama).¹⁴

In his practice Zhao adopts Boal’s concept of turning spectator into ‘spect-actor’ by ‘invad[ing] the stage’¹⁵, by bringing amateur performers into the process of creation of theatre pieces—most of the actors and actresses come from different social backgrounds and the theatre troupe operates in a non-profit and non-professional way—as well as deliberate making reference to how theatre is perceived by the spectators: in *Little Society* (Volume I & II, 2009-2010) a pre-show announcement is made as such: ‘feel free to take photos ... during the performance please feel free to use any kind of mobile device and

¹² See Zhuang Jiayun, “Minjian Juchang de Caotai Jingshen [The Grass-Stage Spirit of the Non-Governmental Theatre]”, *Nanfengchuang*, <http://www.nfcmag.com/article/4169.html>, July 22, 2013.

¹³ Zhao Chuan, “*Biwen juchang* [Interrogating Theatre]”, *Reading (Dushu)* 4, 2006: 70.

¹⁴ *Ibid.*

¹⁵ Augusto Boal, *Theatre of the Oppressed*, trans. Charles A., Maria-Odilia Leal McBride and Emily Fryer (London: Pluto Press, 2008), xx.

talk quietly or loudly with the outside world. In our social theatre, we encourage close contact with social life.' The announcement draws self-reference to the immobility and passiveness of spectatorship, and alienates the spectator from the consumerist behaviour of watching theatre.

By actively engaging with the relationship between theatre and life, Grass Stage attempts to follow Brecht's advocacy to bring the spectator out of the illusion of bourgeois theatre and bring the agency back to them in order to act. The post-show talk is particularly essential and even as important as—if not more important than—the performance itself, according to Zhao¹⁶. The discussion, which he calls 'post-show theatre', has become an indispensable part of the performance routine and creates a platform for exchanging ideas among the spectators and the theatre makers. Such kind of platform is extremely valuable to today's China, due to the fact that there are very few and limited public space for Chinese people to address social issues and they rarely express their ideas towards public issues in public. Therefore the performance opens up the opportunity for conversation over social issues in the public sphere which is created by theatre, and around topics brought up by theatre.

Grass Stage also tours around several cities in China, and performs in various spaces, many of which are not conventional theatre spaces. Since Grass Stage does only non-profit theatre and the cost of production is covered mainly by donations from the audiences, the troupe usually uses free performing space provided by its local curator, collaborator or host. This results in new meanings contextualised by the changing and sometimes unpredictable performance spaces; especially when Grass Stage attempts to address the problem of migrant labour in China, the making and touring of the piece create so many layers of meaning, which makes the piece an exceptional example of approaching the reality through direct radical engagement of theatre.

¹⁶ Interview with the author, July 9, 2014.

World Factory: Migrant Labour on a Migrant Stage

World Factory, which premiered in Xi'an in June 2014, is a collaborative work by a number of performers based on a long-term research project initiated by the director Zhao Chuan. Invited by English Arts Council, Zhao visited Manchester in 2009. The city, where the world's first industrial district was built, left a strong impression on Zhao and led him to contemplate on the development of industrialisation of China and the fate of Chinese working class. Working together with members of Grass Stage with various social backgrounds (having occupations such as company employees, freelance writer and artists, designers, etc.), Zhao in *World Factory* tries to offer a pastiche of personal response of the performers to the big issue of industrialisation, urbanisation and migrant labour in China. The play also screens clips of documentary done by Zhao and his collaborators, showing interviews of factory workers, company employers and economic experts as well as literature, picture and video documents from the archives, and it begs the questions of how bad in China the lower class is suffering while the upper class is enjoying the fruit of industrialisation and urbanisation, and how China should learn from its predecessors—highly industrialised countries such as the UK—to redress the inequality in social (and especially economic) development.

The performance of *World Factory* is highly charged with intense bursting energy: the grotesque mockery interview about the suicide jumpers of Foxconn done by an 'interviewer' and a 'psychiatrist' wearing clown half-masks, the smog pollution embodied by performers holding and waving a massive white curtain, the 'left-behind' child¹⁷ marching aimlessly on the stage chanting propagandist political slogan all contribute to the dramatic tension which challenges the illusion of 'harmonious society'¹⁸ of the

¹⁷ Since many peasant workers move to the city to work, their old parents and young children are left behind in the country with nobody taking care of them, which has become a major issue for the rural area in China nowadays.

¹⁸ A slogan and a state strategic goal for future development proposed by Communist Party of China since 2004, to advocate a society enjoying more united spirit, more equality and more diversity. See "Zhonggongzhongyang Guanyu Goujian Shehuizhuyi Hexieshehui de Ruogan Zhongda Wenti de Jueding

developing China. Topics of grave social problems are directly posed in front of the spectators and confront them in a demanding atmosphere. And the topics, many of which come from the personal experience of the performers' own life and thus have a more sincere perspective, bring the theatre and the spectator closer.

The scenography of the piece makes a stark contrast to the Chinese main-stream theatre. The cheap hand-made props such as political slogan posters and blue paper figures signifying the dispensable labourers, the symbolic physical embodiment of mechanised repeated work in the assembly line, and the movement of the non-professionally-trained performers in general offer an alternative style of representation in theatre. The aesthetics of *World Factory*, by showing the performers' movement which has not been refined to performing patterns, alienates the spectator from theatre entertainment. And the video projection, juxtaposing images of British workers in the 18th century and Chinese workers (especially in a scene depicting a female 'model worker' Huang Baomei, played by herself in a 1958 Chinese film), adds a dimension to contextualising the Chinese industrialisation by drawing comparison of the status of workers between the past and the present, between in the West and in China.

Moreover, the radically changing content and performing space of *World Factory* makes it not only unique in every time when it's performed, but also self-reflective which provides an interesting point of view of migrant labour and industrialisation. Since the members of Grass Stage work often part-time for the piece, they are not always able to be in every touring performance, while touring, or *lalian*—the term for military training of march which Grass Stage adopts, is a crucial part of Grass Stage's agenda. As a result, some of Grass Stage's works are constructed via a means which Zhao calls 'blocks'—each performer has his or her own role and plot to be pieced together with others' to complete the whole work, while any one of the performers is replaceable or dispensable if he or she can not make it to a certain performance. The theatre's involuntary mimic of

[Decision by the Central CCP Committee to Build the Socialist Harmonious Society]", 2006, http://news.xinhuanet.com/politics/2006-10/18/content_5218639.

manufacturing assembly line echoes with its fragmentary narrative, which reflects the complicated reality and sheds light upon reading the making of theatre as a cultural practice and an industrialised process of production.

The performing spaces, which vary a great deal from conventional theatre, black box studio, to theatre reformed from an old cinema, the corner of a cafe, and many other non-theatre spaces, are located in all kinds of communities—such as a modern art gallery in a central urban area, an institute of fine arts, a Central Business District, the suburban area populated by migrant workers, etc.. Therefore the performance meets spectators from very different social classes, some of whom have even never entered a conventional theatre to see a play. In this sense *World Factory* invades the margin of the community and through performance and post-show talks creates a public sphere which bridges the gap between reality and theatre. The Shanghai performance in July 2014, which the author went to, was on the second floor of an exotic Western-style building in the former foreign settlement district of Shanghai. However, spectators could only find that the space for performance is actually a shabby corner of the building of less than one hundred square meters, after they passed the tidy entrance of the building, the dark passageway with exposed pipelines of water and electricity lines on the wall, and the backdoor and edge of kitchen of a restaurant. The experience of going from the beautiful modern city scenery, witnessing the mechanism of production of the city (water, electricity and food serving and waste disposing) and entering a non-space inside the city and watching performance in it itself becomes a highly symbolic act which implements the theme of *World Factory*, and questions how theatre is produced in a particular space, how theatre is often disguised as an apolitical practice regardless of class and culture, and therefore how spectatorship is confined and restricted.

An Anti-Consumerism Proposal, and/or a Bourgeois Utopia?

As Zhuang Jiayun points out, the focus of attention of Grass Stage is using non-governmental theatre to interrogate the unhealthy ecology of theatre in today's China

and the habit of consumption of the spectators, and to bridge the disjuncture between reality, history and representation and build a way of ‘simultaneous thinking’ over the reality by the performers and the spectators.¹⁹ Grass Stage aims to challenge the norm of going to and watching theatre, which is very much constrained as a consumption of production, especially as being a habit for the middle class. In an interview in 2014, Zhao asserts that his first goal is to make sure ‘whether the things [theatre] you make can “land on the ground”, whether they can be “with the audience”’.²⁰ Zhao says,

Our [Chinese] theatre today is built based on our understanding of Westernised theatre, and we are replicating this Westernised theatre. [...] [A]s a matter of fact theatre is irrelevant to most of the people in this age that we live in. Either community performance or our touring (*lalian*) can only meet very limited audiences. But it is an experiment, in which we explore how theatre will land on our life, and how theatre can relate to these people, and we don’t necessarily have to indiscriminately adopt the form of Westernised theatre. [We want to explore h]ow theatre can literally exist in our life²¹.

And Zhao also frankly admits that the example of Grass Stage is rather ‘exceptional’²². It is reasonable to doubt if there can be more ‘Grass Stages’ in today’s China, since the theatre troupe has been relying solely on audience donation in Shanghai, the wealthiest city in China, whilst its marginal status has scarcely improved for the recent years. One can admire the achievement of Grass Stage over the ten years of their hard work, but one can also doubt that why no other troupes like Grass Stage arises. Is it possible that Grass Stage just becomes a Bourgeoisie utopia full of anarchist illusion, and that the

¹⁹ Zhuang Jiayun, “The Grass-Stage Spirit of the Non-Governmental Theatre”.

²⁰ Zhao Chuan, interview by Xu Menglu and Liu Xinling, “Rang Shenghuo zhong You Juchang [Let There Be Theatre in Live]”, in *Xiju yu Yingshi Pinglun* [Theatre, Film and Television Review] 2 (2014): 81.

²¹ Ibid.

²² Qtd. in Ibid..

donators (mostly from Shanghai) are deceived by a fantasy in which by donating money social problems can be dealt with?

Zhao continues to express his discontent at the consumption-oriented theatre which is not able to address any issue in the reality:

When we tour and perform in many communities, we meet a lot of audiences, who would never in their life purchase a ticket and go to a theatre. But your [our] theatre can actually reach them, and they definitely have the ability to talk about it. [...] Now we take too much for granted that anyone has to buy a ticket to watch a play, as if a theatre can no longer survive if it doesn't sell tickets. This is against our original intention. People do theatre in order that we can gather, that we can share our experience and emotion in life with one another, and that we can discuss another possibility other than the way of life we live now [...] ²³

Therefore Zhao suggests an 'alternative' theatre which is against consumerism. It is based on an idealist belief that theatre can be separated from consumerism, and *World Factory* acknowledges the dubious creditability of this belief: it ends with Wang Yifei, one of the performers, reading his article 'The End of World Factory or Labour-intensive Factory' and proposing an economy more sustainable and more caring for the labourers, while the clown figures soon appear onstage and mock the idealist proposal. *World Factory* thus leaves a question to the spectators: if the phenomenon of 'world factory' a syndrome of capitalist globalisation, it is really possible to resist the trend of globalisation and evade the cost of the less developed areas and social class?

Hence the next task that lies before Grass Stage is, to explore what to do next once we have acknowledged the serious social problems. The spectators are invited to participate

²³ Ibid.

in the performance in various ways. In *World Factory* volunteer audience members are invited to join the game of 'skipping', when they are competing with each other to earn more money according to how fast they can skip the rope (and their 'labour' are extremely cheap: one cent RMB per skip). A lot of the spectators join the discussion in the post-show talk, and many of them brought about their suggestions in solving some of the problems *World Factory* refers to. In the Lanzhou performance in June 2014, one of the audience member even came onstage and asked for a guitar, and sang a song he wrote about workers. If we treat the theatre space which Grass Stage creates as a Habermasian public sphere which hold communal discussion for citizens to 'express and publicize their views'²⁴, we have to examine if it has been effective for the participants to interfere the reality, or simply ignored by the global capitalism and become an enclosed utopian platform to relief from stress and anxiety but do nothing else. The key question is: how to go beyond narcissist self-reference and repetition and make actual changes?

Although it seems too much to ask for from a single piece of theatre, the question is essential to theatre practice and research in general. Practice of Grass Stage presents us a way to diversify the act of watching theatre and opens platforms to reflect on the macro mechanism of the social system which we live in. Therefore through theatre we can locate where some of the social problems lie and create a public forum to discuss it, but this only marks the start of (the preparation of) the reform or revolution, if there would be any. As Boal writes,

the theatre is not revolutionary in itself, but it is a rehearsal for the revolution.

The liberated spectator, as a whole person, launches into action²⁵.

²⁴ Habermas, Jürgen. "Public Sphere." In *Contemporary Political Philosophy: An Anthology*, edited by Robert E. Goodin and Philip Pettit (Oxford: Blackwell, 1997): 105.

²⁵ Augusto Boal, *Theatre of the Oppressed*, trans. Charles A., Maria-Odilia Leal McBride and Emily Fryer (London: Pluto Press, 2008), 98.

In this sense *World Factory* is public discussion of great value, and hopefully, a rehearsal for social reform for the Chinese society, which is enduring a gigantic development and witnessing tragedies like the suicide jumpers in Foxconn. This experience of creating public forum and actively engaging with reality is of profound significance not merely for theatre, but for everyone who cares about the fate of the society.

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