

International Network for
Contemporary Performing Arts:
TPAM-IETM Satellite
Meeting Record

ietm@TPAM

March 3 (Mon) - 5 (Wed), 2008

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Network

TPAM
International Network for
Contemporary Performing Arts

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* This record does not include the transcription of the session “Potential of Contemporary Drama using Methods of Japanese Traditional Performing Arts.”



Event Outline

Event Name: International Network for Contemporary Performing Arts: TPAM-IETM Satellite Meeting

Dates: March 3 [Mon] - 5 [Wed], 2008

Venues: YEBISU The Garden Room / Maison Franco-Japonaise Hall

Associated Project: Tokyo Performing Arts Market 2008 (March 5 [Wed] - 8 [Sat], 2008)

Organized by: Japan Center, Pacific Basin Arts Communications



IETM (International Network for Contemporary Performing Arts)



Supported by: The Agency for Cultural Affairs Government of Japan in the fiscal 2007



THE SAISON FOUNDATION

Number of Participants

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March 3	Keynote Session: Contemporary Performing Arts	124	76
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Keynote Session: Contemporary Performing Arts

March 3rd [Mon] 10:30-12:00 / Yebisu The Garden Room

Moderator:

Tadashi UCHINO [Professor, Performance Studies, Department of Interdisciplinary Cultural Studies, Graduate School of Arts and Science, University of Tokyo, Japan]

Speaker:

Toshiki OKADA [Playwright, Director of chelfitsch, Novelist, Japan]

Christophe SLAGMUYLDER [Artistic Director, Kunstenfestivaldesarts, Belgium]

* Due to sudden illness, Mr. Jan Goossens, Artistic Director, KVS, the Royal Flemish Brussels has had to cancel his attendance at TPAM-IETM Satellite Meeting and consequently, 2 speakers above have replaced him.

«Discussion on the possibility of performing arts in the age of dynamic migrations of peoples from diverse cultural backgrounds.» (from the program note)

● UCHINO Tadashi



Uchino Tadashi is Professor of Performance Studies at the Department of Interdisciplinary Cultural Studies, Graduate School of Arts and Sciences, The University of Tokyo. He received his

MA in American Literature (1984) and his Ph.D in Performance Studies (2001), both from the University of Tokyo. His research interest includes contemporary Japanese and American theatre and performance. His publication includes "The Melodramatic Revenge: Theatre of the Private in the 1980s" (in Japanese, 1996), "From Melodrama to Performance: The Twentieth Century American Theatre" (in Japanese, 2001) and "Crucible Bodies: Postwar Japanese Performance from Brecht to the New Millennium" (2008, forthcoming). He is a contributing editor for 'TDR' (The MIT Press), and an editor for 'Performing Arts' (Kyoto Univ. of Arts and Design) and 'The Journal of the American Literature Studies in Japan.'

● OKADA Toshiki



Playwright, director, novelist. Born in Yokohama in 1973, Okada formed the theater company "chelfitsch" in 1997. In 2005, "Five Days in March" (2004) won the 49th Kishida Drama Award. The work

was invited by Kunstenfestivaldesarts07 in Brussels, Belgium, National Museum of Art, Osaka, and Mori Art Museum in Tokyo for the exhibition "Roppongi Crossing 2007". In September, 2005, Okada won Yokohama Cultural Award/Yokohama Award for Art and Cultural Encouragement and in 2007 Kanagawa Culture Award-Outstanding Youth Award. He wrote stories titled "The end of the time that is permitted especially for us."

● Christophe SLAGMUYLDER



Lives and works in Brussels, Belgium and is Artistic Director of the Kunstenfestivaldesarts. The Festival's focal point is the creation of national and international contemporary art's projects

that it often initiates and follows. Each element in the programme is the result of an individual encounter with an artist. Each is free to choose his or her discipline. The festival is taking place each spring, it offers premieres in Brussels of about twenty creations from Belgium and abroad. (Photo: Michele Rossignol)

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Uchino: Thank you very much. I will try to speak in English most of the time, and when the discussion gets too complicated, I will probably switch back to Japanese. I would like to start by saying thank you to the organizers, especially Ms. Hiromi Maruoka for inviting me as the moderator of this session. Although, as she said already, the panelists have been very quickly changed a few days ago, I think that we got the best panelists available in Tokyo, and it is my honor to welcome Christophe and Toshiki here today. Because this is supposed to be a keynote session rather than a speech, I would like to start by asking Christophe a question. Although it might sound a little stupid to ask about Europe when the majority of the audience members today is from Europe, since it is taking place in Tokyo and some of the audience members are from Asia and Americas, I would like to start by asking, to simply put, about what is happening in Europe. And of course Europe is not a single entity. Is the UK Europe, what about East Europe or Russia, and so

on, but to make things comprehensive to us, I would use the word "Europe" for the time being. I have to ask this question because, basically living in Tokyo and teaching at an university in Tokyo, I have this feeling that we get a very distorted picture of especially the cutting-edge performance culture of Europe. I think there are two reasons. One is, of course, money. For instance, Germany always invites presenters of Japan to Berlin Festival - coincidentally I am going to be there in May - and the "representatives" are supposed to pick things that they like, and "like" means what they think is marketable, or at least what seems to draw a certain amount of audience in Tokyo. That means they are not expanding their perspective ideologically or artistically. They just resort to their image of what the situation of Japan is. So, what we actually get in Tokyo from Germany will not necessarily be something that is exploring the boundaries of the frontier of performing arts. That is why money is a difficult issue and that is what is actually happening in Tokyo. I said there were two reasons, but I forgot the other. So, I just go on. I would like Christophe to sort of adjust me - of course, He is an individual and the director of Kunstenfestivaldesarts, and he has his own agendas and ideas, but probably he can give me more active picture of what he sees is happening at the cutting-edge sphere of performance culture in Europe. I wonder if you can start by explaining about that to me or to the audience.

Slagmuylder: It is a big question, and as you said, I am also a bit feeling that the audience in front of me is mostly of European or Western countries, so it would be strange for me to give my opinion about what is happening today in performing arts in Europe. But I will try to. In my opinion, many different forms of performing arts have been developing since more than thirty years ago, and they have also been very institutionalized and very well organized especially in countries like Belgium or Germany as you mentioned. I personally feel that there is a kind of big contradiction sometimes between the notion of cutting-edge and the necessity to be institutionalized. In a way artistic creation is to create a frame or structure, to produce, to present works, and this is something... I am questioning myself a lot about that. How can we continue to maintain very flexible space in order to make the artistic creations still be cutting-edge? I have the feeling that we have to constantly question all the performances, frames, and structures that we imagined until now although I think some of them are very interesting and important. There is danger of making works of art dependent on the frames we are creating, and this is something I really experienced in the last years in Belgium, for instance. Important contemporary performing arts emerged in our country in the 80s. It was really a boom of young people, and today they are some of the most famous contemporary performing arts

artists over the world like Rosas, Jan Fabre, Needcompany, Wim Vandekeybus, etc, etc. These people now are big names in Belgium, of course, and they are at the head of big companies and institutions, but they are still in their forties or fifties. They are still representing a kind of avant-garde continuation, but they are also representing institution. This creates a difficult situation to go on, to go further, to create new dynamics and new spaces for creation in Belgium, and I guess this is something you can observe in lots of other Western countries. I think this kind of situation is valuable to offer opportunities to these artists to make their work visible, to have studios, theaters, or spaces to show their developing work, but at the same time it creates a situation where it is really difficult to know how to go further on. And it is also a big question in terms of strategies and politics because you mentioned the money question. What are we going to do with these young generations? I am talking about people who started in the 80s, and there are also new generations in the 90s and 2000s. So, you have a lot of people coming after these key artists, and it is really tricky to know how we can give space to these new artists - this structure was made to support the artists of the booming period, but it is still relevant today to the works of the new artists.

Uchino: I am actually evading the word "avant-garde" because it is institutionalized as you said, and that is the question of the end of modernism. I mean, the big names that you mentioned can be accommodated to outside, and that is because they are assuming performing arts to be of universal value - Jan Fabre can go out of Flemish area and his works are appreciated in Germany or Japan because of this universalized notion of what theatre is. I used the word "cutting-edge" to refer to young artists who are struggling and exploring because they came after postmodernism and globalization. They are dealing with different issues and not necessarily with the universalist notion of beauty. They are dealing more with social issues of immigrants, underclass, and... That is what I was wondering: where are they and are they struggling or given some kind of space?

Slagmuylder: Of course I think they are struggling and they have to struggle, and we have to find a way to organize things to give them space for reaction to what we had before and what we want to have in the future. The picture I gave is a bit exaggerated because there are still some flexible spaces, but I think there is still danger of formatage. I am talking about myself, and it is not something that I want to point out about other people, but we all have to question ourselves about the structures that we are creating and if it is still relevant to what the artists need today. And about issues, yes, probably it is true. I think definitely that some social issues are much more effectively dealt with today in new generations, and

it is probably sign of the times. But I have to say there is another danger that I feel a lot from ministries or people giving public money. The question of social issues is sometimes used in very tricky ways. You always see European people talking about social participation...

Uchino: To get the money.

Slagmuylder: Yes. To get the money. And sometimes there is confusion between producing artistic work and developing "social participation." I think it is a very very important question, but I think I would not say that it is also a part of the role of artists and presenters. You have to be very subtle and very inventive with this notion of social participation because otherwise you have to feel that sometimes it is becoming insulting in a way to present in Europe some "r-edge" creations, or let's use the word "research." Yes, artists are still searching for new ways of thinking and speaking. This is something sometimes you have the feeling that you cannot anymore. That is becoming not responsible anymore to create this kind of space, and I think, yes, it is a struggle for a lot of artists to still have this possibility.

Uchino: And probably I should start talking about concrete things. I would like to ask about - I am not sure if I can pronounce correctly - your festival, *Kunstenfestivaldesarts*, which means "arts festival of arts." "Kunsten" means "arts" in Flemish and "des arts" means "of arts" in French. So, the name of the festival, if I may take a political gesture, states that it stands between the Flemish culture and French culture in Belgium. Am I right?

Slagmuylder: Yes. In a way, the basic idea is to bring people together by watching artistic works together and also to bring together very different voices. These voices can come from several cultures and identities, and they are made by very different things. Not only languages create an identity. You can find several sources of identities and the world of festival opens a space for dialogs between several identities. We are really known after thirteen years from the first festival in 1994. Trying to invite to Brussels remarkable voices and unique artists interested in this idea of singularity and uniqueness of artistic language and artistic vision and the singularity that artists want to share with audience to organize a moment of passage to the artistic voices and potential audience in Brussels. The question of diversity is important for us, but again, it is a term that we sometimes feel...

Uchino: They can be anything.

Slagmuylder: They can be anything. So, I feel always, at the same time, we should be as careful as possible

about the fact that every festival is a kind of a whole, and we have to very carefully build a whole. It is not random. When we select, we are also thinking about dialogs that can potentially be created between these different works of art because I think also the specificity of a festival is very different every season, and you have to have this unity of time and space. A festival means, for instance, you have thirty-five works brought together at the same time in the same city. I think it is a very interesting space because it also gives the spectators an opportunity to think between these works and to create some possible connections between these works. I hope it is valuable for spectators and I should say also for artists because we also believe that the work of an artist is also depending on the context of the presentation, and I can imagine, for instance, the work of Toshiki, which is going to be presented in *Super Deluxe* in Tokyo, will get other meanings when it will be presented as a part of *Kunstenfestivaldesarts* in Brussels also because of this confrontation with other examples of contemporary works.

Uchino: Talking about Toshiki's work, of course *chelfitsch* and Toshiki had already become - I do not know how to put it - "well known" in some quarters in Japan. Although he has already been presented even in the *New National Theatre*, if I may be exaggerating a little, the mainstream of theatre culture has been ignoring his work from the start until now. I say "mainstream" meaning there is a very strong division between those who are beyond forty-five or fifty years old and those who are younger. The former is like "That's not theatre," and the latter sort of wonders what it is. I think I was one of the first critics who found it very interesting. Not necessarily that I praised it without any reservations, but Toshiki is really exploring a new terrain. But when I heard that he was invited to *Kunstenfestivaldesarts*, I was really wondering why while the reason why some Japanese artists are eagerly accepted by foreign audience is very clear. For instance, in the case of Yukio Ninagawa, although he is changing right now, he showed a fixed image of Japanese culture, and he is accepted only in the UK, i.e., Anglo-Saxon culture. That is understandable. In the case of Oriza Hirata, who is doing this "quiet theatre" thing which I actually do not like very much, but putting my taste aside, it is also understandable that French people like his work because some of them have this sort of unconscious or conscious admiration for Japanese things. They had admired Yasujiro Ozu, and Hirata is consciously duplicating the image. So, he is bought by... Of course I am making things simplistic, but in the case of Toshiki, he is very much into what is happening right now in Tokyo if not in Japan, and he is exploring the relation between the language and the body like what is happening in his contemporaries. I thought this was very incomprehensible at least for some people.

Even when Toshiki first went to Kyoto, some critics said "This is about Tokyo, so we don't understand." So, I was really wondering what was going to happen in Kunsten, and you know what happened after the performance: chelfitsch got fifty offers. They chose twenty cities to perform in this year. That is historically groundbreaking although I still do not understand why, so I have to ask you why.

Slagmuylder: Do you think I understand? You said something very impor..

Uchino: But anyway you picked him. That is what is amazing.

Slagmuylder: Yeah. But at first, what you said about duplication of an image by Hirata in France was very interesting. That is a very important notion when we talk about international works or bringing international artists to European country because we do not work in our festival in Brussels to duplicate our own image. If we invite artists from Japan or Brazil or Lebanon, it is not because we want to look at ourselves in the mirror. It is really to open perspective and point of view. In this sense, I think the work of Toshiki finds this space and this kind of curiosity. The festival was created in 1994, and I should say that the first years were very difficult. You have to build audience, and you have to communicate what you want to do. You have to communicate not only about the works that you present, but also about your own philosophy. I think every project has to have a kind of statement of philosophy, and I feel that after ten years Kunstenfestivaldesarts can do that today, and it is very luxury also for me, to be honest, that we can count on very curious audience who knows that if they come to Kunstenfestivaldesarts it is not to look at themselves in the mirror but to be confronted to something else to open up their own perspectives. It was amazing that although Toshiki had not been outside Japan before May 2007, the five shows we presented were sold out before the premier. Now the festival has this kind of tradition of curiosity of people buying tickets of things that they have never heard about before. And that is also why people want to see it. But there is also danger of becoming kind of label that makes people trust the festival and go to see things just because they are presented by the festival. And then, the other notion you introduced was the question of locality of an artistic work. You said even between Kyoto and Tokyo there was a kind of misunderstanding and difference of perception, and this is also a very important notion when we do an international festival. We try to anticipate what a piece means to a place or what a context between the piece and another one means to the piece, and also in a way how can it work or how it is going to be, but you can only anticipate because actually you know only when it happens. And to be honest, the

reception of "Five days in March" in Brussels was a big surprise for me, even though I myself was totally convinced by the work, of course. I saw this performance not completely by chance, but still it was not the purpose of my travel, and I found this person, I found this unique way of making theatre today, I found it amazing, and I definitely wanted to show it in my festival, but at the same time I had a lot of... not doubts about the work itself, but precisely about the way it would be perceived. Of course there is this question of spoken language, I mean the work of Toshiki is really based on a certain way of articulating Japanese language, and all this notion is lost for non-Japanese speaking audience. So, you have to figure out in a way what would be lost, and oppositely how it would communicate even if you have to expect that it will lose some specific qualities and details that can only be perceived by Japanese audience. But I really believe that the work of Toshiki is in a kind of tension and contradiction between the body and spoken language, an individual and society, what you have to do and what the other tell you to do, what you want to do and what you are actually doing. Though I do not like the word "universal" either, I really think these questions were communicated to the audience.

Uchino: Thank you. I think that was a very good end, and probably I should ask him some question. Because both Toshiki and I are Japanese... no, because both of us speak Japanese, I am talking in Japanese now. As he said some elements are lost while some other things can be communicated when you present your performance in a foreign country, Belgium in this case. Maybe you just think that it is natural, but what did you think actually seeing how the audience reacted? Did you have a chance to talk with them?

Okada: Yes.

Uchino: An interview might be included in the pamphlet of "Free Time," so I might be repeating questions in it, but I would like to ask what you had in your mind before going to Brussels and what you thought about the reception of your performance there.

Okada: I barely thought anything like "I'm going to get this chance to do this." But what I strongly felt actually going to Brussels was, as Christophe said, that there was curiosity toward things coming from the outside of their own community. I would not have been accepted without that though. For instance, recently I saw a theatre piece of Malaysia at Setagaya Public Theatre and thought that it was interesting, but basically the attitude of theatergoers in Tokyo does not function to activate curiosity toward that kind of things. The majority of people of Brussels have not been in Tokyo, and I do not think there are many people who are interested

specifically in Tokyo itself, but a piece from Tokyo or Japan could be received as I experienced in Brussels while a piece from Malaysia cannot be received like that in Tokyo. For me, the experience triggered a thought about this difference. I do not intend to simply criticize this situation in Tokyo because I am cautious of changes in myself caused by having that kind of attitude, but anyway it is true that there is difference. And there is a question of exoticism. This is what Christophe gave me an advice about, and I agreed with him on that - he clearly stated that he did not seek exoticism. It is important to be careful not to internalize it into oneself. I think that I am not capable of freely creating anything as I like without any reflection on this kind of problems. I guess I could be somehow resorting to expectations. So I became aware and I cannot be unaware anymore about the danger in creating a piece, and I now think that it would be good if I can create something strong because of the awareness not being disoriented by it. I was worried that the question about the language and the body might not be understood without understanding Japanese, but I was wrong. The pleasure of being able to communicate the most fundamental element and the fact that I came to be able to think that I could create pieces based on this possibility of communicating the element was very important for me. Of course, I could not have been able to say this without the festival's scrupulous care about from the content of the text to the way the translation was projected.

Uchino: Thank you. I would not say "universal," but probably you grabbed and exposed the reality of physicality that can be found in the same kind of social atmosphere, in other words spaces that are said to be "developed" such as the West, the US, and Japan. Maybe that is why translation did not really spoil your piece, and maybe my concern about reception of your piece in Europe came from my own insistence as a viewer on the context of Japan. You created "Five Days in March" there, and completed the trilogy, and directed Beckett's radio drama, "Cascando," in March 2007. I think "Cascando" was groundbreaking in your career and it is related to the question about universality of theatre that has been asked in this discussion. One can see that there is Brecht in your methodology - maybe I should say "it has something to do with Brecht," since there might be Brecht specialists. That is natural because thoughts on what playing a role means leads to Brechtian reflection. Your "Cascando" was the first Beckett during which I did not sleep, though I specialize in English and American theatre - I always sleep seeing a Beckett as soon as I understand the concept, the mouth for example, because the rest is just "blah blah." However, I could not take my eyes off seeing your "Cascando," although you were doing something very conceptual providing a radio play with bodies. In this context I would like to ask what you have

been thinking in "Free Time" and what you want to achieve, though this question would not be very good for people who are going to see the piece and want to see it with fresh eyes. This piece is co-produced, flatly speaking about the situation, by Kunsten and two other European festivals, i.e., without Japan. It was commissioned by three European festivals and has been rehearsed in Japan and is going to be previewed from tomorrow. Then, if I may ask, was the idea of "audience" in your mind during this creation with an adjective "Japanese" or just audience of theatre in general without such national nature?

Okada: To say the conclusion at first, there was almost no difference from previous projects. I was worried that the fact that this project was an international co-production might make me too intensive about communication with international audience and that might make the piece weak for domestic audience, but it turned out that I did not have to worry. I strongly felt again that a studio, or the process of rehearsing, could shut out that kind of noise. So I do not feel there is particular difference. And one of the things that I want to do this time is related to what you referred to. Brechtian "alienation" and ordinary "identification" in acting are of course thought to be opposite, but I have come to think that they might not be. I had been working with some awareness about Brechtian methods such as speaking directly to audience members and, for example, when Brecht says that performers should add ", he said." or ", she said." to their lines, that must be an effective method for alienation because it is Brecht who is saying that, but what I simply feel when we try to do that is that the method is very useful also for acting toward identification. So alienation and identification are becoming less opposed in me. Alienation and identification are about how to control the distance between a performer's body or awareness and the character, and why Brecht says acting should be done as a report with ", he said." or ", she said." might be, I think, that if a performer tries to shorten the distance to identify more than when he or she said ", he or she said," rather he or she becomes less identifying. In other words, when one tries to identify with a character, that cannot be 100% identification, since one cannot realize 100% representation. Then, when one tries alienation, one cannot realize 0% representation either. So, representation is impossible and inevitable. What is acting and representing between these two poles? As a result, this was questioned during the process of this creation. This was the biggest challenge in this piece, in terms of its form. Of course this is also related to its content...

Uchino: Actually the piece is called "Free Time." There is the notion of "freedom" in this title.

Okada: So alienation and identification are not opposed but coexisting like in the symbol of the principles of yin and yang.

Uchino: We have a Japanese word "family restaurant" that might be understood by American people but not by Europeans. There is no "family restaurant" in Belgium or Germany, I guess. There is no Denny's. To simply put, the piece's theme is freedom in the space of a family restaurant. I suppose it is not just literal but will be dealt with in accordance with the question of representation that you have just posed.

Okada: Well...

Uchino: You mentioned political elements in the interview...

Okada: Yes. Directing "Cascando" was very important for me, and I understood the play as Beckett's mention of freedom. And then I thought that saying it was about freedom might be political. "Enjoy," the piece I made right before directing "Cascando" was more explicitly about social problems, which might be said to be Brechtian. I thought presenting that kind of piece at an authorized theater such as New National Theatre would be interesting and I still think I was not wrong then, but it was lucky for me that I was given a chance to direct Beckett after that because I became able to mix Brechtian and Beckettian ways to present the notion of freedom, and I think my new piece is a result of this process.

Uchino: Though I would not want to say anything definite because I only saw a video recording of rehearsals a little, I think the piece is very different from previous works of chelfitsch. Perhaps we will talk about that again, but I would like to ask Christophe about the question of representation switching back to English. I think we should open up a little bit more to not specifically to Toshiki's notion of theatre or representation. I think representation has been for a long time a big issue in performing arts, probably in the last ten or twenty years - who is representing what to whom has been always asked. That is, from my understanding, a valid question in the age of globalization when it comes down to the issue of the relation of the theatre culture to the society not necessarily as an excuse to do theatre, but for instance, what was the name of the Belgian company who did "Rwanda 94"?

Slagmuylder: Groupov?

Uchino: Yeah, the piece about the genocide in Rwanda. They went there to research after the genocide, but questions like "Do they have the right to represent the

people of Rwanda in Belgium, in this high-art kind of setting for the bourgeois audience?" always come up. Or Peter Sellars has invited all these immigrants - I think they were illegal immigrants but I am not sure - to a conference about migration before the performance. This relationship between interviewing people and representation of them, or theatre or fiction that has a certain kind of relationship to the reality - of course, that is also represented as "real" though - have been very interesting to me, theoretically speaking. Also it comes down to the validity of the traditional notion of acting that Toshiki mentioned. "Traditional" means "empathetic" here, not necessarily Stanislavsky, but a sort of universal notion of "actor." Laurence Olivier is acting as Hamlet: is he Hamlet or Laurence Olivier? Of course he is Laurence Olivier, but at the same time he is Hamlet. Empathetic kind of acting method has not been doubted in that kind of thinking, but I am just wondering... Toshiki was talking about this sort of... "destabilization" between the character and the actor. I also heard that you commissioned the Wooster Group to do the opera. They sort of imitated the operatic body too. I saw another piece by the company in New York in which the video image of Grotowski in the 60s and a film of Frankfurt Ballet of William Forsythe on the other hand were shown, and they imitated Grotowski and Forsythe. Forsythe came to see the first night and got so angry, that is what I heard. Anyway, that was not a parody, and they were exploring different ways of dealing with representation, and I think Toshiki is one of them. I was just wondering if you have any comments on this.

Slagmuylder: Maybe I want to talk a bit about what I experienced with the work of Toshiki. For me it was about the space between a person and a thing, and between words and thoughts. For me the experience was about "between." Probably also between a character and a real person. And actually you have to find all the meanings somewhere in "between." I also think the narrative in the work of Toshiki is very specific because the plot in "Five days in March" is formed in a very cubist way of writing. All the time you have to be turning around the plot itself from different angles and different points of view. And in a way meaning is to be found somewhere in the middle of all these different angles. Talking about the representation with the bodies and the language, for me it is the specificity of the space in "between," which I think is absolutely interesting.

Uchino: And also about the material. High art is supposed to deal with big things, not necessarily kings and queens nowadays, but those figures who are influential, who suffer the genocide or suffer the cancer or whatever because that is basically dramatic. But Toshiki's material is ordinary people in their daily lives. Was that new to you, or is it also happening that younger

generation artists are more interested in immediate living environment?

Slagmuylder: I would not say it was really new. We can also observe it in several works in Europe and the United States. I think one of the examples is Richard Maxwell. He has something that relates to the work of Toshiki in the "level zero" presence of actors on stage. He is also using nudity of the stage in a kind of continuity between the seating area and the stage. This presentation of the body in pure immediacy that you mentioned was not new, but at the same time I had never seen it like that because it was articulated in a very new way for me. It is a lot about articulation figuratively and literally, so I think you can articulate the reality through bodies and through words. This specific articulation was something that I had never seen before, but maybe it is important to say that you can at the same time relate these works to understand and perceive the works of Toshiki. He mentioned the struggle with exoticism, which is also very important because if it is exotic there is no dialog. It stays where it is, which means "This is me, this is you, and we are different." So this quality of being able to relate to something is absolutely central, and I think it was possible for us in his work because we had some examples and some figures of artists looking for the same kind of immediacy. He is bringing this singularity from, I think, his own experience of the city as you said. It had a lot to do with Tokyo - that is something I cannot say because I know Tokyo only in a superficial way - but at the same time the experience of the presence of the city is something strong even if you do not know Tokyo. It is related to a way people are moving in the city, speaking in the city. What I was explaining about the narrative also has something to do with the way things are experienced in the city. This is also something you are looking for in a festival because we always try to make it a kind of city festival not only because it also has a lot to do with where we are, the city of Brussels, but also because the artists we are presenting in our festival are working in urban contexts. I think this has a lot of implication and influence in the work of an artist.

Uchino: [In Japanese] I understood without difficulty about what Christophe said about urban contexts. When theatre expresses immediate or surrounding daily atmosphere, it can be "articulated" instead of "reproduced." Though I did not say good things about him, Orita Hirata has at least succeeded in reproduction of daily things in a fiction. However, that is what modern theatre had long been doing, and I wonder in what Hirata differs from Chekhov. Hirata might say that he does not differ from Chekhov though. On the other hand, what you are trying to do is articulation - to analytically tell what happened in reality from various angles. That might be related to the question of representation, and

the notions of "daily life" or "immediacy" used to be self-evident before, letting theatre criticize, leap, or obtain an exceptional fictionality with characters that moves from "we, the worthless" to something gigantic. I think your gaze is totally opposite. You have been talking as a director, but now as a playwright, what do you think about Christophe's analysis that regarded the structure of "Five Days in March" as cubistic, which meant it fragmentally depicts the margins to let what happened in reality emerge into the spaces in "between," and what were you thinking when writing "Free Time" that is said to be experimental and different from previous plays.

Okada: Satoshi Miyagi also said that my work was cubistic. That was to some extent intentional in terms of the structure of the play when I wrote "Five Days in March," but it can be said that I intend to show the three-dimensionality through actors/actresses' performance this time. It has been almost four years since "Five Days in March" was premiered, and we have been thinking doing various things in studios. For example I say, "Don't let words and the body work together," and "Have images," to avoid letting physical movements just follow speeches because that is not very real. Recently someone said to me that it was better to say "sensation" because the word "image" in Japanese is not only about visual sight, but in English it is mainly about visual images. Do you agree with that?

Uchino: Many things can be said if we make reference to Deleuze or Bergson, but generally speaking, it might be a kind of "sensation." Or, perhaps what you are talking about is close to cognitive science or something cognitive, I did not expect that I would talk about cognitive science today though...

Okada: "Perception"?

Uchino: "Perception," or "cognition." "Recognition" means "to cognize again," but "cognition" is intuitive and immediate, or something that felt by the body. So that is a kind of sensation.

Okada: Then I would use the word "sensation," since it is not limited to visual sight. As a result of my continuous request to performers for "sensation," for example, at least we think that we became capable of doing something cubistic by differentiating sensations of performer A and performer B who are speaking the same text. I cannot say concrete things about that because the piece has not been shown to audience yet, but for example, it is to explain the structure of a space by juxtaposing two performances each of which has its own perspective: one puts oneself in the space and grasps a life-size idea of it, and the other assumes that there is a model of the space and gets a bird-eye view of it.

Something like that.

Uchino: As far as seeing the video, the piece is very complex and some people might say it is not understandable. But anyway, since it is very complicated, no one can be satisfied only by noticing the concept of the gap between words and bodies and by just following the story. So I think it is important that there are ideas as you explained beneath the structure. I happened to be an editor of a magazine "Performing Arts" and translate various theoretical essays in it. I am now translating an essay by Christine Greiner, a professor of The Catholic University of Sao Paulo who specializes in Japanese butoh, and it says Brazilian dance in the 90s became united with cognitive science. In Japan cognitive science is used to decolorize social and political elements, but what she is saying is that cognitive science and other social theories before it are combined and then there is Brazilian dance of the 90s. In Japan, for example, they say there is no cultural construction like the notion of gender when a dog cognizes another dog, so gender studies are invalid for dogs. They say, then, the first moment of cognition before being processed by the brain is universal. I think your performers are working in relation to the question about what human perception is in the course of cognitive science while there have been other traditional written theories that formed the modernity. However, you do not necessarily get rid of social elements, and that is why the story could be told. I also heard that you have employed a new way of writing.

Okada: I wrote fragments instead of a script with linear structure, because I wanted construction to be formed not at the level of a written play but at the level of performers' performances themselves. It is very difficult to replace a backbone of the level of a text with another backbone of the level of performances in the middle of a process. A script is that strong. So, I decided to use a text without a backbone from the beginning.

Uchino: Writing fragments from the beginning must be rather difficult, since there is no story. I saw the fragments and the completed text, and I was able to read the latter while the former was very difficult to read. Since Toshiki is in the middle of a creative process right now, and also because he is too modest to criticize other people, it would be difficult for him to talk about general topics and situations and I think we are running out of time, so I would ask Christophe one more question to finish this discussion though it sounds a bit sudden. There are famous festivals that are known also to Japanese audience such as Edinburgh and Avignon, but there are also many other festivals each of which has its own characteristic in various places in Europe including the former Soviet area. As one of them, you told us that Kunsten intends to create an open space for new

generations and an atmosphere in which audience can activate their curiosity toward outside to pose questions. What plans do you have in your mind about this year and next year?

Slagmuylder: It is a difficult question. Actually I talked about formats and the way we create institutions and structures, and I think an international festival is one of these standard formats, and I think it is also dangerous because you might create in an international festival a model that can be reproduced in every other city, and you can even create some artists and "perfect products" for these international festivals. And you can just pass these artists to each other creating a very safe network and a very safe way of presenting arts. I cannot answer about what my plan is, but definitely my need is really to stay alert, not to sit on what we have done until now, to rethink this formula, and to stay outside of these formats. One of the nice aspects of the festival is that I do not have any venue. I am not dependent on any specific venue in the city. I can work with any artist I want and any project I want to develop. I think this is something we really have to keep - at least this kind of flexibility. We presenters have to adapt to the artists and to what they want to do, and it is not the opposite: we should not use artists to fill the structures that we invented. What I care is to stay alert about this danger of creating products, so the question you asked Toshiki is very important for me too. You asked him if he was thinking about the fact that this was a co-production of Kunsten and other places in Europe and if he was thinking about European audience or not. I really trust him and believe that Toshiki never creates his production to fit my festival or other European festivals. I hope that Toshiki is still doing what he needs to do here reacting to what he feels here, and we have to find a way to transmit it to Europe.

Uchino: Thank you very much. Toshiki has to return to the theater now. Lastly, though Toshiki said that he did not intend to criticize the fact that there is very little curiosity toward outside in Japan, I think it is regrettable that even though there are others there is no encounter. Not coincidentally, Hidenaga Otori, a critic who has long been giving me ideas and stimulating my theatre criticism, delivers a lecture entitled "Thought from Outside" in which he introduces Japanese artists who have been working with awareness about "outside" in the contexts of their own positions in Japan. I myself am looking forward to attend it, and I wish you will. Toshiki, Christophe, thank you very much.

Video Lecture I

On the Historicity of Japanese Contemporary Theatre 2: Theatre of Testimony and Thought from Outside

March 3rd [Mon] 13:30-15:30 / Yebisu The Garden Room

Speaker: OTORI Hidenaga [Theater Critic, Japan]

«Recently, performing arts that seem to have “thought from outside” are emerging. It seems that they are trying to examine their own standpoint through actively making conversations with cultures of outside. There seems to be another tendency that generated from this - “testimony” as a method. “Theatre of testimony,” which tries to face the facts of “otherness” and to regain speeches in order to recover the power of theatre, is actually the basis of theatre that aims to think with pleasure. I would like to talk about this new resistance against globalized society that has lost the function of thought and reflection, remembering the thought of Walter Benjamin, who said “It cannot be said that there is no hope.”» (from the program note)

● OTORI Hidenaga

Born in 1948. Artistic Director of Laokoon (Kampnagel, Hamburg) from 2002 to 2004. Among his books are “Nijusseiki Gekijou: Rekishi to shite no Engeki to Sekai [The 20th Century’s Polyphonic Theater: the Arts and the Worlds as a History],” “NODA Hideki: Akaoni no Chosen [Noda Hideki: The Challenges of Red Demon]” (co-written with NODA Hideki), and translations of Tadeusz Kantor’s “Essays and Manifestos,” Andrej Tarkovskij’s “The Sculpting Time” and Ilya Kabakov’s “60th-70th Notes about Unofficial Life in Moscow.”



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OTORI Hidenaga: Hello, my name is Otori, a theatre critic. I had a lecture entitled "On the Historicity of Japanese Contemporary Theatre" last year, and came here again being asked to do a sequel to it. I would briefly explain what I talked about last year, though there might be some people who attended it. I talked about what I thought was happening in the cultural sphere around Tokyo and what kind of situation we humans were in in the time of globalization, and about bizarre things that were happening in Japanese society, especially strange violent incidents and murders.

We are in derangement in the situation of the contemporary world, as seen in phenomena such as suddenly being stabbed in the street without reason, brothers killing each other and chopping up the corpses, or more than 30,000 suicides a year only in Japan. In addition, the derangement is not about mind but physical,

in which a body suddenly becomes convulsed without any mental cause. I introduced some artists who were working in response to this situation, such as Shintai Hyogen Circle [physical expression circle], relating them to the way humans have been existing without reflection, thought, or questioning since the 90s and especially since the 2000s. I explained this using the notion of "zoe" posed by Giorgio Agamben and related this to the history of Japanese avant-garde art since the 60s.

There was a movement called "angura engeki [underground theatre]" that aimed to rediscover the body, lead by those who were central in the avant-garde movement in the 60s and became famous internationally, such as Shuji Terayama, Tadashi Suzuki, and Juro Kara. I am going to talk about Kara in this lecture. However, there was another movement that was more subcultural, popularized, and "low cultural" and less evaluated both internationally and domestically. Gesshoku Kagekidan and Hamidashi Gekijo were examples of this movement, and I called this genealogy "bad yakuza school" posing my interpretation that they could be a bridge between "rebel of the body" of the 60s and "abandoned body" since 2001. I would not repeat explaining what I think about these things today.

In the recent decade, some kind of artistic activities have been just irresponsible. For example, a group called Blue Noses that participated in the Venice Biennale three years ago was not even grieving over this terrible situation of the world but was just being irresponsible. However, there are some other groups that seriously think about possibility of responsible artistic activities in the extremely severe globalized world, of which thorough control was named "society as a concentration camp" by

Agamben. I think there are various people who shift their artistic activities toward very difficult problems that they have to face here and there.

Some names of artists and groups were mentioned in the keynote session in the morning, and there was Groupov that is based in Liège in Belgium in them. Their piece "Rwanda 94," the nine-hour "testimony opera" was mentioned. To create the piece, they actually visited the sites of the genocide in Rwanda and studied how and why the genocide happened, what kind of experience the people had, and thought about the meaning of making materials and video sources public. I was able to see this massive opera in Montréal in 2002.

I think I can say many things if I trace important pieces of important groups in the world that sincerely face the situation and try to respond to it, but that can take more than two hours before I start talking about Japanese theatre, so I would focus on some ongoing attempts in Japan. I mentioned "Rwanda 94" because the theme of this lecture is "Theatre of Testimony and Thought from Outside," but after interviewing some Japanese theater makers from December last year to February this year, I have come to think that their works are common in that they are "theatre of testimony" and have the quality of "thought from outside," though I might be just connecting my own thought to them because they are artists whom I have already highly evaluated.

Therefore, I chose the theme for this lecture. One of the people whom I met is, though he is a British director, Simon McBurney. I think some of you will go to see his work "Shunkin" at Setagaya Public Theatre soon. McBurney created this piece based on a novel "Shunkinsho" and an essay on Japanese culture "In'ei Risan" by Junichiro Tanizaki. I did a long interview with McBurney before seeing this piece, and it is printed in the pamphlet of this performance. Please check it out if you read Japanese. I recalled the word "thought from outside" talking with him. I think it could trigger a criticism on the ideology of normalization believed in the world under globalization and Japanese culture as a myth that has withdrawn into domestic thoughts excluding outside.

Simon McBurney's "Shunkin" is a story, but it does not only follow the story but also tries to summon words themselves, which is one of his important intentions. I think he questioned how words that do not belong to his own cultural sphere could be summoned, and how he could dialog with them. Then, for example, a person like me who is living in Japan rediscovers the words. When this piece is presented in Japan, generally speaking, that is the situation audience would be in. Strangely enough, through the performance, the world that we thought to be

our own appeared to have been summoned from another world.

Maybe I should not give you too much information about the piece because some of you are going to see it, but I would like to mention some elements. It begins with a scene in which the narrator is recording his narration, making us carefully listen to Tanizaki's text. Of course audience tries to understand what is being said, but the words are taken over by performers, and the space of performance is brought into existence. The language is spatialized and visualized, and then the words return to the narrator. This stimulates us into a process of thinking, through making us "listen" more carefully than other ordinary theatre. In other words, we experience something different from what we usually get from carelessly hearing speeches and following what is shown on stage. McBurney's piece makes us listen to the overwhelming existence of the voices that reports facts as testimonies. McBurney makes us listen to Tanizaki's words, in order to tell us that it is important for us to think in the space for pleasure of viewing called theater.

I think we have to recall the fact that thinking with pleasure has been the essence of great theatre since Greek tragedies, and I have to say that this is what Japanese contemporary theatre is forgetting. I think it can be roughly said that this tendency became visible in the 80s, but renounce of thought and patterns of behavior without thought in the cultural situation after 9/11 in 2001 must be more relevant. As I explained what I talked about last year, from the daily atmosphere with actions without thought, numbers of strange murders without motivation are emerging. In this dangerous situation of the body, a director from the UK is trying to tell us that we have to get back the importance of thought into our bodies through dialog with Tanizaki's Japanese text. Through the cultural exchange in the collaborative process between Japanese speaking performers and English speaking performers, the piece that is now being performed at Setagaya Public Theatre is trying to retrieve the importance of language and thought.

In Japan, McBurney is generally regarded to be a physical theatre artist who beautifully constructs spaces utilizing performers' bodies and creates performing art pieces not necessarily based on linguistic texts, as he is called "magician of images." However, it is him who is posing the question of importance of thought to us. I think the fact that the foreign director created the piece in Japan in this way is very important. Not to say exactly the same as him, but with something in common, some Japanese artists are also exploring how to employ linguistic texts on stage and to give new importance to them. That is what I intend to talk about today.

Firstly I would raise some names of Japanese theatre makers. One is Juro Kara that I already mentioned, who is regarded to be one of the leaders of the "angura" movement of the 60s and is the artistic director of his group Kara Gumi [Kara group], the former Jokyo Gekijo [situation theatre]. I am going to talk about what he is doing now. Secondary, Hideki Noda, who emerged as the leader of Japanese theatre of the 80s that came after the 60s and was called "theatre of surface." I also talk about what he is doing now instead of his activities in the 80s. The majority of theatre people of Japan would think that it is impossible to talk about these two artists in terms of "theatre of testimony and thought from outside," but I would include them in the directors that I think are closest to this theme.

I would also mention two directors who are, if I may say, very unknown even in Japan. One is Shinjin Shimizu of Gekidan Kaitaisha [theatre of deconstruction], which is recommended by this Tokyo Performing Arts Market this year. The other is Shigeyuki Toshima of Molecular Theatre. Toshima sometimes presents his work in Tokyo, but basically works in Hachinohe. I think it is important to watch their activities, since they are making very important statements, holding symposia and colloques, organizing Japanese important critics to respond to the situation of culture and theatre.

I would begin with Molecular Theatre. I will show a video later. Toshima and Molecular Theatre presented a piece "Ballet Biomechanica" at a gallery called "White Cube" of Aomori Museum of Art in October 2007. I went to see it without any background knowledge, but it was one of the most interesting pieces in Japan in 2007 for me. I thought that at least a new form of theatre was there.

The room is not so big, and its capacity is about for eighty people. You hear something like whisper sounding behind you. It is barely audible, but still can be followed. As carefully listening to it, I gradually understood that it was an explanation, and I noticed that it was the explanation given by Meyerhold, who was accused of being against Soviet Union and executed. The explanation was given on June 15th, 1939 at All-Soviet Directors' Conference when he was criticized as formalist. I noticed that it was his explanation because I specialize in Meyerhold, so I do not know how many other members of the audience were able to identify the text. I think that is unimportant. What is important here is the fact that we are listening to something that is historically very important, and the piece is designed to make audience understand the importance itself.

On the white wall, a white square light is projected. On the white square, another white square light is projected. The double white square is an abstract spatial concept

created by a painter of Russian avant-garde, Malevich. It is said that "absolute emptiness" is realized in this concept. Absoluteness or infinity is realized as a white on another white. I translated two books of Tadeusz Kantor, and when I talked with him, he said that when one sees one white square the other square becomes invisible and when one moves the gaze to the other square the first square becomes invisible, there is infinite gradation in this process, so Malevich's idea is about infinity. He meant that the white on another white is a spatial representation of this infinity and absoluteness. Then, dancers enter into the lights, into the absoluteness of the infinite space, and the lights change into something that looks like a searchlight. Dancers show how bodies that are exposed by this absolute light resist to it and move in it, listening to a speech by a director who is about to be executed. We see the bodies exposed by the searchlight listening to the speech by a director who was executed. This forms thought about the meaning of the situation of our lives. Although this piece is very philosophical and abstract, it conceptually and concretely exposes contemporary cultural and human situation.

[Video: *Ballet Biomechanica*]

This piece was commissioned in the context of an exhibition that collected documents and sketches of costume and stage design of Diaghilev's Ballets Russes. Ballet Russes introduced "Scythian" primitive force of nature into Europe and performed splendid works of artists who dropped out of the revolution, but Molecular Theatre employed Meyerhold, who was in the middle of the revolution, in contraposition to it. That seems to be why the title was "Ballet Biomechanica," and "biomechanica" is a constructivist acting method that Meyerhold invented in 1922 and 1923, when he created the monumental constructivist pieces of Russian avant-garde such as "Le Cocu magnifique" and "Earth Rampant."

Meyerhold created various unique theatrical forms drastically moving from symbolism (when he was a student of Stanislavski) to constructivism, doing so-called revolutionary theatre between these two poles, and making extremely decorative stages right before the end of Russian Empire. So, it is possible to retrospectively follow his path to make a piece as a homage to him. However, interestingly, Molecular Theatre did not do anything like that and used only his words that were spoken right before the execution to make his essential idea of theatre "audible." We knew the fact that the speech was done in 1939, but we could not read the actual text until it was printed in a Soviet magazine "Theatre Life" in 1989, i.e., during the process of the ending of Soviet Union. It was the process of the ending

of Soviet Union that suddenly brought Meyerhold's text that was unknown for fifty years to us.

What we have to recall with the process of paying a homage to Meyerhold through using the record of his testimony is that he said "The organic development of my imagination is inscribed" in what was called his "formalism," when he was accused of being formalist and distorting classics, although he partially accepted the accusation. When they said "You are wrong because you are formalist," he said "No, I'm not wrong though I'm formalist." This is very close to what Antigone did. The moment she says "Yes, I did bury my brother," she goes out of the system of the law and descends into the domain of death.

The act of Antigone has been praised by many people, and greatness in history of theatre is in the fact that the great director Meyerhold died as if he was repeating the fundamental structure of Greek tragedy explaining why he used what was called formalism as his theatrical doctrine to those who were accusing him about the very formalism and letting them arrest and execute him. This must be what Toshima thought about when he summoned the last word of Meyerhold that had been concealed for fifty years to create a performative piece. I think this piece realized a way of an artist's intervention into the severe situation of the world as a concentration camp in which we are living. I think it is important to know the fact that a movement to find a way that is different from simple grieve over the contemporary world or ending up in being just irresponsible, though this might be a too healthy thing to say, exists in a place like Hachinohe, where is 640 kilometer north from Tokyo. There is a legend that Félix Guattari visited Hachinohe to meet Toshima, but that is another story.

Gekidan Kaitaisha's "Bye-Bye: Reflection" opens on March 6th, so some of you might be going to see it. An interview that I did with him is included in the pamphlet of this performance. "Bye-Bye" was premiered at Setagaya Public Theatre in 1999, and toured in Melbourne, London, Wales, New York, Hamburg, Korea, and so on continually rearranging the form of the piece. It was performed at Riverside Studio in London in November and December last year. Shimizu says that what artists need to do in this globalized situation is to completely break with aesthetics, and I suppose this is what the title "Bye-Bye" means, and "Reflection" must be about the necessity of serious analysis and thought on the situation.

However, since it is more or less a form of representation called theatre, what is questioned is how "complete breaking with aesthetics" and entrance into the domain of reflection can be achieved as a theatrical piece. Kaitaisha's style is basically so-called physical theatre

that uses the body as the central material to express the situation of human beings through movements, gestures, actions that seem to be combining theatre and dance. Kaitaisha pursues the question that how humans can still be human in today's situation as a concentration camp through showing bodies that are rid of any possibility instead of bodies as free and rich dynamis.

I am going to show some scenes that illustrate what I have just said, but what I want to talk about today is something else. That is about what comes from outside into the performance. What comes from outside is, again, a text. In an extremely important scene, a significant text is projected on the wall as a screen. It is an excerpt from a note in Alexandre Kojève's "Introduction to the reading of Hegel" that illustrates Kojève's thought on "post-history." With the end of history, according to him, so-called "human beings" in European sense will disappear. He says that, for example, then dance becomes something like dance of bees and human beings become animals. We might make something just like spiders make webs, but we will never do what we now regard to be artistic such as compositions, performance, or architecture. Therefore, thought will completely disappear. That is what Kojève says, and no matter audience notices that it is his text or not, it is written that artistic activities and thought will end, philosophy will end, and everything will return into animal nature.

As we see movements and gestures of the bodies that seem to be rid of everything while reading that kind of text, we cannot help wondering if that is right or not. This is a very difficult question whether we are really seeing the sorrow of the movements of existences that are no other than "post-human" having been robbed of everything alongside Kojève's text and toward defeat, disappearance, or nothingness when meanings and gestures have changed into means without purpose.

I gave a lecture about Japanese contemporary theatre at Riverside Studio, so I have frequently talked with the director Shimizu. We tried to read aloud the text of Kojève together. Then, although it was actually written that human beings, history, the subject, and thought disappear, it is also written that the subject must be something that stands against the object even after history ends. What the thing that stands against the object is is not specified, but only this "something" makes it possible that human beings stay being human beings. I think again, reading the text by Kojève, that the mission of artists is to pursue this "something." This is what Kaitaisha attempts to do with the form of representation called theatre.

[Video: *Bye-Bye: Reflection*]

What the female performer, who was beaten in the back, was uttering is the names of Japanese emperors. What was read aloud in the end is "Senjinkun," commands that were given to Japanese soldiers. What these commands require is, for instance, that they must not be taken hostages. They have to kill themselves instead. There was a performer who was moving carrying a table, but Kaitaisha does not regard him to be carrying the table but being attached to the table that is moving. This kind of gestures or movements are frequently seen in Kaitaisha's performances, which implies the way the body exists in the disappearance of the subject.

Along with this kind of works, Kaitaisha has been continuing a project "Dream Regime" that was launched at Chapter Arts Center in Wales in 2002. I was working in Hamburg then, so I visited them twice. The project is to create pieces through workshops, and there were seventeen or eighteen participants from East Timor, Indonesia, Korea, the UK, France, the US and so on - female participants were presumably greater in number - in the workshop. The project has been conducted in East Timor, Jordan, and Gdansk in Poland after the performance at Riverside Studio, and what Kaitaisha has been doing in the project is to create pieces with people from outside, negotiating with experiences that are different from what they themselves have and thinking about the contemporary society.

In contrast to these two groups, whom I am going to talk about now are stars of Japanese contemporary theatre. It is hard to get a ticket of Hideki Noda's show. He is in the tradition of so-called "angura" theatre of Japan, in which a playwright/director/actor organizes a group. He used to lead a company called "Yume no Yuminsha [dream wanderers]," and as the name indicates, his style was fantastic and somehow amazing and spectacular, which used to be described as "gliding on the surface."

Noda closed Yume no Yuminsha and went to London in 1993. He lived in the theatre environment of London, attending Simon McBurney's workshops for example, for one year. After returning to Japan, he has been working both in Tokyo and London, sometimes writing a script in London for a performance in Tokyo, sometimes creating pieces with people of London such as "Red Demon" in 2003 and "The Bee" in 2006. He must have been in need of communicating with people from various backgrounds and patterns of thinking, and I think this added new quality to his works.

I would like to focus on his work "Rope" that was presented last year. An anthology of his plays including this piece was published in November last year, and I was surprised by its title, "Anthology Worrying about the 21st

Century," because it contained his opinion on the century and that was something different from his previous anthologies of which titles just indicated facts such as "The Last Anthology in the 20th Century," "The First Anthology in the 21st Century," or "All Plays after Breaking Up [Yume no Yuminsha]." He had not been such type of playwright that explicitly states his own position as an artist, but after living in London, he has frequently making that kind of statements. His recent works are in a sense very "politically correct," and it seems that some people want him to make pieces without implying social problems, but I think this aspect, combined with his free and cosmic imagination, has added a new vision to his worldview.

There is a list of references that he made when writing "Rope" in the anthology, and twenty-one documents are listed in it. Before I met and interviewed him, I roughly read these books. The play was interesting, the performance was interesting, and the documents themselves were interesting, but the way he used these materials such as "Mr. Nelson, Did You Kill People?" was unpredictable.

I would explain a little about the piece before talking about that. "Rope" is the rope in the ring of wrestling. The story is about professional wrestling at first, and violence of wrestling escalates to entertain spectators of it. They actually break bones and shed blood, and then they decide to stage actual killing. Here, the story jumps to Vietnam.

Allen Nelson is a war veteran who took part in the massacre of Son My village in Vietnam. He became an anti-war activist and wrote a book about what he thought and did in the genocide and what he thinks about that now. Noda used this book to stage the genocide. As you see if you read the book, he used it almost as it is.

I asked Noda what he thought when he read the book. He said, 'I'm sorry about that, but I thought 'I've got it, it's useful.' Maybe this is a bad habit of writers. It wasn't like 'I couldn't help weeping' when reading it,' though he also said that some scenes in it were very touching. He typed the text into his computer and just kept it for a while wondering how he was going to use it. It was of course possible for him to use it in his work changing it through imagination, but he thought that he had to use it as it was. He thought that he must not arrange the text, which Nelson started to write when he felt something deep in his heart being asked by a girl, "Mr. Nelson, did you kill people?" Noda thought that the words must speak for themselves on stage.

Then, he created a scene in which the massacre in the battlefield is reported as if it is on-the-spot broadcasting

of a match of professional wrestling, in order to let the written words flawlessly spoken. What started as a fiction about professional wrestling changes into a document and testimony formed by factual words. In addition, he made this piece questioning how he should respond to these words that were sent from the battlefield in Vietnam where he had never been and did not really know. In this sense, not to say all his works, but some works are developing toward greater significance by intervention of testimonies and outside. This is the present state of Noda, in which I am interested very much.

[Video: *Rope*]

I said that he used the text as it was, but of course it was formed into lines. Some phrases, for example ones about cutting earlobes off or something slimy, are exactly as written in the book. And I think some lines that were contributing to the progression of the story such as the lines about "your future, our future" spoken by Rie Miyazawa or the words "power" and "powerless" came from Noda's worldview. I think that a hope in Japanese contemporary theatre lies in the artistic attitude toward creations through encounters with outside that enabled him to insert the words of the man who took part in the massacre in Vietnam into the script reflecting on violence that has spread over the world and trying to send a very clear message that we have to utilize the "power" of "powerlessness" to us.

I think I am running out of time, so I would move to Juro Kara. He is also a very imaginative man, but again, new kind of outsideness is intervening into his works. What I am going to show you is his "Nemuri Orgel [sleeping music box]" of 2004. The story is very much complicated and I honestly do not know how to summarize it. Anyway, the time is probably around 1995, the present time more or less, and young people look for their identity of the past. Something like that. However, before we know it, the story of their search for identity is replaced by their fathers' search for identity, and we cannot tell which is what the story is about.

Then, the problems of their fathers suddenly open a way for a war story to intervene into this stage. The story is about what happened in the aggression of Japan into Asian countries in the World War Two. Another story about Röhms, a Nazi SA officer who was slaughtered, also suddenly enters into the stage. Although it is basically a story about young people's search for identity in 1995, it is intermingled with these other elements through complicating the timeline. There is an island called Leyte in Philippines, and we suddenly realize that a relation between two people, one having been there and the other having not been there, is the basis of the whole story.

Then, what happened in Leyte island, with reference to a book "Leyte Senki [war record in Leyte]" by a Japanese novelist Shohei Ooka, rapidly pierces the story.

Reflection on Japan in the wartime and after the wartime, and stories of people who were sent to foreign countries as invaders and were rid of their own hope intervene into what seemed to be a story of young people's inner life, in the form of the reference to "Leyte Senki." Ooka wrote the grand-scale book to accuse the Japanese government and politicians of post-war time, who concealed the fact that 10,000 Japanese soldiers had to starve to death in Leyte because the navy, although knowing, did not tell the army about the likelihood of Japan's defeat. What is important here is that the intervention of the word "Leyte" into the story of the search for identity shifts our gaze toward this attitude of the writer, and that makes Kara's own structure of dreams collapse. In other words, Kara is a very unique artist who spontaneously gets lost within his own imagination by breaking his worldview.

[Video: *Nemuri Orgel*]

I have only five minutes now. In short, the question is how to deconstruct one's own mythical world that is filled with his or her subject and imagination. When one tries to create a new theatrical space strategically risking his or her identity, the outside is extremely important. The four artists that I introduced today are, consciously or unconsciously, trying to break through the exclusive cultural situation of Japan by including testimonies and documents that were written or sent by others. I intended not to repeat what I talked about last year, and since I am running out of time, I would finish this lecture by showing how this piece ends.

[Video: *Nemuri Orgel*]

Thank you very much.

Video Lecture II

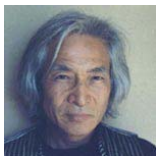
Extension of Butoh and Emergence of Contemporary Dance: The Body in Dance in Japan Today

March 3rd [Mon] 16:30-18:30 / Yebisu The Garden Room

Speaker: ISHII Tatsuro [Dance Critic, Japan]

«Taking Tatsumi Hijikata's "*Kinjiki*" (1959) as its beginning, the history of butoh has been as long as a half century. Butoh emerged in Japan and has spread worldwide drawing international attention, and now "butoh festivals" are actually held in cities far from Japan. There must be certain reason why butoh did not end up in narrow self-orientalism but became an important style of dance. What was the question that butoh posed against "the body" or "dance"? This lecture also considers Japanese contemporary dance since the mid 1980s, of which development is very unique and could be related to or without any relation to butoh.» (from the program note)

● ISHII Tatsuro



Writes articles for major newspapers and magazines such as 'Asahi Shimbun' and 'Dance Magazine' as dance critic, and makes field works on shamanism, festivals, traditional performing arts and acrobats of

Korea, India and Indonesia reflecting on such themes as dance, circus, sexuality and physical culture. Among his writings are "Essays on Female Transvestism," "The Filmology of Circus," "The Man Who Sustained Circus with His One Finger," "Polysexual Love, Sexuality of Transvestism," and "The Critical Point of the Body."

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ISHII Tatsuro: Hello, my name is Tatsuro Ishii. I would deliver a lecture under the title "Extension of Butoh and Emergence of Contemporary Dance: The Body in Dance in Japan Today." I would focus on butoh, and I think I will discuss only the beginning of contemporary dance in terms of its relation to butoh. I will finish all my speech at first, and then show video recordings of some examples sequentially. I have prepared about ten videos of butoh and contemporary dance pieces that I think are important. Unfortunately I can show you only a small part of them though.

When butoh was introduced into Europe for the first time, in the late 70s and the early 80s, probably some of the Western viewers saw Oriental or exotic elements in it. However, today, butoh is accepted with much interest not only in the US and Western Europe, but also in Finland, Bulgaria, Poland, Israel, and South American countries such as Mexico and Brazil. "Butoh festivals" are

organized in the West and Brazil, and a large-scale butoh festival was held at The National Theater of Korea. Such festival has never been held at National Theatre of Japan.

This seems to be because butoh has posed questions toward "dance" as a genre or "body" as a medium, going beyond Orientalism or exoticism. I would like to discuss the reason why butoh did not end up in duplicating images of Japan to draw the attention of the West or regressing self-Orientalism but obtained its own circuit of expression and what the potential universality it might have is.

Contemporary butoh is very diverse. There are dancers and choreographers whose styles are very much different, so we cannot define the situation of contemporary butoh only considering one or two artists. The first and second generations of butoh, such as Tatsumi Hijikata, Kazuo Ohno, Akira Kasai, Akaji Maro, and Ushio Amagatsu have been representing butoh and can be said to be the most influential butoh artists domestically and internationally, but their styles are very much different. Even the styles of the founders of butoh, Hijikata and Ohno, are obviously different though they influenced each other in the processes of their creations. If we compare the two companies that represent the spectacle of butoh, Dairakudakan and Sankaijuku, their forms are even opposite in a sense.

It can be said that Sankaijuku is the most important butoh company in terms of contribution to international acknowledgement of butoh, but it does not represent the greatest common divisor of butoh. Its style is static, formalistic in spatial construction, and aesthetic and meditative in the forms of the body. In contrast, Dairakudakan is theatrical, deliberately grotesque, erotic

and sometimes even vulgar, and funnily anachronistic. Kochuten, a company formed by Maro's students, has recently been creating pieces absorbing these characteristics of Maro and developing them even further.

Akira Kasai, Setsuko Yamada, Kota Yamazaki, and Kim Itoh started their careers as butoh dancers, but now they are working in the field of contemporary dance, and actually Japanese contemporary dance community regards them as contemporary dancers rather than butoh dancers. Probably they do not care about categories of dance at all, but it can be said that it is more comfortable to work in the field of contemporary dance than naming oneself as a butoh dancer in the current situation of Japan. The word "butoh" still sounds underground in Japan, and it is seen as something out of the mainstream of dance.

However, the views on the body that were derived from butoh and their variations have spread all over the world, and this makes it difficult to identify the origin and source of butoh. That is why I would like to concretely discuss the characteristics of butoh from the contemporary point of view, making reference to the philosophy and works of Tatsumi Hijikata, the founder of butoh. Butoh could not have existed without Hijikata, so I would like to follow his steps and to consider contemporary butoh. I also consider some butoh dancers who are pursuing new and unique spatial concepts and expressions in spite of the fact that they are strongly influenced by Hijikata. I would pose four themes.

1. Anti-aesthetic bodies: Ballet has its history since romantic ballet in the early 19th century and classic ballet in the late 19th century to George Balanchine in the 20th century. It can be said that the history is based on the aesthetics of highly symmetrical and balanced bodies that are severely trained since childhood. In contrast, the body of butoh is characterized by its low position of the waist, bent knees, a stoop, and deformed torso, shrinking inward rather than extending outward. In other words, the body of butoh is not formed toward the ideal of beauty through special trainings, but makes something sediment in the bodies of normal people through daily labors.

Perhaps butoh has something to do with American postmodern dance that started in the 60s in that both of them focus on daily bodies that had been excluded from the general dance history. Indeed, both started in the 60s standing against modernism in their own ways. However, the daily bodies of butoh differ from postmodern dance, which aimed to make the boundary between "art" and "life" ambiguous. The daily bodies of butoh are related to the physical situations of farmers, old people, prostitutes, invalids, people whose parts of their bodies numbed, or dying people.

2. Site-specificity: Butoh emphasizes the fact that a performance is temporally and spatially unrepeatable. Important butoh dancers of our time, such as Kazuo Ohno, Akira Kasai, Ko Murobushi, and Min Tanaka, after their encounter with Tatsumi Hijikata, have established their own styles that are different from Hijikata's style. Although they are different, there is something common in them. That is their improvisatory and spontaneous approaches to time and space. This emphasizes the uniqueness of each performance, which is different from Hijikata, who seemed to be trying to formalistically establish physical forms and styles.

For instance, Min Tanaka used to dance what he calls "hyper dance" in various sites from outdoor to indoor. He placed his body in each site and let it subtly react to sound, air, and the presence of viewers, and that was how his dance started. Since 1985, he moved to a village in Yamanashi Prefecture, and has been creating there while farming. The distance between dance and agriculture is disappearing in him. Although he was frequently asked to perform abroad and was commissioned a lot of choreographic "works" by theaters in Japan, recently he declared that he would never dance in a theater and wanted to dance in the street. In a sense, this means he wants to return to what he was before knowing Hijikata. Although he is significantly influenced by Hijikata, Tanaka seems to be returning to the origin of his dance, in which he was dancing naked alone in various spaces.

Kazuo Ohno is 101 years old now and unfortunately unable to dance, but he used to improvise his dance whenever he likes in any kind of place, which could be a river, a garden of a mental hospital, or streets in a town or countryside. Masaki Iwana converted an abandoned church in Normandy in France into his studio and has been working there. What is common in these butoh dancers is that the body does not autonomously stand within time and space but moves passively responding to the surrounding atmosphere and opening its five senses. In short, it is about pathos rather than logos.

3. Disturbance of institutions: Hijikata's activities in the 60s had anti-social characteristic. That was not to simply say "No" to the politics and society of the time, but to provocatively act against the institutions of society and art. He deliberately violated the standards about sexes, genders, and sexuality of the time in his pieces, and created sensational images to crack the oppressing social and cultural situation of Japan. What generated this kind of anti-social images in Hijikata were, on the one hand, the influences from French authors such as Artaud, Sade, Bataille, Lautréamont, and Genet, and on the other hand, the student movements and "happenings" by avant-garde artists in the late 60s, when the United States was making the one-sided war on Vietnam.

Contemporary butoh has inherited this anti-social characteristic, but now that the words "anti-social" or "avant-garde" themselves sound anachronistic, contemporary butoh artists tend to be heretical in terms of images or sensation, clownishly skeptic toward the society, or ironically degrading one's own body rather than being socially or politically avant-garde. It can be said that they are more or less going inward, into the personal domain, refusing to be political or social.

4. Suijaku-tai: This is a keyword in Hijikata's works in his late years. "Suijaku" means "feeble" and "tai" means "body." It is about the extreme weakness of the body of those who have incurable disease or are dying without any chance of recovery. Generally speaking, in dance, those who are very healthy and have gone through long-term training of movements show beautiful jumps and turns. Butoh is opposite to this. Butoh features negative aspects such as death, disease, aging, numbs, or disorder which people do not want to encounter or to see and want to neglect.

This worldview is not the specialty of butoh, but apparently is rooted in Japanese aesthetics. For instance, let me take the case of Zeami, who is known as the founder and theorist of noh and as the greatest aesthetician in Japanese performing arts history. The core of his theory is the notion of "hana (flower)" which, to simply put, is about some kind of unusualness or beauty that draw viewers' attention to the performer. However, Zeami says that "withered flower," in which the flower has finished its blossom and lost its energy and is going to fall and die, is a higher artistic state than "flower." As also seen in other Japanese aesthetic concepts in the fields of literature, poetry, or tea ceremony such as "aware," "wabi," or "sabi," images that are generally regarded as of negative value in Western culture are aesthetically positive in Japanese culture.

I return to "suijaku-tai." Saga Kobayashi, who was dancing with Hijikata from the late 60s to the early 70s, wrote an essay in which she tells that she surprised very much when she saw photographs in a book entitled "Invention of Hysteria." The book is a study on photographs of patients of a mental hospital in France in the 19th century. Kobayashi saw the deformed faces and bodies of patients who were diagnosed as hysteria.

It is frequently pointed out that movements of butoh resemble those of people with mental disorder. This is true in a sense, but the question is not about superficial imitation but about what in real lives butoh focuses on and what it intends to express through dancing. It is true that butoh uses movements that remind us of physical numb, mental disorder, convulsions of the body,

and other abnormalities. However, these movements are not imitating those patients, but are results of butoh artists' poetic imagination that fills the whole body. I think that Suijaku-tai is a reflection on the body by the body itself, which has lost everything to the degree of complete weakness and emptiness. Hijikata's "butoh-fu (butoh notations)" is designed to realize this kind of physical state through poetic imagination of words.

Considering the fact that Saga Kobayashi was surprised by the photographs because they resembled butoh, it can be said that butoh was not an invention but something that was rediscovered. "Rediscovered" means that it can be found in other times and places other than Japan. Personally I have traveled around Korea, South India, and Sumatra, Java, and Bali in Indonesia to study each region's shamanism, ceremonies, folklore dances that are inseparable from local religions, and often found physicality that surprisingly resembled butoh.

I have not traveled all around the world, but for instance, I think South India is one of the richest regions in terms of physical expressions. I saw a ceremony called "nagamandala" in Karnataka, South India. Performers' bodies are gradually possessed by Naga, a god snake, and they lean forward with their knees weakened, and finally gently collapse. I felt as if I was watching butoh. In Bali, dance performances called "baris," which means "rank," by dancers in soldiers' costume are shown everywhere for tourists. However, baris is originally group dancing in ranks in a temple ceremony. I saw baris by apparently sixty-five or seventy-year-old people at a temple in Sanur. In the intense sound of gamelans, performers who are standing almost still gradually begin to tremble, lose their energy, and collapse, which could almost be called butoh. "Sit-kim kut," a ceremony to comfort spirits of the dead in a village in the south area of Korea, is performed by local shamans called "mudang" whose physicality has a lot in common with butoh.

Alongside Asia, for instance, *The Rite of Spring* and *Prelude to the Afternoon of a Faun* choreographed by Nijinsky or German expressionist dance of Mary Wigman or Harold Kreuzberg has a lot to do with the expression of butoh. What these examples tell us is not that they happened to resemble butoh. The point is that butoh is not an eccentric style which exclusively belongs to Japan but a fundamental question regarding dance. The question is about what dance expresses, how to face the body as the medium of the expression, and what "technique" is for dancers. Butoh is ultimately a continuous question on the body itself and the activity of dancing itself, without adapting oneself to any style or form.

That is all I have today to say about butoh, and I would

move to contemporary dance. In Japan, the words "modern dance" and "contemporary dance" are used in totally different ways, and it can be said that Japanese contemporary dance in this sense began in the mid-80s because Saburo Teshigawara formed his company KARAS in 1985 and Tatsumi Hijikata died in 1986. Butoh was already known in Europe and drawing attention there, but the death of the founder Hijikata represented the end of its first period, and Teshigawara was starting the age of new dance that was neither modern dance nor butoh.

In the early 90s, some tendencies of contemporary dance became visible as seen in artists such as H. Art Chaos that created vivid pieces based on techniques of modern dance, Kim Itoh and Kota Yamazaki whose backgrounds were of butoh, Kuniko Kisanuki who was establishing her own style while inheriting the beauty of modern dance, dumb type that drew international attentions with its performances in which technologies and bodies were combined. In the late 90s, Japanese contemporary dance began to attach importance to originality of expressions, uniqueness rather than perfection, and unrepeatable surprise rather than having repertoire and became extremely diverse. A number of solo dancers emerged in this period too.

It can be said that a system like contemporary dance has never existed in Japanese performing arts history including kabuki, noh, and diverse folklore performing arts for hundreds of years. In Japan, though there are a few exceptions, one cannot study dance systematically in school. Very few universities have a dance course. Therefore, contemporary dancers of Japan do not belong to any school, do not have any hierarchy that can be seen in Indian or Japanese traditional dances, and do not have the boundary between genders. They simply express what they want to express with their individual bodies, and this is something extraordinary in Japanese performing arts history in which performers tended to be in complicated relation with political or social systems. That is why Japanese contemporary dance came to be regarded as one of the most cutting-edge phenomena in young people's culture, and it is drawing international attentions. One of the tasks of Japanese contemporary dance is, I think, to find a way to "mature" when it separates from young culture.

I would like to begin the video projection. Firstly, *Twenty-seven Nights for the Four Seasons*, which can be said to be one of the most important pieces of Hijikata. This piece was created in 1972 and consists of five parts. The video is a part called "Hosotan," in which Hijikata dances solo.

[Video: *Twenty-seven Nights for the Four Seasons*]

According to Hijikata, butoh starts from the situation that a dancer cannot stand up while Western dance starts from a standing posture. This idea is visible in this video. His – or her, because the wig seems to be indicating that he is a female prostitute – body is decaying because of the pustules (hoso), and s/he is unable to make a move and cannot even stand up, let alone dancing. The unbalanced tension between the beautiful pastoral song sounding from the background and the scenery is very impressive.

There is a town called Nishimonai near Hijikata's birthplace, and it is said that he frequently saw the Bon festival dancing of the town in his childhood. I do not know if this is true or not, but the dancing is very interesting. Bon festival is a Buddhist ceremony in which souls of the dead return to where we are and be with us for a while once a year. Bon festival dancing is held across Japan, but the dancing in Nishimonai is especially interesting and strangely attractive, and seems to have physicality that is close to butoh. I would show you a video recording of the dancing.

[Video: Bon festival dancing of Nishimonai]

Dancers wear a bamboo hat hiding their faces. There are also ones who cover their heads with a hood showing only their eyes, which is kind of eerie and reminds us of KKK. However, the way the torsos incline and the sequence of the movements of the hands are very beautiful. Akita prefecture, where Hijikata was raised, is a northeast region of Japan. I would show a Bon dancing in the south, Himejima of Oita prefecture.

[Video: Bon festival dancing of Himejima]

A body painted in white is regarded to be symbolizing butoh, but in the history of Japanese performing arts, that has been always naturally done as seen in this video. Next is Sankaijuku. Probably, including the companies of other genres, no Japanese company has performed as many times as Sankaijuku has. It performs abroad more than in Japan, and it is said that the schedule is full for the next two years. The company was established in 1975, and a famous piece *Kinkan Shonen* was created in 1978. Sankaijuku has been working abroad since the late 70s, so this piece is one of the few creations that were done in Japan, in the company's early years. Since the premiere in 1978, this piece was repeatedly presented until the early 90s as one of the company's best pieces. What I am going to show is a revised version of the piece without Ushio Amagatsu's own performance. I mentioned site-specificity and unrepeatable nature of butoh, but Sankaijuku, on the contrary, builds one aesthetic form. That is why the company was able to reconstruct the piece. This is peculiar to this company in the history of

butoh, and I think that the reconstruction is worth evaluation.

[Video: *Kinkan Shonen*]

Next is Dairakudakan, which has been creating even more spectacular pieces than Sankaijuku. Amagatsu of Sankaijuku used to be a dancer in this company, and he got out of it aiming to his own concentrated world. I would show you Dairakudakan's early work which is still shown in the world, *Kaiin no Uma*. Its premiere was in 1980, but it is performed throughout the 80s, 90s, and the 21st century across the world: in Israel in 2005, and in Korea as the opening piece of the butoh festival of The National Theater of Korea. The video shows the beginning of the piece.

[Video: *Kaiin no Uma*]

While butoh has been active in the world and butoh festivals have been held in various cities, I cannot help feeling that it is not so popular in Japan. However, Dairakudakan's spectacles always encourage me. Both in Japan and foreign countries, butoh artists tend to work alone. That might be because solo dance is easier to do, but I think Dairakudakan's insistence on the spectacle of group dancing is very important. Next is, in contrast, a solid solo piece by Ko Murobushi, *Edge*.

[Video: *Edge*]

Although he sometimes choreographs for group pieces, he is a rare butoh artist who essentially focuses on the intensity of solo dance in contrast to the spectacles of Sankaijuku and Dairakudakan. I think he is indeed on the "edge" in the presence of his body that is thoroughly objectified. Butoh cannot be done just by moving "like butoh" or copying other artists' styles or forms. It is necessary to fact one's own body cultivating in oneself what s/he learned from Hijikata or other masters. There are very few artists that can do it. Murobushi and Min Tanaka are ones of the few artists who have established their own domain with solo works.

Let us move to contemporary dance. Next is H. Art Chaos's *The Rite of Spring* that can be said to be monumental in Japanese contemporary dance in the mid 90s. As you know, choreographers that represent the 20th century have created large-scale works with the same title, and though the piece by Sakiko Oshima of H. Art Chaos is not that large, it is as original and powerful as these masterpieces. This piece is one of the Japanese contemporary dance pieces that have been performed abroad many times.

[Video: *The Rite of Spring*]

As you see, this piece is very much technical. Timings and the use of the rope hung from the ceiling are very difficult and dangerous. I think the image is about feeling of oppression, anxiety about being raped, or humiliation and fear of having been raped in the mind of a woman who is living alone in a big city. The choreographer Sakiko Oshima says, with a preface that viewers can interpret as they like, that the piece is about "second raping," the fear of being disgraced again by one's own family or mass media after being raped.

Saburo Teshigawara, whom I mentioned as the founder – the word "founder" might not be appropriate though – of Japanese contemporary dance, created *Noject*, which is a coinage consisting of "noise" and "object," in the 90s. I think this also has been most performed abroad in his pieces.

[Video: *Noject*]

The floor and the wall are made of rust iron, and the total impression is not at all bright or amusing. The image is very abstract and somehow apocalyptic with a kind of post-industrial worldview, and physicality in it is very acutely formed.

Another group that represents the 90s of Japan, dumb type, presented *OR*, in which technologies, sound, light, and bodies were equivalently placed in tensional relation to form an intense world. This group was as active as Teshigawara internationally throughout the 90s.

[Video: *OR*]

The contemporary dance pieces that I have shown are of the 90s, but next is Nibroll that can be said to be representing current Japanese contemporary dance. This is a large-scale piece that the company created last year, *no direction*.

[Video: *no direction*.]

Nibroll has already been frequently performing abroad, and this piece is going to be performed in Singapore this year. Also dumb type has been frequently bringing its piece *Voyage* to Europe and the US.

The last is *Kinjiki* that was created two years ago. Those who are interested in butoh might know that Hijikata's piece with the same title in 1959 is said to be the beginning of butoh. The fact that two male artists, Kim Itoh, whose background is of butoh, and Tsuyoshi Shirai, one of Itoh's dancers, created together a piece with the title is quite challenging. "Kinjiki" means "forbidden colors," and it was taken from the title of a novel about

homosexuality by Yukio Mishima. With both contemporary feeling and elements of butoh, Kim Itoh interpreted Mishima's homosexual image to create his own "pop" expression that was beyond the categorization of contemporary or butoh. This piece was well received, and a Korean producer is wanting to invite it in autumn, but I am not sure if that will be realized because this piece is very expensive in lightings and sound design in spite of the simplicity of the stage. The beginning is very surprising: naked two male dancers suddenly toy with their penises with "pop" feeling.

[Video: *Kinjiki*]

Kim Itoh was a student of a butoh dancer Anzu Furukawa, but he has been regarded as one of the most important Japanese contemporary dancer since the 90s. This is his latest feature choreography. It is said that probably he will become a professor of a university in a couple of years. Life of a butoh artist has become diverse, and that is because the situation of butoh and contemporary dance has been changing.

I would be happy to answer your questions, but I have run out of time. I will be around here during the period of this conference, so I would be glad if you directly ask me questions. Thank you very much.

Contemporary Performing Arts - From Perspective of Europe and Americas

March 4th [Tue] 10:00-12:00 / Yebisu The Garden Room

Moderator: Alison ANDREWS [Performing Arts Officer, Arts Council England, UK]

Speakers: Richard SOBEY [Executive Producer, IOU, UK]

Nan VAN HOUTE [Independent Producer, The Netherlands]

Christopher BANNERMAN [Head, ResCen, Middlesex University, UK]

Nayse LOPEZ [Dance Critic / Curator, Panorama Dance Festival, Brazil]

«The word 'contemporary' in performing arts can sometimes cause confusion as well as suggesting interesting questions for artists, critics and audiences:

Does it relate to work created 'now' and which connects to current national or global themes and issues? Is it concerned with the artist's subversive relationship to 'tradition' which can be identified throughout the history of artistic production?

When the avant garde becomes orthodox, does its significance change?
How do young artists build on the legacy of their avant garde predecessors?

This session will be an opportunity to explore these and other questions, taking into account that the idea of contemporary performing arts is distinct across cultures. We propose to make a short overview of contemporary Western performing arts, taking the last hundred years as a rough time frame, and examine how artists respond to the shifting challenges of reflecting their culture and engaging their audiences.»

(from the program note)

● Alison ANDREWS



Andrews joined Arts Council England in 2002 as Performing Arts Officer in the Yorkshire region, with responsibility for Street Arts, Circus, Carnival and interdisciplinary practice, including

science and art collaborations and International work. A board of IETM. She began her career in the 1980s, both in experimental performance as a writer, performer and director and in theatre for young people through development work, encouraging youth services. As a scenographer she is particularly interested in site specific performance and working with communities. She has just created a guided tour at the Newcastle Literary and Philosophical Society and the North East Mining Institute in partnership with Northern Stage.

● Richard SOBEY



As Executive Producer, Richard manages internationally renowned IOU, creating work across a variety of media for international contexts. Richard is also a freelance consultant, specialising in business development and strategic planning currently

managing two projects for Arts Council England - one to support the development of International networking for arts organisations and another to develop the skills of directors working in outdoor contexts. He is a co-founder and steering group member of NASA - the UK network for artists working outdoors and manages the online network for this and PAN-Calderdale, the professional arts network for the Calderdale region of the UK. He is a key member of EON - the European Off Network of independent artists. Richard was sculptor-in-residence at ArtEscape in Lincolnshire, UK in 1986.

● Nan VAN HOUTE



Nan van Houte (f/1954) is just about closing down her 15 years appointment as director of [FRASCATI], 5 stages for contemporary performing arts in Amsterdam, also active as the producer

(mainly emerging artists). Since her graduation at the University of Amsterdam in literature, theatre and aesthetics her professional fields of experience included: management of a 55 pax arts organisation (hosting 170 guest companies p/y, organising 2 festivals p/y, producing 6 performances p/y), programming,

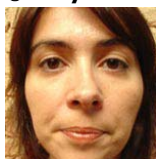
dramaturgy, theatre journalism, teaching/lecturing, coaching young professionals, organising and presiding conferences on cultural diversity, emerging artists and audience development and (vice-) presidency of IETM. Most recently she has got involved in the development of a theatre production in Cambodia and the research for an alternative educational system for young theatre practitioners in Amsterdam.

● **Christopher BANNERMAN**



Christopher Bannerman is Head of ResCen, a research centre at Middlesex University, London that works with artists researching their creative processes. He had a long career as a dancer, choreographer and arts education worker and performed and choreographed internationally. He has served as Chair of Dance UK and the Arts Council of England's Dance Panel. He is currently Chair of London North Creative Partnerships; co-facilitator of Rural Retreats, a series of intensive seminars for leaders in the arts; a member of the Peer Review College of the AHRC, the College of Reviewers for the Canada Research Chairs Programme and is a member of the Dance Forum of the Department for Culture, Media and Sport (DCMS) UK.

● **Nayse LOPEZ**



LÓPEZ is a cultural journalist and dance critic in Rio de Janeiro since 1993. As a freelance writer and a researcher, her career varies from magazines and newspapers to TV programs not only in Brazil but in North America and Europe as well. In 2001 she started to work at Panorama Dance Festival, in Rio de Janeiro and has been a curator since 2004. She organized the International Dance Conference in Rio de Janeiro and Sao Paulo and various projects. In 2003 Nayse created the first professional website for contemporary dance in Brazil, www.idanca.net, where she currently editing an online publication in a partnership with www.ietm.org.

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Alison Andrews: Good morning to you all. Thank you very much to our hosts for inviting us to Tokyo. Our purpose as a panel is to offer a perspective on the contemporary performing arts in Europe and the Americas. This general purpose immediately suggests for us some particular areas of enquiry.

We propose to consider this perspective from two points. The first is geographical. Clearly we have all travelled from our home bases to Tokyo – and having had some time to settle in this exciting city, we have the privilege of

viewing our own habitual working environment with a degree of objectivity. The second point concerns time. If when we say “contemporary”, we mean “now”, are we able to reflect critically, objectively to what is taking place in the performing arts.

In our discussion so far as a panel we felt it was legitimate to go farther back in time in order to gain this perspective, to understand the journey the performing arts we are involved in have made. We revisited the work particularly of those European and American artists who claimed the first decade of the twentieth century as their own.

For example, the futurists launched their manifesto 100 years ago, in 1908. Dada and the surrealists followed with a manifesto in 1924. There are many other examples of influential declarations of break with tradition in the early part of the twentieth century. It is an observation that European performing artists and artists in Americas have actively, even if sometimes unconsciously, engaged with the prescriptions laid down. These prescriptions relate to embracing new technology, experimenting with form, engaging with politics, thinking about interdisciplinarity and the relation of performing arts to science, to psychoanalysis.

Our suggestion for further discussion is whether performing artists in Europe, in the Americas and here in Japan are in a position to offer analogous provocative prescriptions in 2008, which new generations of performing artists may be stimulated to unravel over the next one hundred years.

Now I am going to introduce our panelists in the order in which we are going to speak.

Each speaker will have about 20 minutes and we will have a short discussion between us. We would like to open this to you and respond to any questions and observations that you may have at the closing part of the session.

First of all, Christopher Bannerman. And Richard Sobey, Nan Van Houte, and Nayse López.

Christopher Bannerman: This presentation is divided into two halves. First half is presenting the overview. First I respond to Alison's provocation about the past hundred years. Second half I focus on choreographers working in England today, five video clips of current works.

Both presentations are focused on fluidity, negotiation and hybridity. I start the overview with the point of the language.

IETM has two official languages, French and English. It is

right of course, to use the language that majority of people will understand. So we are in Japan, I want to say Sumimasen, nihongo ga sukoshi wakarimasu. Demo mada jozu ja arimasen. Eigo ga wakarimasu. So I speak in English. I did want to say "Sumimasen".

We are discussing the matter of cultural perspectives. So I should tell you that I was born in Canada, and my parents are British, by which I have English and Scottish back ground. I've been in London for over thirty years.

I should also tell you that I danced and choreographed for many years, and now I have a research centre in ResCen at Middlesex University of London, which focuses on the creative processes and working method of artists. We have worked with six artists since 1999. We are now branching out currently with Japanese researchers, Naomi Inata and Bin Umino. We are working to examine the policy and practice in relation to community dance in Japan working with choreographers, Saburo Teshigawara, Un Yamada, Natsuko Tezuka, and Tomoko Hayakawa.

We hope to continue this project in cooperation with arts agencies, ST Spot, the newest companies, the Japan Foundation for Regional Art Activities, and Japan Contemporary Dance Network.

So, Alison presented the historical framework and asked how the impact of these events are to be felt. This gave me an excuse to tell you my favourite story about the historical perspectives.

This concerns a man named Zhōu Ēnlái, the premier of China for many years and played a key role in Chinese revolution of Mao Zedong. Zhōu was in France in 1960s, a time of turbulence and change that somebody noted yesterday. He was asked by a journalist what is your thought about the French Revaluation, which took place from 1789 to 1799. Zhōu posed only for a moment and said, "well, it's too soon to tell". This indicates how the forces of history are played out in decades, even centuries.

But there are two other features of the time I have noted, which I want to comment.

First is that this was the time in which the role of the artist in western society was set out. The artist was no longer artisan, no longer worker. The artists are prevailing the individual visions. It was interesting in the key note yesterday that Christophe mentioned this particularity of artistic work. And it is in the west we take the focus on the individual for granted. For Frank Sinatra who did it in My Way, to our present day, when British government ministers talk about personalizing government services. In the west we say our names putting out our individual

given name first, Christopher Bannerman, whereas in the east is often other way around, Bannerman Christopher. And so by implication this focus on individuality, which we have exported to some extent, has been a key focus for western artists.

And each artist strives for both unique vision and unique niche in arts market place. However, my argument is the changes are now in our society, which is now more diverse ethnically, socially and culturally.

We reconsider "contemporary". Another major event is lending weight to our reconsideration.

Now I am told to be provocative in my comment. Zhōu Ēnlái might have another meeting when he said "too soon to tell". He might have been speaking from an Asian perspective of several thousand years' recorded history. Thousands of years, which arguably impact on today's understanding of "contemporary" in Asia. And Asian context is becoming more relevant to western society as an article called "Tide Turned" in the International Herald Tribune noted. In which he said that the strange abnormal period of western dominance over Asia is coming to an end.

This period of three or four hundred years is ending and Asia will be dominant again as it has been for much of the last five thousand years. So this time will soon change, these two powerful forces. Increasingly diverse western societies, couple of the force inside our societies are increasing Asian power.

Does this mean therefore the contemporary in the west today is changing to meet these changed circumstances? Is contemporary now concerned with negotiating new identities? A searching for hybrid solutions to reflect and resolve forces and issues we face today?

Perhaps we are in the west thought that globalisation meant westernisation. And we are now slowly realizing that that might mean easternisation. Oops, or perhaps more optimistically the developments are a more balanced world for better understanding of each other's views and concerns.

If this is true, who will lead the way navigating fluidity, negotiating change and new identity to establish vibrant hybridity to represent the new world? Who can take all that challenge? Yes, I believe the prime mover in this task would artists. Not every artist can address these issues of course and what is important is that those who would do so address them with real authentic concern.

Alternately, I believe that audiences can smell insincerity and attempts to perform your otherness for the other as a marketing strategy. I believe actually the end will be

disaster and we will be failure.

So now I leave someone these broad provocative thoughts and I turn to the second half of the presentation, which I hope will connect to the first half. In order to avoid misunderstanding I need to make another point about of our language. At the time American modern dance came to UK, the term 'modern' was considered to be confusing as has always been associated with other dance forms. So we used the term "contemporary."

And London Contemporary Dance School and London Contemporary Dance Theatre, where I danced and choreographed for many years. But In the UK we used the word "contemporary dance" to refer to modern, post modern, post post modern, post post post modern, new dance and everything. In this way, this captured term has allowed to kind of create their ambiguity. We can't argue between contemporary and modern dance artists that somebody noticed yesterday something happening in Japan because we are all contemporary dance artists. So we argue with one another about these things or have a different kind of argument.

So I think it is best for UK contemporary dance to be like an open source code in computing. People can add to it, take from it and adapt it according to their needs. This may make a very suitable vehicle for navigating fluidity. I also detected in UK two key strands from history. One would stem I believe from abstracted dance for dance sake practicisism, American choreographers such as Martha Cunningham, Trisha Brown, and many of Judson Church artists. The second strand comes from Continental Europe and is more theatrical and broadly conceptual. This could be seen in Tanz Theatre Wuppertal, Pina Bausch, which arguably influenced the work of Lloyd Newson's DV8, all the postmodern juxtaposition Ballet C de la B, which has been quite influential to a number of companies. So in preparing this presentation, my idea was the UK was uniquely positioned, between America and Continental Europe, so the situation of the UK I believe is unique where these forces meet.

However, I made a mistake in discussing this point with Michel Quéré from IETM. He informed me these tensions are absolutely very evident in continental Europe as well. Theatrical Tanz Theatre on the continent balanced by Cunningham's influence, which is clearly seen in some works by choreographers such as Anne Teresa De Keersmaeker. So I try to argue this and are happy to know but I thought then Anne Teresa De Keersmaeker's work Rain, which has wonderful subtle resonances, fluidity and purity.

So I conclude. I need to think more about the extent to which the UK situation is distinctive from Europe. And I

need to say thank you for Michel Quéré for disrupting my presentation. In any case as we look the video clips, I believe we see that there are tons of influences. Still formless approach, which references the American influences but a couple of them are acting restless almost unsettled energy.

I should note that all this work is taking place in the subsidized sector, public funding is a key part of this important infrastructure. And I should note, too that this is an English context, not a UK context, as our arts funding system reflects the make up of the UK with separate support systems for English, Welsh, and Scottish artists and arts organizations.

And lastly I should also confess that the video examples I will show come from mainly the companies from London and south east England. We simply reflect the practical aspect of gathering videos together. We look at the choreographers in order of seniority in terms of number of years they've been making works professionally. And so first now we will see Richard Alston.

[Video Clip: Richard Alston]

Richard began at the London Contemporary Dance School. Since coming to the UK, He has had a number of roles, independent artist, resident choreographer, artistic director of a London Dance Company, and now he is artistic director of Richard Alston Dance Company based in the Place.

More than ten years ago, Richard said his works stemmed from the impact of Judson Street Church Group's choreographers.

However a number of years later he was a kind of negotiating a journey of identity. He said he was primarily influenced with an English sensibility - celebrating form and proportion

And an academic colleague noted that he joined as much in the works of Frederick Ashton as he was in Judson Street Church. Richard has taken his audience with him on his journey and it is highly regarded by popular audiences. He is negotiating a more English identity. Arguably, this might be seen as a reaction to this changing world.

The word contemporary is now referencing the negotiation of the classical, exploring the classical contemporary kind of hybridity.

The first work that I saw Richard perform was outside on the street. There was lighting in the dirt "What is dance" and he sat still for all of the time. His work has changed

somewhat over these past decades.

The next example more directly reflects the issues that I mentioned earlier. Both the roles of Asia in the world and meeting point in the UK. Shobana Jeyasingh Dance Company.

[DVD: Shobana Jayasingh Dance Company]

15 years ago, Shobana created *Making of Maps* drawing on the south Asian dance form Bharatanatyam and western contemporary dance in order to redraw the map of British dance. Shobana is actually a research associate artist in my research centre ResCen. But she is included today on the basis of the work to learn. This is the extract of *Faultline*, which was awarded as one of the top ten dance works of the year in London.

The arts sector in the UK is sufficiently fluid in the UK society. One of the Shobana's dancers is trained in Bharatanatyam in London. Another dancer is trained in contemporary dance in India. We thought ten years ago that this would never happen. If you want to study Bharatanatyam at a high level you must go to India. If you want to study contemporary dance at high level, you must come to the UK or a western school. The situation is now reversed.

So next is the Wayne McGregor's Random Dance Company, which represents another kind of shift of culture. First, he was not trained or educated at a conservatoire or professional dance school. He graduated from BA course of Bretton Hall in Yorkshire, which is now part of the Leeds University. So Random Dance Company please.

[DVD: Random Dance Company]

Wayne has continued to challenge the culture of dance and now he becomes the first resident choreographer at Royal Ballet after 16 years. He is the only resident choreographer of Royal Ballet who did attend ballet school but who has not been a ballet dancer. And I have heard a few words from my colleagues in the ballet world. His work often references high technology, bionic cyborg, etc.

I actually had a clip of his work at Royal Ballet but Royal Ballet got too nervous about showing it in public.

Right, next example continues some potentially confusing strands of culture and we will see Akram Khan, please.

[DVD: Akram Khan]

Akram was born in Britain and his parents were born in Bangladesh. He was trained first in Katak, dance from the northern subcontinent. He was one of many of Britain's Asian extraction. This work, *Zero Degree*, tells the story of his first visit in Bangladesh. His story incidentally reviews his British values. The work is a collaboration with dancer-choreographer, Sidi Larbi Cherkaoui who is of French and North African descent. Composer Nitin Sawhney, lighting designer Mikki Kunttu, sculptor Anthony Gormley, costume designer Kei Ito. Akram has subsequently worked with ballerina Sylvie Guillem and more recently with National Ballet of China. Just finished the work and we will see it in London later this year. This may be a duet, a duet negotiating identity.

The last work is by up and coming choreographer Hofesh Schechter. Hofesh was born in Israel and I can imagine that he will become a British artist. Joining Britain's diverse background, and Australians, Israelis, Canadians, Cubans, Japanese, Koreans and others will contribute to so much cultural life of the UK and London. And I have to say I do not mean to oversimplify the emergence of new understandings of the world contemporary. Just a pressure of time today not to allow for fully explanation of the complexity. We see the Hofesh now?

So my last comment just says thank you very much for the dance artists and the companies who gave me the videos. And I would like to say that I do not mean to oversimplify the emergence of new understandings of contemporary, and the pressure of time does not allow full explanation of this. But a little bit, we have discussed as time goes by. I hope I have done enough to make the argument that we are redefining contemporary and we need to do this. We may need to discover the radical edge of arts practice that Alison mentioned earlier in order to really fully achieve this. But the events of the past are still resonating and future seems even to offer more fundamental change. But if we do need to navigate the unknown, negotiate new identities and establish new hybridities, it is my belief that we may be in the best place to follow the artists.

Thank you very much.

Richard Sobey: Obviously, it is not difficult to find contemporary performing arts. It is programmed across rural, urban and virtual spaces. Technologists stage live work. Sculptors collaborate with choreographers. Dancers dance with avatars. Video artists mix live sets. Audiences generate content. Performance companies create performances. Artists collaborate across art forms.

What is more difficult is deciding what is 'contemporary' about these and others forms of practice. Is it the use of emerging technologies, relationships with audiences, innovative collaborations with science, the creation of

new performance spaces, new forms of participation? Is it about subversion, provocation, challenging conventions, questioning social and political modes? is it about confirming or denying our notions of development and progress? Indeed, even the term 'performing' becomes questionable as we ask if 'live' involves live performers. Is it really just about what appears on stage?

As artists, we do not usually consider whether we are contemporary, modern, fashionable, too old, out of date, subverting tradition or becoming orthodox. But here today, I would like to talk about several ways of looking at the notion of 'contemporary'. For me, 'Contemporary' in Europe is about attitude and action. It is about responding to evolving working environments, about exploring new working methods, new working relationships and new ways of delivering work. It is about making things happen. 'Contemporary' doesn't necessarily relate to young artists taking over a torch to light new directions, subverting traditions to define anew what we mean by 'contemporary performing arts'. For me, It is not about a relationship with tradition. It is not about being 'modern' or 'fashionable'. It is about a working relationship with what is around us; about connecting with and utilising the cultural developments that surround us, synchronising with concurrent and simultaneous developments in the variety of human and natural spheres. It is as much about how we manage to continue to work with the social, economic, political and technological changes that surround us as it is about a response to those social, economic, political and technological environments in which we find ourselves working. 'Contemporary' is about how we work as artists.

We may talk about 'young artists' when we consider what is 'contemporary'. We should mean all artists as we all have to evolve, shift and grow to continue to develop our practice and to continue to be able to present that practice publicly. Today's working environments demand that we evolve. The static is passed by. It is no longer even a marker. It recedes into the distance too fast. However, 'Contemporary' is beyond a shorthand for 'new'.

Bound up in our consideration of what makes contemporary performance 'contemporary' should be an understanding:

- that change is inevitable, stimulating and welcomed,
- that professional development and personal growth are essential core activities,
- that making strategic connections and partnerships is vital,
- and that experimentation and risk-taking are essential tools.

Let's take 'attitude' first and look at 'action' later.

I want to use IOU as an example, but many, many artists and artists' groups work in this way. IOU is a group of artists that creates work across a variety of media, including indoor and outdoor touring theatre productions, site-specific events, sound, video and interactive digital works, installations and exhibitions. IOU is a mature experimental company that has produced well over 100 original works since its formation over 30 years ago. The context for our work continually changes as we push to find the most appropriate context in which to experiment at any given time.

In order to state our 'contemporary' credentials, I will ignore my natural modesty and tell you that it is said by critics and funders that we continue to be at the forefront of cross art form, experimental theatre in the UK and Europe and that we have pioneered and established many of the artistic forms now taken for granted. Yes, we are an old company, but we work hard to ensure continued innovation! And we work with vigour and passion! We have developed a very particular style, language and approach, but continued to evolve this even after 30 years' of practice. Working methods do not stay fixed.

The original founding members still work with the company, giving a single line of artistic development. We were drawn together by a desire to explore and experiment with ways to combine different art forms. In the early 1970s, we were asking questions like 'what if I combine different art forms? Sculpture with music, for example'; 'what happens when I combine image, sound and text?'

When we formed as a company in 1976, there was a fairly rigid expectation of what defined 'theatre' in the UK. We were often told that what we were doing was not 'theatre'. We named the company 'IOU Theatre' in order to question definitions. Over time, definitions have shifted and, now, of course, there are many who work in this way and this work is considered as performance. Interestingly, we have now dropped the word 'theatre' from our company name so that we can ensure we can work on other sectors, such as galleries, the web and television. Indeed, my business card says 'IOU Productions'. This was a definite decision that helps us gain access to the television sector. As executive producer of a production company, I am seen as part of the sector. As an artist and manager of a theatre company, I am excluded. Like our artistic working methods, our sense of who we are, how and where we work is not fixed. It is about managing perceptions, responding to situations, evolving to ensure we can continue to create and present work.

IOU artists have a background in sculpture, painting, and other fine arts; in music as well as engineering and technology. Very few of us were formally trained in theatre practice. Most of us have come through Western art school training, where experimentation and exploration were often foregrounded over technique.

This is a very important influence and key to my understanding of 'contemporary'. It is this background that has defined our attitude to creating performance work. I should add that this is now not an unusual route into a performance career, particularly in the outdoor performance sector in Europe, where visual artists can outnumber practitioners with theatre training.

What is relevant to our consideration of 'contemporary performing arts' here is the foregrounding of experimentation and exploration over formal techniques. This has created an attitude that embraces change and responds to new challenges; *makes* change and *creates* challenging contexts for ourselves; an attitude where risk-taking and experimentation are essential. It does not expect fixed methodologies and approaches. It creates opportunities. It is in this territory that I find what we mean by 'contemporary'. It is beyond what appears on stage.

How our teams work is also an example of the 'contemporary'. IOU devises and makes all its own work. It is created by freelance production teams drawn from a pool of artists, makers, performers, poets, musicians, engineers, technologists, etc., who have a range of experience working with the company - from founder members to emerging artists. We do not expect or want to get a fixed team or one model of project management and our approach changes. We create teams relevant to a working context, bringing together the skills and experience that we need for a given set of circumstances.

IOU has maintained a strong identity and sense of purpose throughout its history. But IOU's organisational structure has shifted and jumped as it re-invents itself for appropriate contexts. It is about having the structure to complete the task at hand. We look at all sorts of practice - outside of the arts too - to continually develop team structures and working partnerships that can evolve to suit particular project demands. At IOU, our experience has shown us that the more traditional roles of theatre production - lighting designer, set designer, stage manager and production manager etc - have been made redundant. We do not need to define rigid job titles with expectations on what each role covers. We need to concentrate on the tasks that need to be completed and the areas that need to be covered in each individual project. We need to concentrate on the work, on the process, on the team and its skills and experience. Each

of us manages many tasks and many roles in a team and this is the norm. This is not what the traditional stage manager with a traditional theatrical education expects! For me, this is a contemporary approach.

'Pushing at boundaries' characterises contemporary artistic endeavour and there is an expectation that ways of working are fluid and project specific, that roles can change from one project to another. This is part of the experimental approach to work. Contemporary artists expect to place what they do in new contexts without any question.

Who makes this work has also shifted. Theatre practitioners made theatre. But over the last two generations, there has been a shift so that there is now an assumption that live work can come from a variety of sources, through devised collaborative interdisciplinary work. This is now seen as an appropriate working method; that collaboration across art forms and across disciplines is legitimate.

Contemporary artists have always worked in new settings, shifting and changing as they move through different contexts. IOU works with artists in a variety of art forms AND with electronic and structural engineers, with programmers, with builders. These people do not respond to the traditional theatre roles in the same way. How does a traditional set or lighting designer respond to working with a programmer who wants to collaborate on a live interaction, manipulating light in a virtual space? Who is the lighting designer here? For 'contemporary', it doesn't matter. Let's make the work and get it out there. This is why 'contemporary' is about attitude. Let's turn to 'action'.

For me, 'contemporary' is also about the actions we take to get work done. It is about the partnerships and structures we form to make and present art.

Over the last two generations, there has been a shift in Europe that moves away high art versus popular forms, away from a core theatre establishment with a rigid seasonal programme of pure presentation to new models that offer experiences beyond that of simply watching a show.

This includes opportunities for emerging artists and audiences to become more involved and find out more about how work has been produced. It includes opportunities for training, for seeing work develop through work-in-progress; for sharing the result of research and development; for involving audiences, emerging artists, specific communities. Programmers and artists are developing projects that redefine the context for performing arts.

In all this, contemporary artists have moved outside traditional theatre spaces and we do not respond to those spaces in the same way. We no longer need to make spaces look like theatres and that has freed up where we can work and how we transform spaces. The stage has changed and expectations on where it is, how to use it, how to approach it and what can happen on it continue to develop. Streets, parks, un-used buildings, clubs, the virtual, inside the audience, including the audience, only the audience are all accepted and common. Again, for 'contemporary', it doesn't need defining as a performing arts space'.

Funding, commissions and co-commissions for such work come from a variety of sources and bring together partners from a variety of sectors, often outside of the arts. This shifts how and what work gets made and where a work takes place. This means working with partners beyond the performing arts' roles of programmer and funder. This also involves politicians, city planners, property owners, the police, community leaders, private institutions, etc. There are collaborations between artists, town planners and property developers.

In Europe, there has been a growth in outdoor festivals that engage large numbers of people in performing arts events - not just as audiences, but also involving them in the creation and presentation of new works. Contemporary practice is utilised by local government in regenerating communities, social and public spaces. Cultural diversity in Europe provides a rich variety of contemporary practice and contemporary performing arts a rich environment in which to explore such diversity.

In the UK, outdoor work has been prioritised by the public funding sector as a way of encouraging participation in the arts, providing greater access to the arts and allowing audiences to explore identity, community, civic pride, etc in spaces that are owned and known by them. The need to step through a theatre doorway to access performing arts has been removed. Outdoor work reaches those who would not step through this door. As many of these outdoor events are free, the barrier of cost has also been removed.

Artists take up residency in a variety of settings from creation centres to hospitals, from streets to woods, from prisons to private property. These opportunities are created by artists in partnership with - well, anyone who they can convince or sees the value of artistic exploration and activity. Contemporary artists have pushed at these opportunities, leveraging their way into new contexts for making and getting work out there. An entrepreneurial spirit is needed. But it is beyond entrepreneurial for one's

own goals, it is about joint partnership and strategic connections.

The growth in networks - like IETM - has enabled artists, programmers, funders and other stakeholders to come together to share practice, develop new working methods and ways of funding such work. It is these networks, discussions, and meetings of mind that allows us to see opportunities to create work and contexts for working. These networks can function on a local, regional, national and international level. Europe has many such networks that bring together independent artists or programmers into active groups, who pool ideas and resources; and who work together to discover projects. This has created new cross-border projects that feed professional development, create new ways of presenting work and access funding in new ways. This is all much beyond the traditional touring model of creating a work and selling it to programmers. There is as much creativity off the stage as on it.

Relationships with audiences also help define 'contemporary'. Expectations - on both sides - have changed and moved beyond the passive audience sitting in front of a show. Installational works where the audience move around a space, audience participation and audiences generating content are all examples. There are many more. The understanding that artists are in partnership with audiences - on a journey even outside of a specific performance - can drive new developments and experiences. IOU is very interested in the relationship between artist and audience member and between performance space and audience space - often blurring the two in both cases.

Funding structures respond to this ever-evolving performing arts ecology. Innovation is supported across practice, whether that is led by artist or programmer. Power is shared by artist and programmer. There is an emphasis on joint development of ideas, of discovering projects together. This is not artists selling their ideas to the programmers who buy.

In the public funding structure in the UK, there is currently an emphasis on the professional development of new practice and on access to high quality artistic experiences. This is about change and development; about engagement and sharing. It is not about fixed forms of theatrical practice. Risk-taking is encouraged in the art, but also in programming, marketing, audience development and training. Ways of generating and accessing funding evolve alongside artistic practice and respond to that practice. Continual dialogue is key to maintaining an environment that allows for contemporary practice.

To return to IOU as an example, we have survived as an artist-led small business for over 30 years because we evolve and adapt to the contexts in which we find ourselves while holding onto our original values. We go out and find contexts to do what we do. It means we do not have to compromise. We work to create opportunities *for* work as much as - and more than - responding to existing structures. We cannot be hermetically sealed in our practice and approach.

It seems to me that this is the territory that 'contemporary' inhabits. It is not about what is on stage. It is not about the need to subvert the past or smash tradition. It faces the other direction. The 'contemporary' is defined by its need to move on - and not to fix, define and hold down a practice. Change is inevitable, stimulating and welcomed.

IOU's understanding of 'contemporary' is about attitude and action that supports continued artistic innovation. We still ask 'what if...?' and we still work on combining different art forms. There are just new developments - new tools - new opportunities - to consider, create, play with and explore.

Andrews: Thank you, Richard. Now would like you to present, Nan?

Nan Van Houte: I brought slides. I will talk about Dutch contemporary, first starting to find out works we consider to be contemporary, and then in connection with the rest of the world. Slide 2 please. As Christophe yesterday already told at the opening session, we in Europe can hardly talk about contemporary as an opposite of traditional because traditional theatre is not really common in our area. Maybe the Royal Shakespeare Company in the Globe Theatre in London or the staging of Ibsen on the northern countries might be called traditional but apart from that, the main distinction we make in our part of the world is between institutionalized contemporary and non-institutionalized contemporary performing arts. And in a very generalized way I have written down the main distinction between institutionalized and non-institutionalized contemporary performing arts

Main part of the institutionalized is text based theatre, which means based on the western drama, contemporary as well as classical drama. The play is performed in the proscenium arch stage, which means that the audience is looking at the framed performance. The ensembles consist of a big number of actors. And there is a strict division of labour. You have the director, you have the dramaturg, you have the scenographer with his atelier. This trio, director, dramaturg, and scenographer is preparing the production long time before they start to

rehearse and it's in a way their concept will be presented by the cast. And the public is really an 'audience' watching the performance. Nowadays many performances in the institutions are being influenced by practices in the non-institutionalized theatre, because many of the directors and/or artistic leaders of the institutionalized repertory companies have a past in the non-institutionalized scenes. But even though, if we put it in the generalized and exaggerating way you can make this opposition.

The non-institutionalized companies define themselves by using very diverse sources of inspiration and concepts: clippings from the papers, musical boxes, so ever. In our part of the world, at least in the Netherlands, there is a very dense network of small black boxes. After a blooming practice of 30 years, artists are leaving the black boxes more and more to work in galleries, to work in the open air, to find their specific places for each production to perform and to find the collaborations in different areas of the society. Most of them are working in small collectives. Also the method of cooperation is collective, merging the functions, and the members of the companies combine diverse backgrounds and diverse skills. They start the rehearsal process from the scratch. For me - as a presenter and producer for fifteen years now - the main difference with the institutionalized is in the position of the audience and the relation between audience and artists. When you are in a small black box or when you are in a non-institutionalised contemporary theatre performance as a member of the audience, you know that what the actor/artist in front of you is doing, is part of his or her own concept and it's the one you can start to have a dialogue with afterwards.

From the moment of the performance until the late night at the bar, it's your dialogue partner. So everybody on the stage creates the stage. This is not the representation or it is not the reproduction of the idea of somebody else. And as an member of the public you are a real participant. You are not an unknown defined person. You are somebody as well.

So for me the main character of the institutionalised is that it is based on the construction, based on showing while the non-institutionalised is based on relation and communication, it is: communication within the team, communication and relation with the audience and communication and relation with society, or communities in society. These days many artists choose to work within specific communities, be in ethnic groups, or inmates or youth clubs.

I will now show you three examples of what I would call typical Dutch contemporary non-institutionalized theatre. First DVD please. It is *Kamp*. *Kamp* means "Camp" in

Dutch. It is a work made by a company called Hotel Modern consisting of visual artists and two actresses.

[DVD: *Kamp*]

This is a play without text, without words. With fluidity of time, we experience and we look at one twenty-four hours within the Auschwitz concentration camp. One could say it uses the classical, traditional unities of western drama: unity of time, unity of place, and action.

Hotel Modern is touring around the globe with this production as they did with their other production that was based on the World War I. Actors as we see use the camera and they are walking through the scene, over the stage. They stay on stage after the performance and they have extensive talks with the audience, which in Holland consists of many school youth that came and watched the performance. In Germany they had a real conflict with part of the audience that did not accept the way they picked to bring Auschwitz on the stage. One of the actors is the third generation survivor of Auschwitz. The next production after this one will be dealing with pornography. So they choose themes not only from their own backgrounds but at least it may have contributed to the choice of the quite strong subject of this performance. Let's switch to the next one.

Next we will show a production of Ivana Müller, called *Under My Skin*. Ivana Müller studied literature in Zagreb, choreography in Amsterdam, and visual arts in Berlin. And she is based in Amsterdam as a member of a collective called LISA combining people from Brazil, Germany, and Croatia. Different artists, different backgrounds, mainly dance performance arts.

[DVD: *Under My Skin*]

(text DVD: Good evening. Welcome to our body of work. I would like to now ask you to close your eyes. Take a moment of the silence. And try to imagine that you have a little camera inside of your body. Now the camera is at this moment inside your foot. So just check all little bones and all little muscles and nerves. I look for the possible part ways that you might take once we start moving inside of the foot with a little camera. Let's start moving inside of the foot until you reach the ankle. Once you are there, you start climbing up inside your shinbone, and up and more up until you reach the knees.)

Houte: Under the guidance of Müller we watch our own body by introspection, looking to our inner self as if it was the stage. Ivana Müller is a really expert in philosophical approach and playing with the spectator's expectations of the show in a humorous way. In the second part of the same production, she asks the audience to enter *her* body

and she is guiding them through as if it was a museum and only partly blocked because two Japanese tourists have just been lost in this part of her body. Ivana Müller is an expert in working globally in a way that she is collecting co-producers all over the world in order to be able to make her work.

As a third example of the contemporary, I brought the DVD that is lost in the global tour of the suit cases, lost it in the airport.

So instead of that I will show you a part of a YouTube clip of ISH. It is an Amsterdam based company which started as a small troupe which brought street arts on stage. It is based by Marco Gerris one of whose parents is from Philippines and the other is from Belgium. He came to Amsterdam as a skater.

Having had one year of theatre training he started his small company that brought skating arts on stage. Since then he developed something, which has now become a huge institute, which is called ISH Institute. It is more modelled after the army, than a traditional theatre institution. They have a theatre department but they have many subdivisions as well. They have training institutes, youth divisions, and they started a football academy and restaurant. The main occupation by now is helping young people at risk to find a way to develop their skills, to become an artist or at least to finish their school, and to keep in good shape. People at risk to drop out. ISH is based in one of the suburbs of Amsterdam now. But their shows are famous and travel the world too.

[YouTube: ISH]

This is really the YouTube version and I can tell you that some of their productions are really more subtle than this. They reach young audiences. They are touring well and doing workshops all over the globe. I think they did one in Japan as well and just have been in China. Slide 3 please.

Again to follow in the generalisation, what we see is that the contemporary is more internationally oriented and is relation based. It is who you see is who you get: the people responsible for the artwork are on the stage. It is inclusive, at least much more than the institutionalized. It is international oriented and it is cross-cultural. Those are some typical aspects of our contemporary non-institutionalized theatre companies and young, developing institutions. Does this also mean that their assumptions, their working method are global? That you'll find out the moment you start to work outside of Europe. It is then that you find out that it is a very western presumption that this type of work has global potential. There are many hidden values on the level of the aesthetics, even in this very inclusive, open

cross-cultural, and internationally oriented type of work. For instance, there is a strong bias on "authenticity" which is interpreted as "being original and being individual", and on the idea of the individual artists, instead of his craftsmanship. For us the idea or concept is the main thing we are talking about and less about the craftsmanship. The other hidden value is our conception of a "good actor". We consider the more expressive acting outside of Europe very easy as "melodramatic overacting." We are so used to our habit of "underacting" that we hardly try to understand other types of expression.

And we are so used to abstraction as well, that is stylization. We very soon consider things to be illustrative, telling too much, giving away too much, and we would like to keep things abstract and give the audience the urge to imagine themselves instead of showing them

Those are three of the things Annemarie Prins has been confronted with when she started to do a project in Cambodia. Invited to Cambodia she gave a workshop for actors' teachers in Phnom Penh's theatre school which later on developed into a production. She started to work with some texts from Beckett and she ended up with the childhood stories of the three actresses from the Pol Pot period. This production will have a follow-up next year I will be involved in that one. We make up a production that will tour in Cambodia. This one has been played in Cambodia and Singapore till now and we hope it will travel more...

Annemarie Prins is one of the founders of contemporary theatre in Holland in the 60's and she is now a woman at the age, but still very strong.

As she did a lot of works in this typical Dutch/western style I have been talking about, she was confronted with all those questions: "Are you allowed to introduce this acting style and abstract scenery? Or should you adopt to the values of the country you work in?" So working in a unfamiliar part of the world is questioning all hidden values and your ideas about aesthetics and authenticity on the other hand.

[DVD: Annemarie Prins]

Thank you. I think this is it.

Andrews: Now Nayse is going to talk from the point of view as a critic and practitioner.

López: I was thinking why I have to talk about the things from Alaska to Argentina as America's part of the title. Anyway, to the idea we were discussing yesterday I

should react as a critic also as a programmer. That is why I do not have a beautiful paper.

I can not escape to think about the things that you said and I am trying to relate them to the practices at all, classifying people, which is busy to do as a programmer. I would like to just once think from each one of you and I was thinking what I speak. Because I was always talking about the perspective and how you can make the distance to look at your own practice in different ways. I was remembering that Argentine's writer Borges once was asked by a French reporter why he speaks 7 language. He said if I was a French, I just need to speak one. For me, it is a good story about the perspective again because in the Americas we have all the time this perspective that we have to be ourselves and something more if you want to relate to this main stream of culture.

So there is the idea that our perspective is always shifting from us to somebody else, somebody else come back to us all the time. By chance most people in Americas have passports because we are all mixed and all have to relate to our backgrounds as natives, also as Europeans or Asians, depending on where you came from. It is not that we were not there before or not have been there for 500 years, but just we did not speak your language before so we are not considered to be as a heritage in most of the cases. Also people are trying to cope with this difference, so there is a perspective of now being merged in the centre. I think it is also contemporary because it is actually at the same time. It is interesting.

Other thing is that the idea that time could be an advisor, could be somebody who helps you to think through. It is basically the joke about not being soon enough, not being late enough, or soon enough. It just sort of evaluate a revolution. I am not sure leading time as an advisor alone is a good idea. At least there was not good different arts in the Americas. Because we have to run after so many years of the lost in terms of cultural equality, in terms of studies and all of the things. Sometimes I prefer not to wait too much. I do not like the idea that you should wait and see what happens and evaluate things. Our desire to evaluate everything all the time and to make an analysis of what we are doing and practices all the time, I think, relates to the sense that you can not wait another 100 years before we establish if we are doing contemporary or not. I think that is why so many artists coming from ex-colonies have this urge to present themselves in terms that are contemporary. What they do is not static, as is contemporary practice everywhere. This is another point.

Then when I think about this as a critic, I all go back to the school again. Especially in our case where the institutions are weaker and media is nothing compared to what we have in cultural media in Europe or even in Asia. About

South America for instance, which is the one I know best, the lack of media and criticism has also reflected to of course the artists who have very great difficulties in establishing their discourse.

If you think about the contemporary practice, the discourse is so important for the effect that you need as an artist. It is very difficult to grasp this definition because some artists working in very contemporary kind of results may not have been working with contemporary kind of discourse that people are expecting. The other way around is also true. You can see artists working completely by the book. Because of the influences statically of movement the result may be something that people come from Europe and go to Brazil now say, "Oh, it is not contemporary enough." Because, of course, this is a package of contemporary dance, for instance, which wants to stay in dance, the people are expecting that we have to try to understand how we go around it as programmers or as critics.

I think it is my view especially there that we have a very clear distinction between what is made now and therefore contemporary, and what is made by using 'contemporary' for signing up as contemporary for the market and for programmers. So, all the time, we have to go back and forth to these two kinds of works.

Critics have the same troubles as programmers in this sense. We look at the works and try to frame them in a way that is not exclusive. For example, this is static so that we accept as contemporary, or these are a kind of discourses that we accept as contemporary. Other things are traditional because now we have too traditional forms of theatre and dance that have been a lot discovered, recollected and organized. This is how we relate to the differences and maybe that is the case in Asia, too.

But then what do you do about the division? It is in fact not true to the practice because practice is much more related to what I am saying institutionalized and not institutionalized forms of art. Then we have to have more paragraphs because I think it is important for people to understand that now case is the institutionalized and not institutionalized version of art. It is completely different because you have in-between that maybe in Europe harder you get because of the financing for the arts. Brazil specifically is the worst case scenario in this sense although it is the richest countries in the region in putting money in culture. But the way we put money is very reversed. That is what I want to express.

Now is the case that the government puts in very little money. We live in tiny money. I think there is money that directly goes through programs with very clear policies and all this kind of base line for funding arts in Europe for

instance. That is why people basically can't identify themselves as institutionalized. There is this kind of official art that has been made from public money, that has been funded and everything. We do not have that. We have tiny little money going to some things through Ministry of Culture. We have millions of growth going to culture in Brazil through something called "tax with reducing loss." That system is very nice support here. In Brazil, for instance they would support if they want. A gigantic dance company with 4 millions Euros a month does not have to use any little money of their own. Last year over 5 hundred million dollars put into culture as a whole Brazil, which is very low if you compare it to the population. It is about two dollars per person one year, which is still low.

Anyway all this money goes through a marketing directors' decision because the government has no control how they put the money in what or how and how many.

So the problem is that we have this strangely institutionalized money that is independent from any kind of the government or direct support. Independent artists have to go through the same things. Of course, they get less money. They are not institutionalized because no institution is kind of signed together whatever they do. They need just their logos on the program. That makes us have a very difficult task to analyse how these artists are positioning themselves in terms of practices, and how they are making different creative arrangements to make their contemporary art production in a way that is not compromised. This is very difficult when you have the third largest oil company in the world support you like me. We do not accept the money from a cigarette company, but it must be oil? This kind of contemporary compromise you have to do as a programmer in Brazil. 80 percent of Brazilian culture is sponsored by an oil company. So if you don't like them very much, you have to move somewhere else. The tension I think is really contemporary to get into any definition of how artists relate to the practice now in Brazil.

This is the thing that I would put into what you say. The only thing I want to remember is that my generation, we have this problem with the definition of contemporary because you spent so much time in 60s' and 70s' to try to understand what is going on. There was a bunch of hippies youth centres. We have this problem in contemporary when you go to school. People teach contemporary dance, 'Terpsichore in Sneakers'. This is the fact that I went to a dance school two years ago and the teacher could be my grandfather. So there is a generational problem that is related to what people are to finance in contemporary and what they understand how my friends, peers, and people that I collaborate with as a

programmer today are doing. It does not even have a name exactly what you are talking about.

So it is impossible to get what people are doing in some of the works that are presented in festivals. It is why I spend half of my time of programming for discussing with my co-director, "Should we present this?" This is not even for dance. Of course, we should present some of the works because they have something in there. But we can relate it as a kind of a dramatic body or at some times as some collaborative thinking behind some statues or something.

So for us to get into the discussion of what is contemporary is the key thing for what you do and why you this. Michel and I are being preparing this little thing for all of you. You are going to visit our new website. The thing is, we just wanted people from other parts of the world to talk about what they think or what they could be interested in sharing in the contemporary practice. We just started this website. Artists can ask such questions and others would be joining that, and everybody can comment the ideas. I am just saying this because Fu Kuen is talking this afternoon at another table. He is one of the artists in this project. And of course I remember Fu Kuen's question in the web site, of course, is something that relates to what you do and Elena Karts, one of the Brazilian writers is there in the project. I am also asking about the dances such as Bruno Beltró's, a big company in Brazil, for instance. It is one of the most known companies now from Brazil and travels all of the world. The next program will be premiered in Kunsten and other huge festivals. He does hip-hops. You look at it. He could be from anywhere in the world but at the same time he could only XXX. This boy, there, real. So how different set of tools are necessary now to analyse this kind of work because you can not, Chris does not like it, really look at this work with the same tools we had before.

It is just that how we can be trying to figure out what contemporary is. In this sense, we can only try to find contemporary questions that maybe we can try to answer together. For me it is very difficult to relate concept that is no more contemporary. Spending 12 hours for internet every day looking what people are doing, completely you are head of all discussions that we normally have in dance and theatre. My question is, "How can we include the world we live today. How can we include the fact that is talked in the YouTube. I don't even bother to show clips from companies any more because all Brazilian companies you can find in YouTube now. It is how we can cope with this side-by-side information and side-by-side production. Trying to relate to that in more conceptual way is difficult to know for me.

Andrews: Thank you very much, Nayse.

Just one or two remarks. I think Christopher has a chance to respond to what she said and I would like to offer it out to the panel.

What You have done together I think is to present us with a picture of contemporary however it is difficult what the definition is. Very thriving, healthy, creative, dynamic and political field of work. As all of you somewhere have hinted at the way politics becomes involved in a text of hard decisions and choices, not enough resources, frustrations and so on. That is the reality where we work. So I don't want to speak too much on that again. What I want to do now is to ask you, Christopher. Would you like to respond?

Bannerman: OK. Actually I have one particular point. But I think it is perhaps relevant to whole series of points. Of course, at some extent we are talking about the history of contemporary. How is the impact on today's understanding of contemporary. But you point at hip-hop. Globalised and local. And how do we begin to talk with that.

We took out the word of hip-hop and put in the word of ballet, and look at the National Ballet of China, which cooperates with both visual arts and some Chinese movement. We had probably the same discussion. May not be related to specifically to the youth, and involving....

López: I agree. Hip-hop is just an example of something that people are immediately identifying as being from nowhere now. But just it is as true to any kind of vocabulary that we are sharing across abroad.

Andrews: So what we like to do now, I think, is to ask you to respond to what's being said. Perhaps there are things that are very familiar to you, perhaps there are things, which you profoundly disagree and you would like to comment. Perhaps there is a point that you want to ask one of the panellists to expand on. So please feel free to come forward. Would you like to say who you are?

Participant1: Hi, my name is Madani Younis. I am an artistic director of Freedom Studios based in UK. I just want to make some comment on this idea, contemporary performing arts. Really I don't think I look at the idea of contemporary performing arts in vacuum without really looking at culture in the same equation. I just want to give a context to people in the room as a UK based artist. The Arts Council of England published the report in 2007 last year titled McMaster Report, which looks at the evaluated cultural offer in the UK. We talk about contemporary performing arts looking at culture when we discuss this idea and McMaster report stated that diverse number of cultures that we have in the UK, are not reflected in the art as being made.

For me, as an emerging artist as an artist of immigrant heritage, I absolutely endorse the idea that the contemporary arts within the UK, is way behind on flexing the culture that exists in that country. And that is not only the case on the art being made but contextually within those who are making the arts. This is my response to what have been said.

Andrews: Would you like to have any response to that?

Bannerman: I think that is probably true.

López: I just have to say that in our case it is the same thing but our case is strictly related to the economical situation of the immigrants in the country. Of course, white population in South America is largely more access to education. This reflects artists more coming from this feminists than communists. As a joke now the Brazil for instance at this moment we have highly evaluated visual artists in the world then they have huge success and everything. When I was in Paris, somebody came to me and said, "Oh, I saw the exhibition of a Brazilian artist, which is very good one in the MOMA in New York." I asked, "Which one was it?" "I don't know, I don't remember, I just remember that was kind of black one." I know that because there is only one like that. This is like this everywhere. I do not know in Britain. But Britain has some ethnicity oriented funds, I think. We do not even get that we are now debating in the country that people should have more sports in university so now 40 years back of you.

Participant1: He described artistic directors, programmers, producers being wrapped up in this colonial domino of its ethnic population. I think in the UK, that is true so we sell the exotic the body work. Then there are funds that are ethnic specific. Today not hearing about contemporary performing arts companies within the UK that are black minority ethnic. I think, it is telling about the way, which that works in our country.

Andrews: Christopher would like to talk about it.

Bannerman: I just point out. Actually recent information in the case that the most excluded group in the UK is white working class boys.

López: I just have to agree because Jonathan just came to the festival and we discussed about the funding and I asked, "How was the funding going?" He said, "Zero. I have no funding from one year now." "How come? You are one of the most known choreographers in England." I asked and he said, "I am in a middle age and heterosexual. Why am I going to ask money for?" I think that is a truth.

Andrews: Whole question of, we tried to define or explore at least where contemporary begins where yesterday ends and where tomorrow will take us. We know it is impossible and enjoyable to ask but it contains the impossible. I think that diversity potentially is another of these words. Am I included in this discussion about diversity and what assumption is being made about my ethnic heritage because of the way I look. How do I as a white middle class woman engage in a discussion? Do I have things to contribute? I just want anybody who would like to comment on that on their own respects?

Participant 2: Hello. I am Max Schumacher coming from Post Theatre in Berlin. I received a lot of information from internet on funding schemes in the UK, of which almost all limited to British artists, which is fantastic, actually the UK based artists. It is fantastic but different from other countries that open their funding schemes much more to artists based in different countries. I don't want to actually discuss much the UK here but this is the very UK based panels there, maybe we should address the issues of funding issues not only bring in the representation of cultural within the country but in the context of international collaboration since this is the IETM meeting.

Sobey: This is an immediate response to that. Within the UK, funding structure particularly England, Arts Council England there is a priority for exploring what we mean by international making connections, partnerships and collaborations with international artists in international communities. Me as an artist it is an incredible strength that the funding system to be able to access that. So it means that we can look within our community inside the UK and then outside in order to explore who we are as artists and a community. There is also a project, which is using the things like IETM, international networks in order to allow organizations to come out of the UK. So explore what the international network can do for achieving aspirations.

Andrews: As a representative of Arts Council England, I would like to talk in more detail with you about the possibility but I am not going into details now. I am at your disposal to any of you if you want to talk about collaboration within England and how we do that.

Bannerman: Of course the UK has a reputation within Europe as being anti-Europe in a sense. But my impression is that the Dutch is much more aligned interventionalist about this and a Canadian artist who is based in Holland recently told to me they made mistake they referred themselves as Canadian artists and Dutch authorities said, "Please do not make a mistake again." They must say that they are Dutch artists. I don't know that is true.

Houte: I think that is true. You should be Amsterdam or Holland base in order to get the funding or at least you should collaborate with Dutch people and you can make collectives to get from Amsterdam. I think it will be very hard unless you are working in the community or so.

Participant 2: Also my understanding is that Dutch artists and programmer have access to the funding from the UK, which is about developing projects with collaborating with the British artists to create and present works in the Netherlands.

Participant 3: I am Jussi from Finland and bring another country to the conversation. I am actually wondering listening to this wonderful discussion, thank you, why we are trying to define the contemporary performing arts and its limits. We are actually trying to do it in the focus of defining our funders to get to make a contemporary arts funding machine into the world. Then sort of defining that's categories then we can find another category of funding another category of society. And if I listened right, the IOU has worked actually thirty years of becoming IOU, which is outside of all this category.

Sobey: Yes we work hard for thirty years to continue to work very hard. I am trying to avoid the word of "struggle". Because compared to the others we are in a good situation. We are regularly funded. What is interesting for me is the absolute need to make partnerships and connections and spot strategic connections there in order to perceive the things in the way we are interested in doing. To me I think as an artist and producer, one of the core skills needed is listening and watching what happening throughout communities to spot opportunities where we might be able to work. Once we start looking, one of the things that I enjoy about looking for those situations and discovering opportunities is the partnerships to get for. I am very interested in actually standing shoulder to shoulder with programmers and partners in order to discover projects. I think it is in those conversations that we find a ground to work. Where I think we start looking for definitions, whether that be of what we mean by contemporary performance, or also what we mean by funding structures, how those structures work, for me it is where the things get fixed as an artist and practitioner we already passed that. One of the things that I think is very interesting is the evolving nature of funding structures.

Andrews: I am interested to know from the floor some kind of sense of whether what we set at the beginning about the potential for us collectively, consciously to make provocations for the generations who will come in our tracks. Is there anybody who wants to follow up the idea? We are here today in 2008 and possibly laying out

the prescriptions that artists will unravel and expose digging into the next.

Participant 3: Sorry, it takes a little while to think in the morning. It struck me as you were speaking that perhaps the answer to your questions, Alison is in the middle of what Nayse was sort of playing with and also responding to the structures which Nan put out in both Richard and Nan illustrated, may be we should be talking in the future about funded and non-funded. How funny this morning discussion, which was really about very artistic social and conceptual matter turned into the funding. And perhaps the artists in the future want to be responding your work, perhaps being responding to the work that Nayse was describing that does not have name, that is not funded, that is on YouTube, and maybe does really reflect the reality of the society much more than anything, which is in already something existing.

Participant 4: We are sort of forgetting we are in Japan and maybe I would like to have Japanese audiences engaged in the discussion as well, especially in a place where the majority of independent young artists are not funded at all, almost not access to the arts. What you see here is actually what you will be seeing doing in show cases as only a very small percentage of artistic productions. So I mean many issues around this, which might be bellowing for Euro and American.

López: I just say something about what Mary Ann said. If it goes to funding, it is not only for practical thing but for really serious conceptual battle ahead of us in terms of this new form, what you sell. If you go into this field of branding arts or using marketing money to fund arts, in some cases there are only solutions that what this artist is selling. I think about the artist that I presented in the festival. His work is leaning on the square alone kind of mixed into the homeless and it stays there for six hours a day making very small things. He was trying to redesign his body according to what people are doing in the square. I put it in the catalogue and went to watch him for 15 minutes. It is completely invisible in terms of funding. Who is going to fund such a thing? There is a question about how they can frame this thing if they want to get funding. That is why I think funding comes into our discussion inevitably because it is related to how you get the money to do a new art form, which does not have openings so that the guy from the oil company cannot go and make speech. It is just practical thing that really reflect on the practice.

Andrews: Thank you.

Maruoka: My name is Maruoka of the Tokyo Performing Arts Market Secretariat. Concerning the point raised by the person of Post Theatre, it is true that concerning the

funding system we do have a piece of opportunities and Agency of Cultural Affairs of the government has been increasing the budget, however, as I pointed out, it is really miserable. When you look at the young artists particularly in performing arts, it is very difficult to find people who are capable to live on only by their activities in the arts. I used to work in the productions for about 10 years so that I really understand the situation. Over the age of 30, trying to live in the theatre company surviving that field is really difficult. People take part time jobs. And if I can talk about this, I could talk for two hours. I am warning you. I am not going to go into this any longer. But thinking about the funding, working together with communities, doing workshops, perhaps give some opportunities. Looking at local high streets, doing performances in the local high street, communicate with the habitants, getting funding, which is for that particular region or that particular community has standing.

Site specific work has been discussed with great length, I think, concerning the funding system and arts policy, I think you can pick up at the next session, but my interesting here is more about site specific work if you can give some examples or some further information about that.

Sobey: It is interesting way you talk that about the opportunity working with the community instead of education or training. It is to me there is an often danger that what happens in order to fulfil the needs to chase money that pays rent. Artists are involved in training in a specific community, which takes them away from our aspiration to create a particular work. So the balance between those things is very important. Also using creativity in order to explore different opportunities in order to create working form. To give you an example that relates very specifically to site specific work, when we as IOU create works for particular places, by site specific we very definitely mean that the finished work has been growing out of that space, which is different attitude to what maybe called location theatre, which is theatre performances that happens in unusual spaces, so we stick very close to site specific work. Very often it takes very long time in order to develop the project so the point where artistic works starts to create the work. IOU is trying to hold on to a journey from conceptualizing a project to delivering the actual art works. We try to hold on to the fund that IOU is taking to share journey along with other stakeholders or programmers or founders and the communities in which we are working. For us we can develop ideas in collaborations with those community. Very often within IOU we protect the finished art work so that we are not creating the work that might be called community performance, which is not where our strengths lie rather than under mind of strength community arts. Actually when we approach to a

particular side, we look all the connections that might be available to us within the actual space itself, how that spaces get used, how that space got designed, what is history is, where it comes from, where it might be going. In order to make connections that how pass along the journey of delivering the work, as well as feeding into the development of theatrical art for that work.

Andrews: Thank you, Richard. I would like to thank you all for your contributions.

Potential of Space – “playground” for Artists

March 4th [Tue] 13:30-15:30 / Yebisu The Garden Room

Moderator:

KONDO Yasuyo [Chief Program Coordinator, 21st Century Museum of Contemporary Art, Kanazawa, Japan]

Speakers:

Mike KUBECK [Executive Producer, Super Deluxe, Japan]

Virve SUTINEN [General and Artistic director, Dansens Hus Stockholm, Sweden]

Vallejo GANTNER [Artistic Director, Performance Space 122, USA]

«Realization of a performance requires architectural hardware (venue) and software (opportunity). While the hardware mainly belonged to the privileged classes such as aristocrats and samurais before the 19th century, public halls developed and rapidly became gigantic in the 20th century. The software was divided into genres and each genre became specialized in its own venues and contents also in the 20th century. Now, in the 21st century, “spaces” where venues and artists are in mutual activation and cultivation are emerging and trying to break through old frameworks. This session, in free-talking style, considers some actual examples of such “spaces” that are managed in both private and public basis.» (from the program note)

● KONDO Yasuyo



She has produced concerts of classical, Japanese traditional and contemporary music and collaborations with fine arts and dance. After being the musical director of Kanagawa Kenritsu

Ongakudo (Kanagawa Music Hall) from 1996 to 2000, she coordinated events related to various art genres as a freelance producer. Since April 2004, she has been the chief program coordinator of 21st Century Museum of Contemporary Art, Kanazawa and has been producing civic participation programs based on Theater 21 at the basement of the museum. She has graduated from University of California, San Diego.

● Mike KUBECK



Born 1971 in Fresno, California, USA. Loves books, music and the outdoors. Studied Film Production and Japanese Literature at the University of Southern California. Moved to Tokyo in 1993 to

study at the International Division of Waseda University. Graduated from USC while studying in Japan, then began working for a Japanese company. Spent 5 years doing technical translation and attending numerous underground and experimental music performances throughout Tokyo. Joined Namaiki and Klein-Dytham Architects at the newly formed Tokyo Brewing Company in 1998 and started an improvised music concert series at our office 'Deluxe' in Azabu Juban. Formed 'SuperDeluxe' with the addition of RISA Partners in 2002. Currently

serving as Executive Producer.

● Virve SUTINEN



Virve SUTINEN is the General and Artistic director of Dansens Hus in Stockholm since 2008. Since 2007 she also has acted as the president of IETM, and chaired The Expert Group for the

Modules Network Funding and Mobility Funding. Sutinen was earlier the director of Kiasma Theatre and in charge of the performing arts program at Kiasma Museum of Contemporary Art in Helsinki. She is also the director of URB, Urban Festival Helsinki, and was Artistic co-director of the Dancing in November Contemporary Dance Festival in Helsinki in 2004 and 2005. She was a curator of the exhibitions ARS01 Unfolding Perspectives and Process, and Encounters in Live Situations /Shifting Spaces in 2003. She was also the chief curator of the First We Take Museum exhibition in 2005.

● Vallejo GANTNER



Vallejo GANTNER has been the Artistic Director of Performance Space 122 since December 2004. Performance Space 122 is one of New York's leading presenters of experimental and

innovative performance arts. He is also the co-producer and director of Spiegelworld, a commercial producer and presenter of contemporary circus, cabaret, music and entertainment in NYC in 2006-2007 and 2008 on a pier and Miami in 2007/8. Prior to this, he was Director of the

Dublin Fringe Festival from 2002 - 2004, and the Artistic Associate of the Melbourne Festival from 2000 - 2001. Born and raised in Melbourne, Gantner has worked in a wide range of capacities throughout the arts including as a director, writer, performer, agent, producer and programmer.

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KONDO Yasuyo : Thank you. This session is going to be conducted in English mainly because we have on this podium all these people who speak in English.

My name is Kondo of 21st Century Museum of Contemporary Art, Kanazawa. In case that there are people who do not know well about Kanazawa, I would like to explain a little bit about the city. Kanazawa is located in northern seacoast of Japan Sea, it is the northwest from Tokyo and it takes one hour by plane, four hours by train. If you have a chance, please come and see because it is a historical city next to Kyoto. We have many cultural things and traditions in the city. On top of that, if you are looking for foods, we have fish, sashimi, sake, rice and vegetables. For this season from November to March, there are many people even Japanese who look for crabs, which are very good. This is a little bit briefing about the city where about four hundred fifty thousand people live.

First, I would like our speakers to introduce their backgrounds and what they do at the venues by using some visual DVD flips. Shall we start with Virve? Please.

Virve Sutinen: Thank you and hello. My name is Virve Sutinen. I speak from a very strange position now because I am in transition and for the last ten years, I have worked in a museum of contemporary art in Helsinki whose name is Kiasma. Kiasma from the very beginning had performing arts programs, which were integrated into the curational practice from the beginning. I am thinking about the alternative spaces that we are speaking about today and I must say that for long time I feel like I have been working in alternative space. Kiasma was part of the Finish National Gallery, of which name already suggests everything but alternative space at some levels. I now have transferred to Stockholm to work at Dansens Hus Stockholm; House of Dance, which is also national level of institution.

Maybe today to address the whole issues of spaces and venues, and what they mean today in 21st century I would like to tell a little bit how I worked in Kiasma. I said that we started with cross institutionally programming as the idea of the museum. However, we also talked about the

whole museum as an open space and as a negotiation on many levels. Of course, the museum has a collection and this is the most conservative kind of cultural way of presenting art. But at the same time we declare that we are a living room for the citizens. This means a lot of things on the policy levels, for examples, we will have cheap tickets prices, we open from 10 to 10 everyday, we will do audience development, we will seek actively for partnerships, and most of all we are international museum.

Theatre is another thing. As we heard in the previous presentations, a theatre often is very formalized as being pleased in Scandinavia. We have a chain of city theatres, repertoire theatres, which have the histories and which are producing most of the works when comes to the performing arts. When it comes to the independency, which was also a little bit sketched in the precious discussion, there is less space for that, less infrastructures, less of everything for independent or contemporary performing companies. There are difficulties in contemporary performing arts. Contemporary performing arts do not belong to anywhere. During these ten years, the organization goes through different changes and it is strange how you start with open concept. You declared that you are open and you will see partnerships that are working in different ways. But organizations have a tendency to be closed down like a shell. For ten years, we try to do something and it is a kind of closing up and may be it is the way for the organization to go to have the way to organize the things. It opens up, closes and opens up. Societies tend to be like that.

Also to work to cross the border inside the house, you can think about working out of the house and trying to ignore the wall of the house. You can also work inside the house and try to work with different types of curational practices through the talks about fine arts or theatre. We really come from different groups. Even if they are in a meeting space under the heading of contemporary, they are still different practices. In ten years we may have negotiated a lot of this about how you do this, and I think all practices very much influenced each other in terms of the way that we see about what we are doing, how we curate, how we present things, and what our priorities are in this process.

I am moving again into another cultural institution. I really am thinking of a roll of institution, how they are connected to the alternative spaces. I wonder if the word "alternative" still exists, counter culture and canon, I should say, still exist.

In a big institution, it is very important that you are aware that you are in the centre of power. You can actually use that to make a difference. I mean that all the things we

heard in the morning panel are what we need to take into the fundamental change. We need to look at our curational practices, we need to look at our space, who we are talking to, how we are talking to, and we claim what the "open" does mean.

Kondo: Could you tell me a little bit about the size of your venue, and how many venues in Kiasma about the museum itself, too.

Sutinen: (DVD) Here is the Kiasma Theatre, which I was responsible for theatre programs. Kiasma Theatre is rather small theatre in size, not a huge in programming either. I think it weights more in that sense that it gave a space in an institution to what you are describing something in-between. We are involved in a long time basis with the local artists, so that they would have the base and they would have a centre. Also to externalize their works in the international scene and to see they are part of the contemporary performance scene are sometimes more meaningful for the artists than to be identified in a local theatre scene.

However, Kiasma is big enough. It has three to five exhibitions annually and two exhibitions for collections. We started more diverse programs. We tried to put this idea "diversity" into the programming in the beginning. And it started smaller galleries inside the house, in which we could have visiting curators. It would be big for our curational policy. Visiting curators are in the smaller spaces. We have two separate galleries in the beginning, an artist in residence space upstairs and after ten years it disappeared and we are now concentrating on big exhibitions.

Conservatism coming into the field has a certain consequences. I think Kiasma Theatre has been more resistant against the development because we have been from the very beginning we did not have a lot of funding so we were also very healthily dependent on other partners. So we always negotiated with other curators and festivals. We started a couple of festivals ourselves in the partnerships with other venues or with artists. In Urban Festivals is coming up with the very different relations.

It has opened in 1998, so it is coming to the 10th anniversary this year. So it is time for some reflections in that sense.

Kondo: How many curators and programming coordinators are there at the performance section in the museum?

Sutinen: Very few and very efficient. It has in a curational position only 8 people in a whole house so this

is a quite a thin organisation.

Kondo: Do 8 people include you as a program coordinator for performing arts?

Sutinen: Yes. In the visual arts section 7 people are working. So it is not a lot of people. Something else you would like me to add, please let me know.

I would like to show you the clip of the Urban Festival. I just want to give you two examples of the different curational lines that we did. You always start with the strategy in your mind, and our strategy were extremely elitist, and the space is to all those people who did something that nobody understands what they are doing and why they were doing it. We do secure the space for artistic process. And at the same time, we try to reach out the audiences. The Urban Festival was one of the theses examples where we started to develop new audiences.

We are really working in the centre and suburbs. We did a huge amount of community works in an eastern suburb; we tried in Helsinki once where the immigrant population and social problems are heavy. We worked in youth centres, schools, social centres for six long years. And then we had a festival, which was also in the eastern part of Helsinki and in Kiasma in summer, ten days festival. I did want to take this example because you have always some aim and vision when you start. We were astonished how much the kids in suburbs who have diverse backgrounds are in our house. That was a kind of motivation for this project.

Then we looked at the contemporary performance scene and we started with whole cannon of kind of contemporary performance in Europe. Two years ago in the festival, we had young diverse audience at the end of the performance, which was a contemporary performance and conceptual, too. I think that was unexpected result of it, so that I feel that it is an investigation into the reality and it actually teaches you as you must go.

Kondo: So, Vallejo, please.

Vallejo Gantner: My name is Valejo Gantner, an artistic director at the Performance Space 122, which is two spaces in the east village in New York. It has been opened about 26 years. With begun as a squat by artists when the city abandoned a primary school in 1970s when the city was bankrupt. And in the last 25 years, we found the space that we are in and the area that we are in becomes, I suppose, a kind of fashionable and in fact expensive neighbourhood in New York. So there has been a fundamental shift in a space, which we occupied. I guess what I am going to talk about is how we engage with the shift, and how we answer and how we continue to stay

relevant.

I am going to show DVD about seven minutes just to introduce the space and some of performances we had and then I would like to answer your questions. (DVD) Thank you. So in P.S.122 we have two theatres, one is about 130 seats, and one is 78 seats. Both are very small spaces with bad ceilings that are about 4 meters, and columns, pillars throughout the space.

Sutinen: It is very famous.

Gantner: Yes, Quite famous now. The space has a history of being one of the centres for transgressive, alternative or political performance in New York. And it was an open space, the main theatre, which is the space that you saw in the last video, was one, which was the school cafeteria before it was a theatre. And so historically it was open and the seats were everywhere, it was not black, wooden floor, white boards, and it was a studio as much as a theatre.

It became painted black, and there was an attempt in the late 1990s where it became a very conventional black box space. It was not a good black box, but a black box. Now we are trying really to reset the clock and go back, I suppose, to make the space less stable and less predictable. Because as we have moved from being a squat created by artists that was just studio spaces. It became more conventional and more institutional. So now the question is how do we retain an edge, or how do we retain the sense of risk, and adventure, sustaining ourselves as an institution. I suppose one way we decided to do that is to really make the space much more unpredictable. So we were ripping up all the seats, now we have lifted up the black floor and we went through a process with our technical and other teams inside the space of not dictating to the artists what they are to do in the room.

In New York, it is quite typical that the space will say to artists, "this is what you can do." It is predetermined. We went through a process of the change, which is sort of small but quite fundamental. We are never going to say that. What we are going to say to people now is, "what do you want to do?" And we tell them that we cannot do anymore.

The conversation begins very differently, and relationship with the artists evolves quite differently. It is quite an important shift. There is a result we now have people who are shifting the way the audience comes in the theatre, shifting the way to use the windows and the street outside of the theatre, and many are now making the audience mobile and destabilizing audience somewhere, which has been quite important to us as we have developed.

I think that what we are now addressing is how do we on

one hand retain the sense of being extremely experimental, extremely contemporary but also then how do we re-imagine ourselves within this community in New York. East Village was the harem for many artists and then everybody moved in because it was cheap to live and there were studios and now that is not the case. So how do we re-imagine who we are in the context of an artistic community and the audience that is not geographically located around the venue anymore. So we have to change from being the East Village venue into being somewhere truly about in New York City, also about the whole world, because like any major cities there is a tendency to forget that I live in the rest of the world. It is the feeling of colloquialism and self-containment, which we have been trying to knock down. During a lot of more international works supporting a lot of collaborations internationally, and funding more institutional partnerships both within the United States and internationally.

So I suppose in the context of the point to begin with this conversation we are now very quickly and radically trying to change the hardware so that they can answer the different needs of the software every time rather than accepting limitations of the hardware that we have. Like you are saying, it is a real process of I think fighting the inertia. I am always questioning myself as a programmer or curator and quitting when you feel like you cannot solve the problems that you created yourself. Before New York I was in Dublin, at a fringe festival, one of the things there when I left one of the reasons I felt I should leave was in fact I was not questioning the problems that I created rigorously enough that I was not able to answer that anymore. Because you get in the habits, you get in the ways of doing things that you always have to keep changing.

Kondo: So when did it happen? What I am asking you is how long have you been taking this job?

Gantner: I have been there in 3 years.

Kondo: How many other people are working with?

Gantner: I am only programmer. We do about 35 different productions each year and then there is one other person in a programming department as an assistant, two technical people, three people for fundraising. In the United States, you find every organization has a big fundraising section. Our total budget is each year about 1.4 million dollars, among which for programming is about 350,000.

Kondo: You said 1.4 million for running the whole thing. Actually, it is not really owned by the public, right?

Gantner: The building is owned by the city that can be

shared, the building, with another theatre company, which has a rehearsal studio and offices, children's day care centre, 16 visual art studios. The city gives us the building for free but we pay a lot of costs for the building together. It is interesting now in the change and the shift from being illegal space, now the city has announced that they give us for building 25million dollars for renovations. So now we are going to build a whole new centre.

Kondo: OK. So we should move up to Mike.

Mike Kubeck: Hello. My name is Mike Kubeck. I am the executive producer of the art space in Nishi-Azabu called Super Deluxe, located just one subway stop from here. During the TPAM period, Chelfitsch is premiering the new work there. It is basically a basement of the ten story building. We have been opened for 6 years now. We opened in 2002. We found this in the basement of the ten-story apartment building that had been a kind of a dead spot along a major road between Roppongi and Shibuya.

We did not really have much of the idea of what we wanted to do in the open space. It was myself and an architecture firm, Klein Dytham Architecture, a design firm, Namaiki and we had also support from backing from a real state investment company called Risa Partners inc.. They are basically just personal friends of mine and kind of agreed to back us and it became pretty well in endeavour while we would create a space where interesting people can do just interesting things. Now this was our basic business plan.

We had started over with no budget, no plan, and spent all of our initial funding on actually infrastructures, meaning things like toilettes, kitchens, bar, electrical and very small sound system. Basically no lighting beyond the centre real lighting. And over the last six years we have been able to improve those conditions because of actually managing to make some money after about the fourth year and reinvested that to the better sound system and better video equipment and the better lighting.

Stage per se, it is roughly about the size of this room but the ceiling size is about half of this size. There is no specific seating so we have a module system. We have tried to allow people to do what they really want to do and then try to get to stop when we can't go beyond that point sometimes. I guess I put together this small real of a few things we have done for last couple of years and maybe it will give you an idea what's happening. So please take a look. (DVD) Thank you. That is the small portion of some of the things we have done. We do about twenty events a month. Again, artists are responsible for most of their productions because we do one event for a day. People come in, set up, do it and load out and next day different

people. This particular week now is a Chelfitsch. It is kind of unusual because they are doing quite a long run, I mean it is fortunate for us that they use our space.

Kondo: Actually, they are doing rehearsals, right?

Kubeck: Today and yesterday, two days are for preparation. This is the second performance at the Super Deluxe. Two years ago they also did the performance. It was not a premier at Super Deluxe but it actually featured Super Deluxe inside the piece as well.

Kondo: Give us an idea. How many of local, which I should say Tokyo based performance.

Kubeck: Tokyo base? It is about 70 to 80 percent. I mean we was basically in the beginning, our idea was to provide the place for local musicians, performers, artists, filmmakers to do what they wanted to do. Very quickly people from international scenes also came. We also had a good relationship with many of the embassies in Tokyo and it has been very helpful in introducing a level of artists that we could not bring over our own. We did last month actually bring over a Dutch drummer Han Bennink for three performances and it turned out very well. Originally, it is mostly local performers, most people from Tokyo but it is also larger Osaka, Kyushu basis, as well. May be 70 to 80 percent.

Kondo: Could you explain to them about when we had in a previous meeting you mentioned interesting things about the funding. Because you actually run the space by the private things.

Kubeck: Well, funding is a kind of interesting. Because there is not any. Basically we started the space with our personal savings and very quickly, I mean we began with the one line business plan, too. You can see "Only fools trade with fools or strangers." It is a classic example of that.

We have been doing for the first couple of years with a lot of fun and we ran through our money so quickly. After the second year, we have a kind of reckoning the space. I was doing another job as a translator and I really wanted to see this space go under and committed to there so I said, "OK, I will be there." We tried to hire a staff. Easy to hire people for bar or technical staff but it was hard to hire some curators for the space. Something that we did not really have was the people with a power to say, "OK, we are going to do it no matter what." That is what I thought we were missing. It somehow became a turning point where we thought it takes even more risks. But also it was more risky with everybody. It has been fortunate that because of the location of quite central in Tokyo, we are often asked by cooperate entities to use the free space

with of the high level of technical facility. So we are asked for say somebody wants to come and do a daytime conference for a week, kind of like this. We can charge them a lot more than we charge artists for performance.

We found that the balance really allowed us to continue for it. In that, we started to work harder in the third year. Trying to provide very high level of service for cooperate clients. But also using this extra income for that allow more freedom for artists as well. It is quite good because the artists tend to push a lot harder than the cooperate clients at technical side. And our staff and crews and costs that you can use that. It actually set up something that actually is going to bring in some money. And with providing a very high level of service to these people that nobody have to hire for several productions but we can do by our two staff. That is a kind of interesting balance that the location has allowed us to achieve.

Kondo: Thank you for three of you. I actually would like to show our presentation of our museum. I hope that my museum's events could be sort of a following up discussion as a sample of the theme, "Can the venue become a playground for artists?" We would also like to really concern about relationships, new kind of relationships or close relationships with space or artists, or even though like audience and community for next ten or twenty years or so.

Our museum opened in October 2004, which means it is three and half years old. Like Kiasma we have museums and within the museum, we have a small theatre called Theatre 21. It is like a black box, 12 meters width and 16 meters long. There are movable seats of three rows, and maximum 182 seats available. I am a chief programming coordinator specifically for the theatre and other events besides exhibitions. We try to put some interesting events beyond the theatre, beyond the museum and beyond the exhibition space. For 2005, we did a huge art project called "Keiso-do Art Project". We sort of put the theme on using the local soil called Diatoms "Keiso-do" and tried to build and bring the artistic face onto the soil especially. Within the theatre, we put the installation done by popli and craft artists to make a whole installation by using this soil "Keiso-do". In the centre of the installation, we put the stage and then we did some performances. Also we did some symposium and workshops on the stage. That was run about 8 weeks in October 2005. At the end of the project, we invited Pauline Oliveros from the United States. She has done an interesting own program called *Deep Listening*. This is where we had a workshop. It is like a very small box. So you can pretty much do whatever you want by arranging the space and chairs. We tried to provide a lot of different things from music to performing dance theatre, not to much for the text based theatre, plus films, showings, also a lot of lectures and speeches

as well.

I just try to explain about what we are trying to do within the performing arts section. We would like to support other organisation groups. We are showing now a dance group called Noism from Ryutopia in Nigata. This dance company is the only one actually dance company, which is granted or supported by the public organisation. We are trying to do this next season as well. They are putting three new programs in a year then 50 or 60 different kinds of productions or performances in a year.

We are trying to focus on the collaboration with different genres. This one particularly has a string quartet famous world known Arditti String Quartet with one of the leading dancer now in Japan Tsuyoshi Shirai. They were doing John Cage's *Apartment House 1776*. This one particularly successfully toured in Japan after the premier here in tour museum. About 15 performances so far.

It looks we are running out of time, so we should continue discussing things that I mentioned, "Can the venue become a playground for the artists?" I think from your previous introductions I picked up some interesting words, "the venue should be very secured for the artistic space or for the artists," "it has to be unexpected or unpredictable," and "there are lot of things we have to do in a community." I think those key words should be more discussed. From the start, I would like to ask two of you because you have built up a lot of good conditions for artists by good videos or projectors and all the stuff. And also Vallejo, you are just about the time to renovate your hardware parts. Should we just start talking about those facilities and or hard wares, which artists need?

Gantner: Basically P.S.122 had asked the artists to bring everything to the venue so projectors, DVD, audio equipment. Because as in Tokyo it is almost impossible to make a living as a contemporary artist, we have come to really change our minds on this. It became obvious that while it is stupid for us obviously to make everybody bring everything.

When we look at the amount of money, we pay an artist to do the show, which is very little. A few thousand dollars. The entire budget was all the cash eaten by rehearsal space, by working technical equipment. For 20,000 dollars projector, which we could buy would be used hundred times in a season, which will cost the artists 40,000 dollars. We could buy one for 20,000 dollars. So we are moving into getting everything because there is not any sense that we do not have it.

What we are finding is that the choreographer, director, or theatre company can actually pay their dancers, actors, designers, and spend all the money on renting equipment.

There is a tendency I think in the US to treat the company in the work, for institutions, to treat the artists as if we are doing them favour by allowing to use the space, hosting and indulging in someway.

I think that is a challenge to change the emphasis into being honoured that they do work with us. Part of that is by making facilities adequate for what people need. The kind of work that came through P.S.122 also changed radically from the Spalding Gray, monologist, the poor theatre model, not Wooster Group's Poor Theater, but the poor poor theatre of the bare stage with a couple of dances or solo performer. They are technically much more intense and uses technology almost as after-thought. They expect much more. So we need to catch up as facility. Also we begin to try to lead because otherwise you get to be left behind. There are too many others, in fact, it is competitive between the institutions. I would try to stay competitive in the market place. We have to have the right equipment.

Kondo: How many months prior to the actual performance do they have to sign up for your space?

Gantner: We will normally book things about one year in advance. It is usually one year particularly for presenting them, but we also rent the theatre to events particularly in summer time. We try to rent it out. It is an opportunity then for theatre companies working in more traditional New York model of longer runs to come in and have a long run, which they hope will transfer into commercial context.

Kondo: Your space is always open to the public, which means they can just come and look.

Gantner: Yes. We are not opened during the day but in the evening yes. Usually 6 nights a week there is something happening at one of our spaces.

Kubeck: From a technical view point, one of the important things, there was a mission that was a technology after-thought, I think, that we start with as a premise when we opened the space. A group of people who opened this space are architectural firm, designer firm, and so on and we had many contacts with artists, visual artists, particularly musicians and performing artists. One of the emphasis to open this space was to provide the place where people can do something they wanted to do. Lot of especially the visual artists, they are doing high level productions for sake of the famous musicians something like that. But they have their own creative work, which is from my point of view much more valuable even they are commercial work. And it is a lot more exciting as well. However, without some sort of facility to present that, which is kind of a personal thing

that everybody gets out of there.

So we have really wanted to provide the place where people can show this work and people can see this so they can have feedbacks. Over the years we started with two projectors and now we have three. We have also some helps as well. They have been fantastic helping us because it is something that, for example when artists said, "I need 9 projectors," we can not buy them. Fortunately, there are some manufactures that are willing to support that and it is not big deal for them. One of the pieces shown there had, basically we are closing entire space and the projectors we use 9. We could not find single sponsor to provide all of them. So we asked for 2 projectors from each manufacture. With the idea that we probably never learned this again but it is not bad that because we can still use them for performance. So we had technical support by Panasonic and Sony. They did not like that they see them all together. As it happened, Epson actually came to the performance and they were so impressed and they were like, "Hey, if you need help in future, please let us know what we do." That is a kind of a nice result from that.

Gantner: It is like a projector Olympics. It is like a competition.

Kubeck: Yes. In a way.

Kondo: That is another sort of possibility for the venue to use the technology.

Kubeck: As they are sitting around, talking about the event, and said, "Well, ok, if you really want to do something with our full surround projection, wouldn't be that great, ha, ha, ha...?"

I think for larger institutions it is possibly easier to secure support from manufactures or may be not. But it is something that I think the venues have to take upon themselves to provide because again artists, they are not making enough money from the performance to buy those kinds of things.

Gantner: I think there is also a tendency we all have, which is we talked about the benefit for the artists all the time. It is actually the benefits to the audiences. We kind forget because the conversation we have always with the artists. It is not to say that it is not important or that our relationship is critical but as or more important is our responsibility for the audience to be presenting work because working backing does not do anything. It is not just how many tickets you sailed, but the impact that worked on the people who do and see it. In fact, with kind of facility and the matter of time for rehearsal, money, facilities everything I found myself constantly trying to pull the threads back into the conversation; what is the

effect in being on that for our audience. Always when you are able more time to be spending on work or better effects with its projectors or surround sound or whatever it is, for me critical thing is about what does extend for the audience. I mean partially in the US where the funding is not public, we call every person who buys the ticket a donor. As soon as you buy a ticket, you are on the list of the paper. It is continuous and quite aggressive in the States. So it is not about trying to more make it commercial but about trying to create any impacts.

Sutinen: Can I say something? I feel in this sense, every space is full of possibilities. The space is that is the way we start, and it turned into a place, which is a social construction. I thought the social construction calls its audience and the audience relation with artists, the organisation, and people who work as curators. So I wondered what the hardware is. I think that the hardware is the social construction and then software is the art and the art that goes to construe it. However you do organise this, hardware depends on the context we are working and our history of the place where we are. But it is the accessibility, I mean technological accessibility. It is a big deal for artists to get the toys in their hands otherwise that could not be reached. What I tried to do at Kiasma was to put the alternative space inside the museum. So it allowed people like Mike who do not have savings to come and create their own festivals of their pockets with an investigation inside our programming, things like Pixier and Audio Visual Laboratory. That is from the discussion with Mr. Scannell who was a very young and interesting guy. We talked about how you operate in this new world in which private and public things are getting more and more intertwined, how we are able to work with industries as well as to really develop the hardware as much as software, and what you are doing in audiovisual art.

I feel that is privilege that the intuitions have but I do not think in that sense that we are in that different positions. We just have to make use of it and we can get into it in order really to make a difference. Even if there is not amount of money, Kiasma theatre's budget is even smaller in terms of programming than yours, we try to make everything we have effective even when we are running out of the last penny. We are like OK because we have networks of 7 or 8 years. We know everybody but our artist does not know these people. So we started a new consolation and new festival for theatre now. The last capital we have as a place is our networking ability to connect things we have. How could we make this available for the artists and then the benefits for our audience, too? I wonder what the hardware really is.

Gantner: We really did not initiate people but people started to say P.S.122 is becoming more about state of mind than the place, which I think quite right. I think that

more and more idea of the concrete communities we live within is coming unstable. I think it is much more important to associate ourselves with our state of mind. Where we relate to an audience, how we relate to the artists is attitudinal rather than being geographical.

Kondo: I think that is the attitude or what the hardware means along with software and what the relationship with those things as Virve said. Especially three of you including hopefully our venue are really standing for what you provide not just a venue but possibilities, right? That is why artists really want to do something particularly in that venue rather than, like "I want to do something, just give me some booking dates" or "I look for some places that we can do some performances". People who are coming to those venues are wanting to play or wanting to do more specifically with the venues, aren't they?

Gantner: I think more and more that is the case. It was the audience and artists that are very much around us. Now we are trying to build up a brand, you know why, that speaks too much more in diverse kind of way. Using different environments to build that sense of people being part of my space, face book or You Tube, using whole different media now talking to audiences and artists.

Kondo: I would like to speak a little bit more about the differences. Probably I and Kiasma have a sort of same problems. Leading with the bureaucracy sometimes and putting the theatre in the museum aspect actually. Working as a director for 10 years, what was the vision at the beginning and how has that been changed? And then you mentioned that you asked for 3 years absence. In your earlier presentation, you said that at first they opened up a visions and opportunities to the artists and then usually it is the case is that the bureaucracy or the city is getting to close the door, right? They are getting to focus on things that are more commercial or so, or you have to start to be thinking about the community because all the money comes from the tax or all that kind of things. How did you think that the difference changes and about what probably do we have to be careful?

Sutinen: Of course, doing work in a big construction with a big public funding is to always struggle for the funding. Public funding is diminishing I think in all European countries. Maybe there is an exception but it is a tendency to cut down the public spending. Along the line, it goes to the museum and the public funded art institutions. That has been very much the phase of Kiasma. Lost a lot of its funding. So, of course, it is easy to lead to conservatism when you start doing programming.

It can also lead you into being more effective. You can tend this into your benefit or you can do it for a certain amount of time. If you can do it forever, I feel it is very

tiresome. I think the most important thing for institutions like that is to remember that they still have a lot and they have a power, and how you put things back in so that you don't close your own programs. I often feel that the most important thing is the partnership that you create outside of the house. One also has to constantly ask the questions, which make you aware where you are and what you need to do at a certain time. You keep on involving not only inside but with artists of all different levels so that you will see what is going on in the scene if you want to be there to support the artists' development not only for the presentation or to have the pretty productions, but you feel more responsibility for the whole field. I think it is always important to remember that the big institutions have a lot of responsibility because the choices they make have a big effect on the others. I mean they set standards and examples. In that way, they often have more influence than just they are programming. They also have an influence on the level of policy and have consequences for others not only for themselves.

Kondo: It is just about 3 o'clock and we have half an hour left. So shall we start connecting with the participants?

Participant 1: Hello, my name is Milan Lucic. I am from Serbia. Maybe I would like make a connection and I will bring a solution about the new spaces. I would like to talk about my experience then and would like to hear what they think in Tokyo. I think for the first we are living in a very important moment of the performing arts. Actually this couple of years we are stepping from the 20th to 21st century. That is why we are asking ourselves a lot of questions about what is contemporary and where to find it. Are you going to find it in the contemporary dance? Somebody mentioned this morning that it is one of the most institutionalised artists at this moment. I think that things are becoming more and more institutionalised even in this innovative forms. I think questions are, "where is the contemporary, in which discipline, in which structures?" Now we talk about the hardware, buildings where we work and how we full fill the demands for artists. We ask ourselves what type of the funding or what type of the organisational formats if you want to take in order to fulfil the needs of the artists.

So I want to tell you about my experience, which can be well illustrated by anecdote of Versace, a very much famous fashion company. A main designer went to a tailor to see what they are doing and then he found clothes and said this is the best one that they made. "Who is the tailor? Who made this?" People went through the company to try to find the tailor but they could not find. There was somebody who was from a town called Novi Pazar, which is famous for fake Levis or Versace stuff, so one of the guy said, "Yes, I brought it from Novi Pazar." So the designer said that he would send an agent to hire

the people in the town anyway. "We shall bring him to work for us." They went to the town and finally they found a person and the guy said, "Maestro, maestro, these people came from Versace to ask you to work for them." "What Versace? I am Versace."

So I found myself in this situation. In Belgrade, we had an opportunity to take over a warehouse and then the city counsel asked me and said, "OK, because you work independent, can you talk with your colleagues and see what kind of space they need, what we should do with this space so they can come and work." Actually when I was back to my colleagues and said, "Listen, be careful, this situation, this proposal. What kind of building should we make out of it?" Then I had a briefing with them. I came back to the architect and started to talk what they said to me and then the architect said, "I am sorry, I do not understand what you point." I went back to the artists. Actually, the artists could not formulate their demands. In the end they came up to the fact and they said, "We do not want to work with you as an institution." So although I see myself already somebody coming from the independent sector, I found myself to be too structured for independent artists. I think that maybe this example is going on in Europe.

Sutinen: I think that the generation that is coming into power now is very reluctant on some level, I mean, we claim to be still coming from somehow alternative and counter-culture. I was in the Swedish Dance Academy. One of the choreographers said to me that I will specifically tell my choreographer students not to come to Dansens Hus because that is a big bad institution. Are you talking to me? It was a very strange dialogue. That is why we need to change the institution so that we can have the dialogue with the artists.

Gantner: I think in some way the reality is that many of the alternative, experimental, independent artists I know and knew, in fact have come much more commercially successful. I think the challenge for us institutionally is to try to find how to catch up, because we are not necessarily very good at leading the popular and broader culture, which we exist within. I think I found that we are constantly behind the audience.

Kondo: I think I can give you some good example. Three of our venues in Japan try to network to produce street dance performance. Of course, you can see the street dance everywhere on the streets, or in the small venues or private live houses. By bringing them up to the public hall, we are sort of hoping that our presenters or even the institutions are aware that the street dance is also a part of the contemporary dance, not just pop or commercial base theatre performance. We try to bring it up to the artistic level so that people can enjoy or even the dancers

for the first time put themselves in the different environment of the stage. That means they have to build up the program themselves, the lighting and all the sound effects as a performance piece or work rather than just go in the street and do their own patterns. So at the time they have started the relationship with us and built up the very interesting and professional levels of relationship within artists and artists and audiences, presenters and staff they work together. So I think that was a sort of good experiment unlike the event you mentioned.

Sutinen: In one way if I think about the diversity, our audience is also diverse. We could also said that hip hop has a community, a worldwide community. Somehow to come in terms with the diversity as radical coexistence, we all coexist with all the different cultures, identities, practices and we have to see how we define our rolls in this all. I don't think it is good for a big institution to drag everything into the main stage, so to say. I am talking about the stage, but that is a negotiation again about, "what the different community is." That is coming from Oslo, where there was an opening of the new dance house and there were also a lot of talks about the hip hop and street dances. It is interesting. It is big part of the contemporary expression but it is a culture and it is a community and it means that as any other field that you opened up this relationship through long time commitment, you nurture the development on some level. Hip hop has really come to be something like a little fun spicy things that you add into it. But if you look at the culture worldwide, and you look what is addressed in it, you know some has said that there is still kept the language that is oppressed. It has a kind of emancipatory power. There are a lot of issues to dig into to know and this is what I learned during these 10 years. I learned to listen to these different communities and not to either use this counter culture or drag them inside without having a clear view and the intent of what we are now getting involved in and what the consequences are. Street artists have credibility on the street. I do not have. I have no street credibility what so ever. They need to keep that. I need to keep my integrity as a curator so that there is a moderate negotiation that we have to learned to set the rule as we go because if you look around there are so many cultures and so many things that we need to address and work with. You are doing also on the same line of the work. It is another kind of commitment again.

Kubeck: From my personal experience as well with working with larger entity like a museum for collaboration sometimes, one of the points you mention was that artists are saying that they don't want to work in institutionalised way. Perhaps I think one way to overcome that is actually by recognition through other artists. Large majority of our programming come through other people who had performances in our space and liked it.

With Mori Art Museum, which is quite close to our venue, in the past, they have opened for 4 or 5 years from now, and we have done a couple of collaborative projects. It seems that's been quite good. For us, since it is the whole other level of exposure we get by working with large organisation like that. Form them it seems there is also sort of street credibility that gets established as well at the same time because they are working with artists not normally showing in that kind of venue. They can feature them more of an appropriate venue. But at the same time by giving them a space in a main venue, sort of double way for them, the artists feel comfortable because they can definitely gig what they are looking for.

I do not know this is a solution or not but it seems that if you are dealing with people who are independent, we can start working with smaller people in smaller spaces that can be turned into the larger performance and larger show in a main space.

Kondo: That is another person who has..

Participant 2: I would like to speak in Japanese. My name is Nishiyama, performer, visual artist and choreographer based in Tokyo. We have been talking about Japan, I think I would like to explain about the situation about what is going on here. Talking about the potential space, first of all, having space or trying to find a space yourself is difficult particularly in Tokyo because of the limits of the lands and budgetary constrains. When you think about that there is always such fundamental difficulty of securing space yourself, as for funding, the public institutions, our supporter by tax money. I've been able to work quite a lot in Europe that's probably the basic area for working right now. They spend high taxes. In Japan the VAT is 5% and compared to Europe there are differences based on pool, which is available for funding going to funding bodies, which can be invested in arts. I think this is normal because you have to talk about 30 different tax systems and tax regimes, which might explain the differences between the systems. Sometimes I think we have to stop by working from scratch in order to change situations. There is another thing I become aware in working in Europe. Talking with my European friends and colleagues and learned that although the underground scenes are really chaotic situation, they try to build up their own spaces, for example a dance space in London, Dance Fabric in Berlin, Germany. They are all independent and they really curved the space out from themselves. So perhaps people who are based in Tokyo are just complaining although we could do something and it is too early to give up the hope. But I think bout the space, it is really tough to get somewhere in Tokyo and in Japan. It think compared to Europe and the US, it is even tougher in Japan.

Kubeck: I would completely agree that there are not many spaces opened to people who do the performances. That is the reason why we started Super Deluxe as well. Doing with artists we tend to get feedbacks that there is not a place like this. We basically started with no knowledge and no experience and then have come this far. So I think people should try as well.

We are very lucky because variety of aspects, networks that was discussed earlier, and people in community have made it happened. For us it is not the thing that we were putting it together. So I think that has been the strength of the space as well. I think coming from Tokyo and knowing a little bit about funding in Europe, it is totally different level of support for performing arts. It is difficult to rent an alternative space or any space at all.

Gantner: You give up a lot of freedom if you are institutionalised. And I said that we found that the timing, the planning term is now really long. A year?

Kubeck: This year all the sudden, we are somehow booking almost 3-4 months in advance. Last year it was 2 month and we said, "Wow, 2 months! We will have a performance next month!" It is nicer to work in the longer scale. There is time. Oh, we don't have to start working after lunch for the performance of the next day. Although the level of complexity is also involved there. So it is trade-off. It is nice to know that there are things happening next month.

Kondo: I totally agree with him, but at the same time, it is a little bit getting better, I think, for these three or four years because a lot of directors or producers from outside Tokyo region got more started making networks. And then using those networks, we could try to provide more, I should say, space as a venue and also space opportunity for the artists so that they can try to build or start making up new projects of a long cooperation within the network of the venues and organisations.

But it is just a beginning of what we are trying to do because tax wise we always cut down for last five or six years after the big economy down in Japan. Our budget is being cut down every year. So what we have to do now is trying to make up networks among local or regional theatres and venues.

Gantner: I think there is a real question now. I am set in New York City, or in some other big cities I lived in, we have been seeing a really fundamental change in a way that the city works as people move in rather than historically the money moving out in terms of where people live, where people spend their leisure time. It is now very much convinced that all neighbourhood where

the artists live in garage or warehouses are shifting further and further out so that the big city is losing something. The culture or the performance or whatever is being sustained by these institutions. In some way that is not the right place because being institutions we are always a little bit museum. So it is a question I think whether big cities like Tokyo or New York or London or Paris can in fact really sustain viable counter culture, alternative culture, underground scenes because the cost is vast. Certainly, in New York, if we are starting P.S.122 today, it would be in out of Brooklyn. We would not be within 6 kilo meters from Manhattan. We would be away out of suburbs. Because that is also where the artists are living, where the new audiences are, and where the studios are.

Kondo: I think that is a good point. P.S.122 has been opened for 26 years. What do you think you could do to make the P.S.122 better place?

Gantner: I think as we renovate then we will steal a lot of missions of Super Deluxe, I think, because at the moment our place is opened from 8 o'clock for 90 minutes and they leave and go to somewhere else to eat and drink and talk somewhere else. We don't have a lobby. We only have a corridor. We don't have a bar, we don't have café. One of the things that I really believe is that we got to find a way to bring in the performance and cultures that we present much more into everyday. So we will make café, place where the activities are happening all the time, and exhibitions, and so on, which is very basic in a way. But we don't have it. So for us that is the important thing to try making plug back into the environment.

Kubeck: One thing. Having the sort of facility where people can relax before and after the performance is not only for the audience, which is critical a little bit, but it is actually for performers themselves. Artists can then have a place to get together. A lot of interesting works that happen in Super Deluxe have come across through introducing artists to other artists of dance, performance and musicians. They do not know who they might want to talk with. That is where the community or something sort of vital happens and that has been the most interesting part of my experience in Super Deluxe.

Finding more and more, actually the most important thing is providing, it is not just opening up our own network but actually helping to create the network for the artists. So that people that really don't have any connections with each other although they probably have a similar mentality. You can also say, "Hey you should meet this person and talk." And the next project is coming out of that." So whether it happens at Super Deluxe or somewhere else, it does not really matter. This is an idea that the connection can be made even if something

actually happens or not.

Sutinen: I thought I can kind of imagine if there is different audience like dance audience, the theatre audience and video film audience, and like contemporary audience then there is a somehow access place putting them all together. But I think that it should be built up only after artists could connect each other. And the work in itself, that will be so full of that potential. Then they start to mix in the audience then you can see the audience of some theatre audience, dance audience, whatever. That is a kind of exciting moment but it needs to be built from that. That is why I understand we always talk about the artists. I think for the institutions, the nearer they are to the artists, the better. It will a kind of keep them somehow. But it is good. It is like a stretch fastened to the artists. That should probably be if it gives you focus on advice and you can progress everywhere. But you are very close to contemporary artists, you probably are able to keep that space opened and it is possible to develop the possibility for them, not only for audiences.

Of course we should respect the relationship between underground and countercultures. I always try to depend them, I should say. They need the space in the city. We are talking so much about the innovation and creativity of our city, we are pushing out everything that secures the innovation. We are all benefiting out of it. Main stream art, institutions, or wherever we are, we are benefiting out of that. It comes out of the experimental scene. One of the cultures is totally integrated into the scenic language of the theatre and dance.

Participant 2: Just continuing what Virve said, I have two points. One is that when you create the audience in Kiasma, by making a network and finding each other like they do in Super Deluxe at the moment, all of us suddenly realized that you have built an audience, which is not dance audience, or film audience, but Kiasma audience. So you build up a social network and you have a social hardware in your own theatre. And then it becomes an institution. That is not a bad thing. Because when it becomes the institution, there will be something out somewhere else. So actually when we are talking about hardware and software, spaces, or places, my second point, you always have to remember that the one who has the hardware also has the button on and off. That means that someone always push the button on and off, which gives permission to this artist or makes some musicians or artists good enough for this society and then says you are not.

Gantner: We don't ever decide if it is good enough for this society. It is very dangerous when the institutions are saying these things and become gate keepers for permission. Because, the people making works should

not be waiting for permission from an institution to make their work.

I think it is a recipe for disasters if the institutions give the permissions for work to be made. I mean we have some supports otherwise it is not there but they are tools, it is not a cultural gate keeping role, it is a more facilitator in the end. We are following the trend. But it is curating on a good day, it is programming on a bad and it is booking on a bad day.

Sutinen: I am not sure exactly but the dependence of the thing if Kiasma theatre will disappear what will be there in the scene.

Gantner: The next thing.

Sutinen: The next thing is coming. I think that the institutions begin with. It just had to go thorough different phases. To give the institution the second chance and second life because we have all our own agenda after you have done your tasks that the institution the second life, three or fourth life.

Kondo: I think it is more important point. I really want to mention a little bit about education staff. Unlike in Tokyo or probably New York, when I arrived in Kanazawa there was only one, me, as a program coordinator to create a program. No one else does have any experience for planning in performances at all. So what I did was trying to make a good team with local people who are interested in working for us. It has been about 3 years to work together. They are the people who have to really love or think the arts and performances are very important for local people, especially contemporary arts and music. Because they never really had explored to see live performances before. What I was trying to do for the last three years is trying to just ask for the artists to come and stay as long as they can or as far as the money can go. Not just to come, do the performances and say good-bye but to come hear to make a little bit different versions for our venue. They arrive 2 or even days ahead so that they can talk and connect with our staff. Also of course we would like to have them have a good impression from the very beginning that we have good food, neighbours and of course great spots for sightseeing, too. So everybody wants to come. I think I am amusing them by giving them really good aspects to come over to Kanazawa. That is another important thing. We have to sort of start a conversation or make a good contact with community or local people who are really interested in us or want to come and work together. Maybe a last question.

Participant 3: Thank you very much. I would like to hear in Japan so I would like to speak in Japanese. I am Shimane from Japan Foundation. I am working on an area

different from performing arts so this is my personal perspective and personal thoughts. I would like to ask a question as well. The issue of venues, artists and audiences all came up. I think about the audiences and also the people of the organisations that direct the plan the future of that space, for example, the national government, local government, and in the case of public funding sources, at a time you can have a cooperate support sponsors, Epsom is one example out there on the screen, all those I think have relationships, which have impact on how the direction of the space determined. Because it is a space where artists can present the works or share the work. It is not entire free because the audience has to see it, you need the sponsorship, you need the support from the government or private company, whatever, and all these come to give reach out a content and meaning. Looking at Japan now. The total size of the dance goes it is probably small than Europe. I don't know about the actual number, but I think I am guessing that, outreach program, for one example, hardly can try to expand the interest. As Ms. Kondo was saying, the staff involving in the community members, people who are not being involved are not interested to talk to them, people such as children who could be future audiences, future performance goes to perhaps encourage them to give them more exposure to see live performances rather than watching cartoon on TVs. I think such in Europe you have more constructive system to help people to encounter that. I am interested in hearing more about what you do in Europe and also in America to help to call the audiences. It is necessary to really make people more interested in performing arts. I think it is interesting to know more about how you are involved, the society at large.

Kubeck: I am answering in English. It is kind of actually timely question for us because we are now Super Deluxe is opening in the evening and sometimes have to run in weekends. But it is basically a place for adults. They are drinking, they smoke. It is not an ideal environment for children. However a lot of families do come, artists and friends of artists bring kids. It is kind of interesting in a respect. Last month we premiered the first piece that we had actually full production responsibility for as a dance music video performances, a kind of hard to qualify because all happen at the same time. Idea was the child story for adults. It was presented in Tuesday evening. We did not really encourage people to bring children to that because music is quiet and sad. However my colleague brought his daughter. She was fine through out the performance and actually, her reaction was so positive to the piece. We now decided to lead this stage again probably in June or so. Specifically for children. It is something we did not really vision in the beginning. But it is fine as a story of children for children. Actually it works fine for children. The idea that something that was

conceived primarily for adult audiences cross over the way for children or people who probably never been to dance performances. Then it seems opened up the possibility so now we are talking about doing this again. It is a kind to be proactive. I think also our initial goals as well to provide artists is to provoke them some way so that artists come and see.

Sutinen: Museum is wonderful because they usually have educational departments that are totally devoted to how they work with different kinds of audiences. But the shift that has been going on the last years is more than to look at the young audiences as a target for our educational processes. We want them to get involved more in what we do even up to the creational level so that they can be there to negotiate the real promises of practice. I think that is very exciting. In practice that means many things. You have the educational programs within the artists and also work with younger kids and with families. That is important. I have felt so privileged that so many young trainees have wanted to come to work at Kiasma Theatre, which means that sometimes half of the staff is trainees. They bring important knowledge to us to get us connected and they bring the latest CDs and what is happening around you when you do not have the time to go to the clubs at night anymore. And you can also do like what American do, you can have volunteers in summer time. Young people who don't have anything else to do in summer can feel involved in our Urban Festival that has been a big space for volunteers, and they are the people who identify the festival and feel strongly for it and are glad to be part of the event with T-shirts.

There are also the deeper cases that are important to young people. Graffiti has been such a case, skate borders, lately everything that are happening in street art, I think they are happening in many cities. The cities raised the war against the street art that young people are doing. To take those issues into the agenda in the museum and talk about the issues defend them.

One day in the middle of this war of the street arts, I went to a bar when we have really spoken about it to the public. Of course the relationship is not really official. They have taken a long table in Kiasma café and put them in self-organised way. They came and put all tables together, put scissors, papers, stickers, and a little pens and pencils out and they did happening when they started doing with stickers and they left and went around the city where those people are prosecuted. I feel very privileged and so happy and I even cried when I saw them. They came to Kiasma because they felt it was the safe place where in the middle of this war. They would come and they were all young, they are in the high school probably. This was the place where they could come and publicly do this and then

spread out to the city.

So I think our involvement in the young audience is much more further. It has to be very fundamental for us. We have daytime or other special programs for younger kids.

Gantner: I think what you were just saying is right. It has to be about the program because you see marketing for young people, marketing for this audience, or marketing for that is bullshit, it does not work. Programming has to work. Having said that? We have really started, we stopped in our marketing, we stopped now talking about why this artist is X, Y, Z and now we really try to talk about this experience. So in a way, demythologizes it and takes it down a little bit. We also have begun using nontraditional media much more because now everybody still wants the New York Times' review. It does not sell any tickets. So it is not as useful as it once was. We had English company called Ducky there in December and they had half page in the Sunday New York Times with a big photograph and everything. So may be 100 tickets because of this article. And then we had a top of what's cool this weekend of eBlast! called Daily Candy, which is targeting women who are shopping who it tells you all the styles are and where house sales are. Just every women in New York that I know gets this everyday. It sold more than 200 tickets in the morning when the eBlast arrived.

So the normal review in traditional medias now we find less and less role. The way we do eBlast! is through Facebook and through MySpace. We post videos, we provide the ways of audience to engage and criticise, we have set up a blog to post the notices not just about the P.S.122 but any kind of opportunities or criticism and we work as critics now. We deal with the bloggers in New York as professional critics and I give them now invitations or everything just like New York Times reviewers. And we find now they are influential on what happens to our audiences than any other traditional media particularly print. It is dying.

Kondo: Unfortunately we run out of time. I got 20 minutes passed, we are supposed to close. Thank you very much for three of you and for closing up, if you would like to continue to hear this session, there will be a chance in our museum, which is on March 9th on Sunday from 13:30 with the them of "Stimulating Cities with Art". Japan Foundation will provide the symposium along with our museum. It is only 4 hours trip from here by train if you have a JR railway pass. It is free, it is time to use. Just come up to Kanazawa if you come I can provide you with good foods.

So thank you very much all of you. And hope to have a good session, performances or showcases rest of the day. Thank you very much.

What is Site-Specific Work?

March 4th [Tue] 13:30-15:30 / Maison Franco-Japonaise Hall

Moderator:

Henk KEIZER [Program Manager, Vrede van Utrecht, The Netherlands]

Speakers:

TAKAYAMA Akira [Director, Port B, Japan]

Yelena GLUZMAN [Director, Science Project, USA/Japan]

«Works that are based on a specific site are emerging in festivals across the world, and coincidentally with changes in technologies and cultural policies, these works have new notions of “production” and “audience.” A performance with one viewer in a moving vehicle, or a dining table as the “stage” and dining chairs as “seats” for audience... Guests who have been producing this kind of works explain the idea.»

(from the program note)

● Henk KEIZER



Henk Keizer studied cultural studies and drama, became coordinator of cultural youth centres, and worked as actor and production leader for different theatre companies. From 1991 till 1996, he was managing director of Trajekt Theatre Company, and toured all over Europe. From May 1996 till July 1999 he worked as managing director of the Oerol Festival and with the artistic leader and the festival team, he developed the festival from a street theatre festival to one of the main site specific festivals in Europe. From 1999 till 2005 he was managing director of theatre company Dogtroep and produced site specific work worldwide. In 2005 he was managing director of a new cultural program Vrede van Utrecht and became program manager in 2008.

● TAKAYAMA Akira



Born in 1969. Moved to Germany in 1993 and began to direct and write plays there. Returned to Japan in 1998. Established a theatre unit, Port B, in 2002 and has been working through unique creative processes with singers, engineers and video artists to pursue possibility of contemporary theatre based and focusing on Tokyo. He has also been working on a collaborative project in Germany with Hans-Thies Lehmann, the writer of Postdramatisches Theater since 2008. Artist-in-residence of Nishi-sugamo Arts Factory since 2006.

● Yelena GLUZMAN



Yelena GLUZMAN founded Science Project in 1999, and, working with collaborators, creates unusual cross-cultural performances. Typically, one work will be in progress for a long time, and have a number of incarnations, since all participants create the piece together, building the choreography, the semantics, and even the script as a group. She is also a videographer and art writer. She was the co-editor of The Emergency Gazette, a biweekly broadsheet about radical performance (1999-2002). She has written and created videos for Tokyo Art Beat, Kakiseni, The Star Magazine (Malaysia) and guest teaches at Kenjiro Okazaki's experimental art school Yotsuya Art Studium. She lives in Tokyo.

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Henk KEIZER: OK, welcome to you all. We met two weeks ago, by email, and we are asked to say something about site-specific work, and you have been reading in the paper that we will talk about what "site-specific" is. We will not give you an answer on that because site-specific is so much... we will talk about theatre, we will talk about our experiences, and we hope that in the end you will have had three examples of what site-specific theatre is. Otherwise, we will get lost perhaps in a long discussion about the definition and that is not very helpful, I think. We ask you to sit like this (surrounding the speakers) because we would like you not to be audience, but to have a discussion with us and also to share, perhaps, your experiences. We already told who we are,

so can you very briefly tell us who you are and what you do?

[Nineteen participants introduce themselves]

Keizer: OK, I think it is good to know who we are because this is a meeting. I have been a member of IETM for a couple of years, and the secret of an IETM meeting is always that the content - the thing that you get out of it - depends on yourself. So I would ask you to join the conversation not sitting as audience waiting for our story because I think that what you have experienced is of a lot of value, so if you feel like asking or telling anything, feel free to do so. We do it quite simple - Yelena will start, AKira, and then I will tell something about my experiences. Anytime we will ask if you have questions or not.

Yelena GLUZMAN: OK, in terms of talking about site-specific work, I would like to talk about a piece that I am working on right now. It is an experimental work, and I would like to talk about it as a site-specific piece which actually I am working on with Ishiguro Yoko who is sitting there. I am going to give you a brief introduction about a series of three pieces, talk about a particular piece, and show a video clip.

The series is called "Character Pieces," and I was interested in thinking about the form of a performance. I was interested in going back to this very simple exercise of thinking about what makes a performance, what are the components of a performance, for example, music, text, character, story, et cetera. My hypothesis was that the ways those elements are put together, generally speaking, create a safe and agreed-upon space for a meeting between the performer and the spectator, and because that space is already agreed upon and quite safe, the meeting that can happen in that space is also protected. And I was interested in taking away certain elements of a performance, how little you can have to still have a performance, and if that can create an encounter between the spectator and the performer that is so intimate as to be transgressive.

That is the idea of "Character Pieces" and the three small performances - one is called "My Life" which happens in a kind of shabby conference room in Takadanobaba, one is called "Meet the Family" that happens in a "love hotel" room in Gotanda, and one is called "This Town" and that is what I am going to talk about as a site-specific work, or I am going to talk about the notion of site-specific in that piece. In "This Town," Yoko and I put out notices to have an audition for "This Town." So the performers come to an audition for it. And the performance happens during the audition. So the audition is the performance. And the concept of the particular piece in terms of what I have

just talked about is that I was interested in taking away from a performance the agreement between the audience and the performer that there is a performance happening.

As a site-specific work, actually the piece happens in a theater, funnily enough, though the way that is set up is... if you can imagine a proscenium stage and the audience seats that extend to the ceiling... the entire performance happens on the stage and the audience is on the stage, and the performers and the auditioners are on the stage, and the audience seats are empty extending in a ghostly way to the side, and in fact, when the performance is over, the curtain comes down leaving all of us in darkness.

I think it is a site-specific piece, but the site is not the site of the theater - it is the site of the audition. In this case, I feel quite strongly that the audition itself as a structure and as a real event that this performance occupies is a kind of textbook act of site-specific theatre, just that the site is not geographic but a social site. And the population is the population of theatre makers and actors. I am just going to show a clip from the performance that happened three nights ago, and it is the first couple of minutes of the piece.

[Video: This Town]

Participant 1: There was no rehearsal?

Gluzman: Yes, we did have a rehearsal. That was a very painful process.

Participant 1: Could you tell us a little bit more about the rehearsal process?

Gluzman: Yes. Of course, to "rehearse," we need auditioners. Do you know what I mean? The entire piece happens with the auditioners, but if the auditioners actually come to the rehearsals, that destroys the concept of the piece. So, me and Yoko begged our friends to come to our rehearsals so that in each rehearsal we would have different friends most of whom were not actors, but pretending to be actors to go through this and not knowing what they were coming to do and what was going to happen. Constantly having to find people to rehearse with was really hard, but that was all we did, and we basically built the piece through this process.

Participant 1: What did the paper that you had given calling for the audition exactly say? What was the audition for? What was the agreement between you and the auditioners? There was no piece in the end while they had to be auditioned. Were they taken or...?

Gluzman: In fact, they were all taken because the piece was being performed as they auditioned. So they were

in fact all successful. What it said – (to Ishiguro) do you have a copy of the audition notice with you? Yes? Yoko can read it to you - but basically it said that we were doing an audition for this production called "This Town" and referenced the previous version - actually we had previously worked on a different version of this piece in August that did not happen in an audition but in a park and Yoko performed in it - and said we were doing a new piece based on that and Thornton Wilder's "Our Town."

And also importantly, when the auditioners came to the audition, they were also given an information sheet, and on the information sheet it said what was going to happen later in the audition and told them that there were about fifteen observers watching the audition. When they came into the room, they saw the audience behind us. They knew that they were going to be there, but of course they must have felt that there was something strange. And the audience are not told that this is an audition and that those people don't know that they are performing, so that was something the audience too discover during the course of the piece or maybe that was never said out right to them. So the both parties - the performer and the spectator - were assuming something that was not in fact the case about the other party. (To Ishiguro) Do you have it? Oh, you don't have it? I don't have it either.

Keizer: I have a question. Because we are talking about site-specific theatre, I always thought the site is the starting point for a process. You do something else in fact. Maybe. You use a site, because it is a place people know, they do audition, so they go to a theater. They feel safe. And I saw somebody naked although he had clothes on, waiting for something.

Gluzman: The boy, yes.

Keizer: He was kind of... "Oh, my God."

Gluzman: Yes.

Keizer: And suddenly he is also part of your experiment.

Gluzman: Yeah.

Keizer: And he didn't know that. Were they angry?

Gluzman: They were... everybody was upset. In a literal meaning of like "turned over," "upset," "disturbed." And we did what we call "Q&Q" afterwards, and that was really interesting because it brings up the notions of what you expect in an audition, what the agreement you are looking for is, and what the goal as a performer in that moment is, and then what that moment could allow if you are "successful."

One of them, during the first audition of many, was like "I can't do this." It was like a minute after he walked into the theater, to the audition room, and we gave him instructions and he tried to do them, and he just kind of frowned and said "Sorry, but I can't do this." I asked him to smile gorgeously. And that broke him. About other three other auditioners, probably they were all upset, and after the Q&Q, one of them was very enthusiastic about the piece and really enjoyed it, one of them was just like still really confused - kind of excited but confused and not sure - and about the other one, I don't know how he felt in the end. Nobody, I think, felt so bad though.

Participant 2: And your audition is a power situation and obviously very much exploitive towards the performers. For one, they expect something else, and secondly, they are exhibited. So I think there is a big moral issue.

Gluzman: Yes. I agree.

Participant 2: You want to elaborate on that?

Gluzman: On the moral issue?

Participant 2: Yes. I mean you exploit these people.

Gluzman: I think when those people come for the audition they are coming to be part of the situation that has intrinsically power structure in it. And by being part of that situation they relinquish power. The reason they do that is that they gain power in another way, by performing, which is also a very powerful position.

Participant 2: I think you are making too many assumptions. And the motivation for them to be performers might be individually quite different. It is actually crucial to see what the open call was about - whether it was actually promising a job that was paid for, for example, et cetera.

Gluzman: It was not promising payment in any way or a job that was paid for. What else do you think about the open call other than if it promised payment or a job? Because if you ask a specific question I can answer specifically.

Participant 2: To understand the motivation for people to come to this particular audition, we need to know what was promised. I mean, if it was not payment, was it touring or working with an American director or...

Participant 1: Or just a simple job to gain a space to perform, but I think this is a place of performance where they agree to be. When they came to be a part of a performance which was realized in your piece at the same time, this wasn't... OK, you told them before the show

started at the same time, but it's a different thing from having real situation where you become a part of performance. You know what I mean?

Gluzman: I do know what you mean, but if they came to be a part of a performance, obviously this piece wouldn't exist.

Participant 2: Sorry, we couldn't care less about it. I mean, there is no need for your piece to exist, but there is need for keeping an ethical standard on one's work. I mean, sorry, you don't need to sacrifice poor, ambitious, emerging, whatever, actors to have your piece.

Gluzman: Do you feel those "poor emerging actors" were sacrificed?

Participant 2: I don't want to use the term "sacrificed."

Gluzman: You used it.

Participant 2: Yes, but... "sacrificed" could be easily spiritual. No, not "sacrificed," but then "exploited," yeah, definitely.

Gluzman: What was exploited exactly?

Participant 2: You make people perform something they didn't plan to do and something that they were not reimbursed for, whereas you gain a lot of credit and attention for this. So you gain a lot at their cost.

Keizer: What I enjoyed very much is that you told me that you have the meeting afterwards. For me what you do is very interesting because I was kind of shocked as well. I think if you send them home and have good conversations with audience like "Wasn't this a nice trick?" or "Wasn't this a wonderful research project for myself?" then it would be something that I think is morally not correct. But the thing is, if you have a meeting afterwards talking with them, you keep it safe. You closed the circle. For me that makes a lot of difference.

Participant 2: They didn't ask for a lecture. They didn't ask for this kind of... Of course, I'm not saying nobody gained out of this. Potentially some of these people gained more out of this experience than they had expected. Definitely I'm not saying all of these people were... I don't know. Technically, these people should be here now. Technically, you should actually have had them with you. But then again, you never asked them to be part of this process even if you materialize as much as possible. Of course, these Q&Q sessions might be making a better thing in the end, but this is hypothetical. This is nothing you can count upon. I think maybe we

shouldn't be discussing this further because we have more...

Keizer: No no, we have been talking about something about the process of making site-specific work, and this is one of the processes that you choose for...

Participant 2: Ah, one more thing. I have to correct one notion. I disagree with you that this was not a geographically site-specific. It was both: socially and geographically.

Gluzman: Oh. Yeah. But what I wanted to concentrate on was, because it was kind of more interesting, was a point of view on site-specificity as a topic saying, for example, a site can be a social structure, not just a geographical place. [To participant 2] And to address what you are saying, I myself have complicated feelings about this piece because of course it involves what I would say is morally and like humanly ambiguous and potentially hurtful situation. I'm aware of that. Thinking about that before the piece and before the planning of the piece, I asked myself many times, "Is it necessary to put people into a situation where they are potentially hurt or exploited?" "Exploited" is a pretty strong word, but yeah, "exploited."

And for me, I think, in the end, as I said earlier, it's not a piece that makes you feel good like "Wow, that's great, I did it," you know. But I think that the piece is necessary to go deeper on the notion of a person's actual relationship to the structure of creating theatre, of power. I mean not just the auditioners but the audience members as well. Its difficulty also allows to really powerfully address that as in the Q&Q, which was very intense and I think was very interesting and affecting for the participants. Who was the actor and who was the spectator - everyone became a participant in that piece, and no one agreed to be, including the audience, who too were having assumptions about what was going to happen that was wrong. Do you want to say anything, Yoko?

Ishiguro: What I think is interesting is both the spectators and the auditioners are put into a situation in which no one knows who oneself is. The spectators are shown an audition, but they have not come to see an audition. The auditioners have not come to show their auditions to spectators. I think it is interesting that what everyone presupposed until they enter the Kitazawa Town Hall, the venue, is all overturned, and they are not able to keep the positions they assumed being there. Maybe I am repeating the same things, but what I think is interesting is that the boundary between a performance and an audition can be discussed.

Keizer: But not too long. I want to step over to Akira unless you've got something you really want to say now.

TAKAYAMA Akira: I have a question. In that situation, you as a performer knew the structure. It was interesting for audience, it might also have been interesting for auditioners, and were you yourself interested or influenced even knowing the situation itself?

Ishiguro: That's the question indeed. Well, I think it was interesting for me to think about that myself. An opportunity was given to me to think about my own position, role, whatever.

Keizer: (To a latecomer) In the meanwhile, I know you, Richard Sobey working for IOU Theare, site-specific projects, installations, giving a place for young artists to get tools, advice, time. We know each other. We work together. (To another latecomer) And you came in as well - we all said who we are, it's easier if we know each other's background, and you can ask questions anytime. And if you ask what site-specific work is, for instance, he knows it all. Can you tell who you are?

[Latecomers introduce themselves]

Keizer: OK, Richard, do you want to add something to what I said?

Sobey: A very small reply, which is I don't know everything. And I'm still learning, which is why I'm here and I apologize for being late.

Keizer: OK, thanks. Akira, the floor is all yours.

Takayama: I think it would be better to refer to a concrete example, so I would like to show a video clip of "Hato Bus" tour that we created last December. It is about three minutes. The tour took actually five and a half hours.

[Video: Tokyo Olympic]

Takayama: This is what it was like. In today's context, I think this appears to be a normal site-specific work. However, I also think it can be said that it is not a site-specific work. For me, an important thing is that we created it as a theatre piece no matter whether it is site-specific or not.

What I thought was interesting about the reactions of audience was that those who thought they were participating in a normal Hato Bus tour got angry. I have never got phone calls complaining about my theatre pieces, but in this case, I got about seven calls saying the Hato Bus tour was terrible. I thought this was rather

healthy thing while I have never explained this kind of things when working in the field of theatre. My phone number was printed on the handouts, so they called me to complain. That was quite wonderful.

On the other hand, those who were expecting a theatre piece said that it was not theatre and that they didn't understand why on earth they had to follow a Hato Bus tour for five and a half hours. These people were about the half of the all participants. The rest didn't care about whether it was theatre or not or whether it was Hato Bus tour or not. I think these people enjoyed the piece. I think my intention was represented in these types of reactions.

I didn't intend to make neither a Hato Bus tour nor a theatre piece. People who want to join a real Hato Bus tour can join it. There are people called "mayoler" who are addicted to mayonnaise and put mayonnaise on all food, and I think professional chefs wouldn't want to cook for them. I wanted to avoid doing theatre using the concrete site, which was in this case Hato Bus, because that is the same attitude as mayolers putting mayonnaise called "theatre" on everything.

So, I entrusted the avoidance of being theatre to Hato Bus, and at the same time I rejected a Hato Bus tour. A reason to do theatre in the present age or my own strategy lies here, so the complaints on the phone and the criticism that it was not theatre sounded pleasantly, though that was actually quite hard, and I thought that it was all right and that I have to keep working on the edge.

I would explain a bit about the video. It took five and a half hours, and the tour guide in red cloths is a former real famous tour guide who worked for Hato Bus for thirty-five years. I asked her to guide again after five hours' absence. There was another real active tour guide performing or normally guiding. And there was a forged tour guide who is a performer of Port B. These three tour guides guided the tour. Do you have any question?

Participant 2: Was it just a video, or did the overall dramaturgy of that experience became more artistic using the vocabulary of an artwork towards the end?

Takayama: You mean the video?

Participant 2: Yeah, I mean I'm only talking about the video for now, and in the video, in the end, it departed more from a conventional tour than it looked like in the beginning.

Takayama: In terms of the form, I think it didn't end as a theatre piece. However, in terms of dramaturgy, I think it ended as a theatre piece.

The title was "Tokyo Olympic" and the topic came out without intention. The former tour guide, Ms. Mitsuyo Oikawa, said that Tokyo was at its best in the time of Tokyo Olympic, 1964. She was very dissatisfied with contemporary generations. She kept telling me that even if Olympic would be held in Tokyo in 2016 it would not be as exciting as it was in 1964 because Japanese people became useless and young people were helpless. I felt that was something that I had already heard, and realized that the mayor of Tokyo, Ishihara, said the same kind of things. And the reason why he wants to invite Olympic to Tokyo in 2016 must be that he and some kind of people want to revive the myth of 1964 that symbolizes the economic recovery of Japan.

I am against this movement. I didn't explicitly express the message, but there was a scene in which we visit a game center in Akihabara. Ms. Oikawa was furious about it and said she wouldn't join the performance next day. In the game center, in ear-splitting sound, young people are meaninglessly gaming from ten o'clock in the morning to eleven o'clock in the night. Then what if Olympic comes to Tokyo... or in 1964, there were not this kind of people. That is natural: it was a time when the country was poor and everyone was supposed to make it exciting like Olympic.

However, now people are living individual small dreams and don't care even if all they do is being in a game center all the day having no job. I prefer the latter as a way the city is and think it is healthier than the former, so I invited a gamer from Akihabara and asked him to game and to talk with Ms. Oikawa in the bus running on the highway. By this theatrical artifice, though I didn't intend to tell an answer, I tried to provide an opportunity to think about generation gaps or the meaning that the year 1964 has to Tokyo as dramaturgy. Maybe this doesn't answer your question though.

Keizer: Do you want to try once more? Or may I add a question? OK? You told a bit about the working process. How did you find this woman? And how did you go on? Because it is a site-specific work and Tokyo is the site, but somehow you found this woman and then you had reason to - I understand the reason is that you are against this whole thing of going back to revival of the big dream of Japan - but how did you do it as a creator?

Takayama: That was by accident. First, I wanted to use Hato Bus. When it comes to site-specific works, for example if journalists write about this piece, they would write like "Port B made a site-specific work using the all areas of Tokyo." But I thought it would not be interesting if the word "site" was reduced to the spatial meaning like this, so I wanted to do it as if theatre as a genre uses a

tourist medium called Hato Bus as a site. That is why I wanted to use Hato Bus.

I thought it would be nice if we could have a former tour guide, and I found her book "Tokyo Daikenbutsu (Tokyo Big Sightseeing)" and read it. I thought she was an interesting person, searched for her, found her with many people's help, met her and through talking with her gradually I got the idea of this performance.

Sobey: Over the five hours, in the streets and malls that you took people to, did you construct anything in those spaces, did you create a world that people move through?

Takayama: We didn't construct anything. In Tokyo, there are many places that interest me when taking a walk, or buildings that were constructed in the time of Tokyo Olympic. The highway in the video, Yoyogi Stadium designed by Kenzo Tange, Nippon Budokan, these were constructed at once about ten days or two weeks before the opening of Tokyo Olympic. So, I chose to make the piece like sightseeing about remains of Tokyo Olympic to quote these buildings and to alter the way they were seen rather than constructing something ourselves.

Participant 3: You first talked about the reactions of audience. I am interested in how you actually reacted to the seven complaining phone calls and the claims that it was not theatre.

Takayama: I was determined not to apologize because I kind of expected those kinds of reactions. So I was like just listening to what they said. I never argued.

Participant 3: Were those claims on the phone?

Takayama: Yes, they were.

Participant 2: Just a double check: so there was no Q&A session right after the performance with the audience and the team?

Takayama: Yes, there was. We prepared a kind of café at Nishi-sugamo Arts Factory, where we work as a resident company, and invited everyone after the five and a half hours to it and had tea and talked. When someone said something critical, I replied like "I did that with this intention" to them. We also reserved a Chinese restaurant that we frequently eat at and those who wanted to go went there after the café. I wanted to make the ending point ambiguous, so we prepared the double post-performance meetings. Sometimes we continued until the next morning.

Gluzman: Akira-san, there were quite a few events that happened or things that were shown that had to do with

competitions like the dog race that was reported remotely by telephone - we all had a lottery ticket betting on one dog - and the game in the bus when the interview between the old tour guide and the fake tour guide and the young Japanese gamer was happening - that too was like a competitive game - and the go center where people were playing go, and of course the Olympic itself. Can you talk about the role of competition and games in terms of the larger vision of the piece?

Takayama: I don't like competitions. I feel that I have been forced to compete for a long time, especially with entrance examinations. I once worked as a white-collar worker for about three years, and we had quotas, we were forced to compete, graphs of our sales were made and where we sat was determined according to the graph. I thought that was unbelievably severe, and the world our daily lives were in was horrible, of which Olympic is a symbol.

For example, we quoted a person from Olympic stories. He is a marathon runner, Kokichi Tsuburaya, who won third place in Tokyo Olympic and became a national hero. He declared that he would win first place in the next Olympic and killed himself right before Mexico Olympic. I intended to make his destiny synchronize with the destiny of Tokyo and to create an opportunity to think about what is lost in that kind of competition society.

Sobey: Not really a question, but a comment. One of the things that I enjoy the most about a site-specific work is the ability to be able to play with expectations about real spaces.

And as a funny story that illustrates the connection, I think, between permissions and performances, I recently attended a performance that used MP3 players and I was guided through the city center by the MP3 players with a voice that was creating a world and explaining real things that were going on in a new way. And a very funny thing happened to me: I was guided into a store and I was arrested by the store detective and taken into the back of the store. As an audience member, I was quite happy to go into this world that has been constructed for me, a piece of theatre.

And the situation became heavier, more serious, more serious. And then I realized that I had actually been arrested by the store detective because in the setting out of the performance the artist had forgotten to get permissions from this one store that we went into. I think it is a very interesting thing about setting up a site-specific work, about the fantastic opportunities and freedoms that are to play with what is expected and to enhance a real space with the artifice of theatre against the very practical things of mapping what we do as artists

over the real world.

Gluzman: That reminds me of another piece I made in last December in Tokyo. The piece began in a theater and performers opened the door to the street and the performance kind of runs out to the street and the audience has to run out, run after the performance. And very suddenly they go up onto the train.

There were number of things that we wanted to do on the train, and in the performance there were two groups of people - one group was from New York and the other group were Japanese performers - and the New Yorkers were just in loin cloths, so by the time they ran to the subway they had a few more coverings, but still they didn't look like everyone else. And the thing that we wanted to do on the train was that those performers would not be able to balance: they just fall repeatedly. And the train is full of regular people. It was such a bad situation because the train authorities of Toei Shinjuku Line were just like the police ready to arrest us, and in the end, we had to completely alter concepts that weren't possible in that space.

Keizer: I think that is very funny because that brings me to a subject that I had not been thinking about until now. We are using the public space and I think that is great. The groups that we (Kaiser and Sobey) come from, Dogtroop and IOU - Dogtroop started in 1975 and (to Sobey) I think you started something like that as well - there was enormous need of going into the streets leaving, or not even trying to get into institutes but trying to find audience in the streets. And I remember for the Dogtroop people that I met - because I haven't been in Dogtroop all the time - the first reason was simply to bring core into the gray life. It was one of the things and they started using music, sometimes, with kind of East European flavor and also rituals. It was something between a party and a sacred holy thing. I think that is how we try to get - we are using streets and public space - I think still that is one of the strong things. We can go to an audience trying to communicate with them on the spot that they are, where the subject is. That is something wonderful... because when I get a question about what site-specific is... this is just an invented term...

I would tell a bit of my story. I remember that when we performed in a festival in Holland I saw something beautiful by a Japanese theatre maker. He came to Holland and started to create a work outside. He worked with dancers on an enormous beach. He could use the whole space and it was wonderful. Later I understood that this was site-specific: we were not even talking about the word "site-specific." We also performed our outdoor performance with something that was created in our

studio. We brought it to the island and we performed. When we left the organizer of the festival, he said - the boat was leaving - "Next year, I want you to do a site-specific work!" And we said "Yes!" And when the boat was far enough, we said to each other, "What the hell is site-specific?" "Perhaps we have to use materials from the island or things we find there, oh my God, why can't we bring our own things?"

What I like of this whole story is that there was a reason to start working in public space, and I think the word "site-specific" was invented by organizers, producers, or journalists. What I like is that you are still trying to find out through discussions with yourself and audience. And public space for me is really an interesting thing. Yeah, I want to avoid academic things. I never did a school for that. I was just asked to perform, and luckily for all the spectator, I never did. I started producing, and I became a managing director of the company.

Gluzman: Can I say one thing about public space? One of my favorite "interventions" in public space is flash mobs. Do you know about flash mobs? I know it happens in other places in the world, but in New York it's quite popular. Basically organized via email contact and enormous network of people, you get an email and maybe you are supposed to wear something like orange, get on the first train on the A Line at 3:52 on West 4th Station. And suddenly, for five minutes, two or three hundred people in one place who don't know each other and are going to disperse five minutes later create a spontaneous and very participatory event. I think this as an intervention in public space is very interesting.

Participant 2: I think the problem of public space is that it very often superficially dealt with, so actually not very specific. So people assume public space is always the same thing... No no, what I'm saying is a different debate. An interesting thing about site-specific is, for me, that it is not just "site," social or geographic, but also actually the very fact that it is "specific." So, that requires a lot of research and this is what I find tremendously interesting. Maybe people can talk about the ways of research or how they interact with a "specific" site.

Keizer: What I wanted to show you today was a video of a piece that Dogtroop did in prison. That was quite "specific." I will try to tell you a bit about what we did in prison. Is that OK for you, because it's not really a public space? And I am very sorry about not bringing the video - I will never fly with British Airways because they keep your clothes and everything.

In 2000, we produced a large scale performance in a harbor of Amsterdam where we were allowed to go in,

and it's normal for Dogtroop to care about 20,000 or 30,000 people to come to our performance and see it because our name in Netherlands is known - we did marketing things for thirty years - and it was really successful. And people of Brugge in Belgium - Brugge was going to be European Capital of Culture - asked us to make a site-specific performance for them. Brugge is a kind of dream of an old city, it is really medieval - it is not really medieval, but it looks like - and almost a cliché of what you think is an old European city.

For two days we saw everything, a big barn from the 16th century, beautiful houses, things, everything. But we could not get connected to what we were going to do there. We came from colorful... we had been working in old factory halls and we were thinking that there was no use to do that anymore. Especially after - here it comes - the twin towers, there was a moment for us to ask what we were doing, "We can't ignore what is going on around us, let's try to get connected to what is going on in the society." And we couldn't find it in Brugge.

After the two days, suddenly we passed by the ugliest complex of buildings we had ever seen. It was the prison, and we said "Can we see this?" "You can't go in." "Yeah, yeah, but we just want to take a look." I already felt that this was the site the three of us were looking for. They said, "This year, perhaps other groups..." because they have a theater in prison, "we have in mind to show a performance to prisoners as well." Anyway, after a whole process, we were allowed to take a look in the prison and we said, "We don't want a theater. We want a part of the prison." The director of the prison didn't feel really comfortable with that, but he allowed us to see it and while he was showing it we told him what we could do, and after a few hours, they said they would consider. In the end, we got permission: after going to the ministry, coming back to the director, schedules, explaining that we are normal people, that we have normal schedules, we go in at 8 o'clock and finish at 6 o'clock, that we have our insurances so when we have an accident everything is taken care of, that it is professional.

Gradually we were taken serious, and then the hardest part came because we didn't want to show our trick like "What a nice space! We can do this!" that we invented in Amsterdam. We wanted to talk with the prisoners. We wanted to have their stories. Not about "What have you done? How long are you here?" but who they are and their stories because being in prison the hardest thing we found out was that you have no influence anymore in your daily life. You don't know if your children are going to school, you don't know what your man or wife is doing. You are just there and disconnected from everything. We tried to talk with them and asked them to help us to create scenes. We asked them to write poems and they

did. Wonderful poems.

After seven weeks, we had a kind of performance and a choir. The choir started earlier: a former choir was giving lessons, how to sing. But the text came from the poems written by these prisoners. Then came the moment that we had premier. It was a wonderful moment because the press was coming and they were invited to come in the afternoon, a few hours before it was premiered. We knew exactly what they wanted – what they wanted to know was “What have you done before you came into this prison” things. All the prisoners said, “That’s not your business.” “We are here because we are performers,” they said.

Then audience came in, and in fact, all the excitement was that they were working as real prisoners. And it was the same excitement of audience: they had to bring their passports, otherwise they couldn’t come in. You are completely checked. Then you come into the canteen, you get the same dirty stinking coffee that prisoners get – it was really terrible. You could listen to a little part of the interviews that we did, and then you are divided into groups, and taken by somebody, you could see little performances created by Dogtroop and prisoners, and after this tour, you come to an open place like this room except that the walls are five or six meters high, then there you are received by actors or prisoners, because the prisoners and Dogtroop actors and technicians had the same clothes – that must have been a bit disappointing for the audience – and there was a choir singing, and while the choir was singing they went back into the prison, the door was closed, then you are just asked to leave this place like “You could go, it’s open.” While you are walking back to the canteen, some of the prisoners were already back in their apartments, the cells, waving sometimes. It was kind of... I saw the director of the prison crying three times. It was incredible.

And then, in the end, after a few performances, the guards went on strike because they felt a kind of... they took it politically and the performance got so much attention that they went on strike for higher salary and blah blah shouting to us that the prison was not a cultural center.

There are some issues to talk about... What we Dogtroop coming from big, large scale, colorful working situation did was to try to get a story out of the place that can be the story of the people living there, history, or architecture. This is kind of trying to dig staying at the place, dig deeper, dig deeper, and now I and a friend of mine are working in a countryside – we have a place there – only talking with farmers for two years about agriculture. We have built a place like this room with walls made of straw, six meters high, and that is a place for discussions

about agriculture, for performances, for readings. It is really good, but it works only if you stay on that place and keep digging, digging, digging.

Participant 2: What I like very much about Brugge example is that you were commissioned to work there by the city - correct if I’m wrong – but you had liberty to choose whatever space. Now, since this is an IETM meeting and there are many curators and producers, this is an interesting message. I often encounter situations where the curators become artistic collaborators by giving too specific sites to work with, at least in Europe. I mean, of course you were privileged because you had been established and not everybody would have been allowed to go through the hardest possible site.

Keizer: It’s true. I think the name Dogtroop – they really wanted to have us. That’s true. On the other side, the whole the process of going through it, for example taking performers and audience into the game place, is what I enjoy very much. You have to get out of your sector, out of the area of theatre. I’ve got dream of making coalitions with this building company or the ministry of justice in Belgium. You want to do your thing and if you know who you are and really want to... then it is a kind of thinking, it’s not easy because you always have to, for example (to Gluzman) convince the people of the hotel that you need that place. I like the process very much because you have to go out of your sector and start making alliances.

Participant 2: Maybe you can very briefly talk about the thing you did with the Dutch Embassy in Berlin. Was it for the opening of the Dutch Embassy?

Keizer: Yes. It was meant to be for the opening, but we had so many problems with having the Queen at the premier like there couldn’t be a cable there, there have to be an extra toilet there...

Participant 2: In Berlin, many new embassies open because it became the capital again. My question is whether they approached you or you had applied with ideas to do something there, because otherwise it could easily be seen as propaganda. Whatever sophisticated, it’s a very much propaganda thing to do.

Keizer: Of course it was. No, I was managing director and when I read somewhere that they are going to have a new embassy in Germany, I thought I had to call them and said, “What are we going to do? Because we can do something together.” I knew that the embassy would be the farthest embassy in the former East Berlin area and it would be near the area called Kreuzberg, and that is an area where a lot of Turkish people live. (Schumacher: inaudible) No, it’s near. No, I would tell you a bit about

what I tried to do then, which was "How can we make a performance with the people around the embassy?" And that was really hard to create because we did not have enough time to find partners in that area. That was the main problem. And to be honest, I did not see the performance because I quit before... because I did not really agree with Dogtroop at that moment, and it was performed in a month when I already was leaving the company.

Participant 2: And I really wanted to see it but it was sold out completely, plus it was extremely expensive, probably because most of the tickets were given to, you know, fellow ambassadors. OK, but I wouldn't talk about it because...

Keizer: We'll talk about it later while we drink or whatever.

Takayama: Responding to what was said, to tell the truth, I didn't get permission from the game center in Akihabara. We were almost forbidden to enter there in the course of the performance, but actually they have no right to forbid. We can be there if we play a game. So we did the scene in a guerilla way. Our tour didn't look like a Hato Bus tour but like a costume play, so the situation was like when we approached to the game center, the staff of the center came and kept watching us.

Keizer: But you didn't ask?

Takayama: No, we didn't. Not about this place.

Keizer: For me that's a part of the work of convincing, telling people what you want to do and trying to explain why it is necessary to do it. That takes months and months of preparation. (To Sobey) Can you tell about it?

Sobey: I agree. It takes months and months and can take years and years. I think a very important thing is being clear about what you are wanting to achieve. I think one of the interesting things is about how we get to choose spaces. As he (participant 2) said, we are in a situation where we have power to say "No, no, we like this space." One of the reasons is that it takes so long to have negotiations to get a space that we want. I think a very important thing about choosing space is what the space already means for either the people living there or for people that might come to it.

IOU is very very often offered a space, and we simply say "No," because it would be what I might describe as being "too culturally important." So whatever that space already means will totally overcome a show or anything to be created within it. A very simple example might be a religious building where the meaning of the building is so

strong that any performance created in it is taken over by that meaning, which is why I am not surprised with Henk's example of moving around the space and being maybe pushed towards some of the more "attractive" or "interesting" areas for the people that own it or people that are funding it. "Maybe you just brought the piece over there, that's more interesting."

I think the other thing about looking at spaces is what Henk rightly talked about like looking at the history or how people are using the space. I think it's really important to hold on to the idea as he (participant 2) said about being "specific." It doesn't have to be about history of this space or the people that live there: very small things that are happening can trigger ideas for a large show and can trigger something that builds into something that is very very specific to the space. For me there is very clear difference between performances that are made for public spaces and performances that are made for specific spaces that happen to be public. I like to use the terms "site-specific theatre" to mean one thing, and "location theatre" to mean another.

Keizer: I explained before you came in that we were not trying to... there is a whole range of things.

Maruoka (TPAM chief director): While you are talking about site-specific works, sometimes it is said that something is not necessarily site-specific, and it seems that the word, which comprehensively refers to productions that are not shown in a "normal" theater, is inconvenient for certain performances. On the other hand, such as the word "contemporary dance," it seems that the word "site-specific" has become popular because a word and a method was needed to mention some kind of genre or to name a certain kind of cutting-edge productions.

When I visit foreign festivals, various types of pieces in which, for example, one single spectator is blindfolded and put onto a robot or into a car are shown, and all of these productions are simply called "site-specific work." I am often confused by the gaps between what a performance appears to be and what it is called. Although you have already said in the beginning that you were not going to give an answer, I would appreciate if any one of you could explain why these types of productions are recently active, and in my impression, active especially in Europe.

Participant 2: I cannot say... maybe it relates to that... but obviously to create site-specific works has become by now... not a cliché but a genre, a convention. Actually when I do this kind of work for example in Berlin, I can virtually claim any space. Of course it would be difficult about the non-theater part of the prison, but in general in

certain places of Europe it's extremely easy to get access to all kinds of spaces for both artists and festivals. Now, in places where this as a genre or convention is not established, it's much more difficult to produce. Apart from different legal situations, if you really have a global perspective, in some countries legal things are much more difficult. I don't know – we have a visitor from Singapore and there was a series of artworks, a couple of years ago, artists claiming monuments. They were relating to public monuments in Singapore. I don't know if you are familiar with this... because there were certain legal issues at stake and that was quite interesting.

Keizer: Richard. Why Europe?

Sobey: I'm not sure whether this is "why Europe" and whether this is an issue for here in Japan. I think another thing that happens in Europe is that the arts are used as a tool for social regeneration, which is a different thing from the cultural use of arts. So actually commissions, money, sites, may come from other areas which have to do with local governments. So quite often a site-specific work becomes much easier because we will be directed towards a space where there are large social problems, whatever they may be, and by placing art there, we can solve our problem. I don't know if this is specific to Europe, but for me it provides lots of opportunities, but also brings a vast amount of problems about how art gets placed. I'm not sure if there is similar issue or movement in Japan.

Keizer: I agree. In site-specific works, it is easier to go to an audience, to find a content on a site, in other words to develop performances about social issues. And indeed there is money for social renewing. Building companies give you money if you start working in a new suburb like we did with Dogtroop, so money comes from different parts.

In 1996, I started working for a festival on an island. It was known as a kind of street theatre festival. We had a discussion: why is audience coming to an island when they can see all the things on mainland? We thought "let's be more specific in what we want to do, our cultural profile, as a festival." In fact, a critic wrote on the festival that the best performance at that moment was the fact that nature and culture were combined. OK, the starting point of discussions for artists that come to work in the festival is the island. You find your content here.

The funny thing was, stupidly enough, that I came in one or two months before the festival should start and found that we had already deposit of one hundred thousand guilders, fifty thousand euros at that moment, and no program. I just finished theatre school and started to call a lot of friends, "Won't you come? Come to the

island and I'll give you a place, a barn, or you can perform in a farm. But you'll have to tell me the story of that farm. You can start as a farmer or you think for yourself. Let's see what happens, and I don't care, but come. There is another problem: I have no money for technical equipments, so you can only switch the lights on and off. If you need more lights, bring some from home. You can keep eighty percent for your income, and I promise you that you will be sold out because we have plenty of audience." Sometimes they stayed there for years as a company, we had performances which were really about the place where they were performing, and that soon became something that everyone wants to do, and ten years later, every islander was interviewed about their youth, what it is to live on the island, what it is to be a farmer. And a big problem is that people think "Oh year, if you do that it's good." So they come, for about ten days, and saying that it is really interesting process, and they talk for a few days with all people on the island and what you get is just a bit of the surface in the performances: you see an actor from Amsterdam that is really proud that he can drive a tractor a little bit, but that's not life, that's not what it's all about, and they don't know what it is really all about. So it became a kind of way of making – well, in the beginning it was a way to get in it and that's what I meant by "digging." If you put energy in the place, you'll find content.

That is a bit on "Why Europe" but it's not a question that I think... the other thing is a lot of festivals are really open for it. So if you are leaving school and you want to perform, it was much easier to perform in one of the festivals. Then to get into a theater. I see a lot of young artists now sometimes making site-specific works and sometimes creating small performances for theaters. It's something that you saw now and then. because it is much easier to get to a festival and into the theater circles. I think a lot of them start enjoying to create site-specific works.

Maruoka: I think, according to what has just been said by the three people, it seems that there are some problems in Japan that we need to deal with, and since some people working for public halls in Japan are here and some of them actually have produced works that are regarded to be site-specific, I would like to hear what kind of problems they had and why the problems occurred.

Participant 4: The Art Museum, Kochi produced a piece by a unit Rogues Gallery formed by two male artists in May 2007 as an event of contemporary art rather than as a performance. The piece happens in a car: the two artists sit in the front seats and audience sits in the back seat. It is a kind of sound performance in which the audience physically feels the sound of the engine driving around the town for about one hour. I myself was not

able to experience it but just took part in a demonstration, so I can only tell what they said about the experience. Though some people got a little unwell, the majority of them said they had an experience that they had never had and wanted to try again. It was done also at YCAM, so please comment on what I forgot to mention.

Participant 5: Rogues Gallery has been doing this across Japan for a long time. At YCAM, we had an exhibition after the tours to show what they did to people who were not able to experience it because only two people could actually participate in one performance. In the exhibition, we showed a video art piece and made an installation instead of just reporting about the performance. We constructed a large box space in which a video image that had been shot from the back seat of the car and was edited with eye-rolling effects was shown, and there were seats with vibrating devices that were synchronized with the sound to let visitors visually and physically have a virtual experience of the sound performance.

Maruoka: Did you have any legal problems?

Participant 5: What they literally did was just driving a Citroen with modified sound devices, and although the sound was very loud, it was basically heard only by the people who were in the car. So I suppose there was no problem. By the way, YCAM has organized other site-specific works as well. Can we talk about another example?

Participant 6: Two years ago, in summer, a Canadian dancer Paul-André Fortier came to YCAM from Québec and stayed for a month. He danced in the town for thirty minutes everyday for thirty days, which was called "30x30," and then created an one-hour piece to perform in the theater. In the town, Yamaguchi City, there are still only a few theatre goers and people are not used to this kind of performances.

"30x30" was performed on a bridge in the main shopping mall in Yamaguchi City, where Mr. Takayama is going to work with us. In terms of public education, I created a place where viewers could see the performance. A café was situated there everyday and tea was served for free, and we tried to draw people's attention to the performance. The bridge is in front of a greengrocer and a fishmonger that are popular, so we tried to have customers of these stores seeing the performance.

We also created a system called "Sha-Paul" – "Sha" means "photo" – that accepted photos of Paul shot by viewers and uploaded to a website. High school students took photos of Paul riding on bicycles saying "Sha-Paul, Sha-Paul," and many middle-aged women

became fond of Paul, and in the end about sixty people came to see the performance. The fishmonger and Paul happened to be of the same age, so he gave Paul flowers crying and celebrating and thanking. I think this project successfully created a new and attractive space where audience and a performer encountered.

Participant 5: I have a comment on what Ms. Maruoka said about the fact that site-specific works are active in Europe. I remember that there were many pieces in various genres that had to do with memory in the 1990s. For site-specific works as a genre or a method, I think memory is an important keyword. Though what I mean by saying "site-specific" here might be limited, I think it is important to ask how to share memory that is unique to a site, in other words public memory or history of a public space, or how to mix very personal memory with it. Very old buildings still exist in Europe, and the attitude toward history differ from Japan. A very clear example must be the difference between the ways of reflection on the memory of World War Two of Germany and Japan.

Mr. Takayama said that he did not ask for permission when he used the game center. I think why he did not ask for permission is that the game center does not have memory, while other people talked about the importance of working to get permission and digging into a place, which I think meant that it was important to examine and to share the history of people who live there. People who are playing shooting games and combative sport games in the game center are being in a virtual world, in a sequence of fragments of "an instant moment," so they do not have memory or history. I think that is why he did not need to ask for permission there.

Keizer: Thank you. You gave a lot of issues that are really relevant to this meeting, and also memory, in many ways. (To Takayama) I have a question to you: do you recognize what she said?

Takayama: I agree in some parts, and disagree in some parts. We now are working on a project in which we rent about sixteen rooms and from these rooms you can see a building called Sunshine 60. We are struggling in the process to rent these rooms, which might be related to things that were said before, but I would not talk about that. The site where Sunshine 60 stands used to be Sugamo Prison, where seven A-class war criminals and sixty B and C-class war criminals were executed. Some people claimed that there must be a monument on the site, and actually there is a stone inscribed "For eternal peace" on the place where Hideki Tojo was executed, which has been regarded to be the only monument for the fact that the site used to be Sugamo Prison. Its legitimacy was discussed at the Supreme Court, and I suppose the conclusion was that it is legitimate.

However, I interpret Sunshine 60 as another monument, since it was built by people such as Shinsuke Kishi, who also was an A-class war crime but was not prosecuted, and the fact that the building has sixty floors seems to be related to the sixty executed war criminals.

I had an opportunity to discuss Mr. Tadashi Kawamata what we should construct if we were to monumentalize the monument in a different way or whether we should do that or not. I think this is still what we have to think about, but honestly speaking I feel strongly that the sense of theatre or art people is not as actual as reality even participating in this discussion today. I think reality has gone far ahead of us. I think very often what is being discussed in theatre or art community is not interesting at all outside these communities. The most monumental building might be religious ones, and for example, the buildings of Aum Shinrikyo are prefabricated houses. Their god called "Purusa" is represented by a badge. I think Aum is far ahead of theatre.

I think it is all right if the notion of site-specific comes as a conclusion of this question, but I am not interested at all in discussions about laws or whatever that presuppose a system called site-specific from the beginning. I don't want to be bound by things like that, and I am not interested at all in offers like "Please do something here to make citizens happy." I wouldn't say "our" insensibility, but I want at least myself to be very sensible to this.

We are running out of time, so I would talk about just one more example. Another monumentalist that I intend to mention in the project is Mr. Kuboshima, who has been collecting paintings by students of Tokyo University of the Arts who died in the World War Two and exhibiting them at his museum "Mugonkan" in Ueda City, Nagano Prefecture. When I told him that I wanted to interview him, he got furious and said that he was not working on his project as a memorial service and had no intention to make such monuments, and ironically told me that he did not want to make people like us who were rich enough to be theatre artists waste our time. I kind of sympathized with him and felt that he at least faced the feeling of guilt of making a monument and the contradiction that he, however, made Mugonkan in an isolated area in Nagano.

I intend to ironically show his interview in Amlux, an exhibition room of Toyota. I want to start from thinking about the difference between collecting paintings from bereaved families to exhibit them charging admission fee and exhibiting cars in the biggest exhibition room of Toyota. I feel our time is useless unless thinking like this. So the question is complicated, and I give my approval to the importance of the complexity, but I think we will be double-crossed if we simply express the importance. Mr. Kawamata, for example, is very sensible about that, and

when he was asked what he would construct if Sunshine 60 was torn down and he was asked to make something on the former Sugamo Prison site, he said that he would make an area full of pubs. I like this kind of sensitivity.

Participant 5: But I think that is one of the attitudes to try to face the question.

Keizer: Thank you very much, Akira. I think we have come to an end. I want to thank you up there for all the translations. Wait a minute. Do you want to add something to our discussion? No? OK, thank you very much.

< **Moderator's Comment** >

For me the essence of site-specific art is the site as a starting point. The historical facts, the stories of the people that live and work there, the architecture, the social and economical elements are material for the artist. This means that the artist has an attitude towards the site: he is interested and knows how to do his research. There are not so many schools that teach theatre makers, directors, actors to develop tools for a working method that is required for site-specific art.

Site-specific work and community art are certainly not the same, but can have a common field of interest. Especially when the site-specific artists are involving the people that live/work on a site, or the people that are connected to the content of the site, in the performance. It is more an ethic question if the exact border can be drawn.

Site-specific art has become a part of the art's landscape in West Europe. We noticed that site-specific work in Japan is not as common as it is in West Europe. We saw three main reasons:

- a. In West Europe there are more and more summer festivals that encourage site-specific theatre, dance, art.
- b. In West Europe it is easier to get a subsidy for site-specific work.
- c. West European countries seem to use the public space in a different way than Japan.

I think our working group was a good first meeting of producers and artists who work in the same field. We have discussed our ideas about site-specific work and the place it has in our society.

In the days after this meeting, several Japanese artists asked me to tell them what site-specific

work was. They sometimes already were working outdoor, using elements of the landscape for their dance or the images on video/DVD in their (indoor) performances. It could be very fruitful to have a meeting like this in 2009 again.

Although we saw differences, I noticed that our artistic communities have a lot in common and a lot to share. Meeting the Japanese organisers, producers, artists and our Dutch cultural attaché was a great and warm experience.

Henk KEIZER
Program Manager
Vrede van Utrecht, The Netherlands

Re-questioning Contemporary Notions of "Europe" and "Asia" - Gestures, Network, and Economy

March 4th [Tue] 16:30-18:30 / Yebisu The Garden Room

Moderator: MUTO Daisuke [Dance Critic, Japan]

Speakers:

Tang FU KUEN [Critic, Researcher, SEAMEO-SPAFA, Singapore/Thailand]

HATA Yuki [Performing Arts Coordinator, Performing Arts Division, The Japan Foundation, Japan]

Christophe SLAGMUYLDER [Artistic Director, Kunstenfestivaldesarts, Belgium]

«Now that the end of Cold War, post-colonialism and globalization have changed the notion of "Europe" and "Asia," EU and East Asian Community are constantly reformed as economical blocks with thorough networking rather than political domains or cultural identity.

In this situation, in terms of performing arts, what is the central issue of the relation between Europe and Asia? In the time of information technology and mobility that causes interference among individual bodies, history and capital, what kind of change is our imagination going through? This discussion examines politics around the Other, power, market and the body through plural individuals' eyes.» (from the program note)

● MUTO Daisuke



Dance critic. Born in 1975. Majored in the aesthetics at Graduate school of the University of Tokyo (MA). His research interest is focused on geopolitical and historical analysis of dance and body

within Asia/Japan/The US relations. His recent papers include "Sai no Kukan to shite no Ajia (Asia as a space of differences)" in *Butai Geijutsu (Performing Arts) vol.12* among others. He is the recipient of a 2005 Asian Cultural Council Fellowship. He has served as the facilitator of The 3rd ITI Asian Dance Conference held in Tokyo in 2007, and also a member of the artistic board of Indonesian Dance Festival 2008 in Jakarta. He teaches at J.F.Oberlin University, Tokyo.

● Tang FU KUEN



Tang Fu Kuen (b.1972) developed heritage and arts programs for Southeast Asia at the Bangkok-based inter-governmental agency, SEAMEO-SPAFA. One of his projects was

co-organising the first IETM meeting in Singapore in 2004. He has worked as a dramaturg, critic, and festival organizer, promoting contemporary dance and performance between Asia and Europe. He read media and cultural theory at University of London; literature and theatre at National University of Singapore; and public policy at Korea Development Institute.

● HATA Yuki



HATA Yuki studied musicology at the doctoral course of Ochanomizu University. In 1989, she joined the Japan Foundation in Tokyo, a public cultural institution specifically devoted

to deepening ties between Japan and other countries through arts and culture. Since then, she has been engaged in researching and staging the performing arts, focusing upon the contemporary theatre of Asian countries, and has produced such performances in Japan as "Lear," bringing together staff and cast extensively from China, Indonesia, Japan, Malaysia, Singapore, and Thailand; "Memories of a Legend - Inspired by The Baburnama," a theatre collaboration of 5 South Asian countries (Bangladesh, India, Nepal, Pakistan, and Sri Lanka), "Performing Women - 3 Reinterpretations from Greek Tragedy," a theatre collaboration of India, Iran, Japan, and Uzbekistan.

● Christophe SLAGMUYLDER



Lives and works in Brussels, Belgium and is Artistic Director of the Kunstenfestivaldesarts. The Festival's focal point is the creation of national and international contemporary art's

projects that it often initiates and follows. Each element in the programme is the result of an individual encounter with an artist. Each is free to choose his or her discipline. The festival is taking place each spring, it offers premieres in Brussels of about twenty creations from Belgium and abroad. (Photo: Michele Rossignol)

Muto DAISUKE: Hello, I am Daisuke Muto, a dance critic and the moderator of this session. The theme of this session is "Re-questioning Contemporary Notion of 'Europe' and 'Asia' - Gestures, Network, and Economy." As written in the pamphlet, its basic concept is about the change in the notions of "Europe" and "Asia" since the end of Cold War, post-colonialism, and globalization. This might be too abstract, so I would paraphrase this and briefly explain what I intend to do in this session. That is to rethink the politics of "representation" in an extensive frame. I would like to focus on Asia in this session, assuming that we will consequently have to deal with Europe as a complement to the focus. The question is also about what representation after Orientalism has been. Since the end of Cold War or perhaps throughout the 20th century, I think, economic motivations gradually replaced territorial politics and cultural identities in terms of the principles of connections among communities. I do not mean that territorial politics and cultural identities disappeared but that economic motivations have become superior to them. Economy is, in other words, exchange and mobility. I would like to question how this has been affecting the body and what kind of changes performing arts have been going through.

Summarizing in advance, when economy is superior to territorial politics and cultural identities, the connection between the body and a particular image, representation, or identity becomes looser on the whole. Then, both a body and an image become fluid without being connected to each other as they used to be, so people move, and images and signs also flow. As an example for the central theme of this session, I would like to show a piece by a French choreographer Jérôme Bel, "Pichet Klunchun and Myself." This piece was commissioned by Tang Fu Kuen, who is sitting there, and Pichet Klunchun is a Thai artist who has been trying to create contemporary dance based on khon, a traditional mask dance of Thai.

Video: "Pichet Klunchun and Myself"

The whole performance is about two hours and thirty minutes long, and the first half is for Pichet Klunchun and the rest is for Jérôme Bel. So, it is even in terms of the length of their scenes. This piece has not been presented in Japan yet. I would like to ask why Mr. Fu Kuen commissioned this piece later. It was premiered in 2004 and has successfully been touring around the world, mainly in Europe. This piece exposes personal aspects of Jérôme and Pichet in live performance with some witty exaggerations about Thai and Europe, but the reaction of

audience has not necessarily been positive. As far as I have heard, a typical criticism on this piece is that the fact that this is Jérôme Bel's piece and the title "Pichet Klunchun and Myself" indicates the subjectivity of Europe and objectivity of Asia, i.e., typical Orientalism. I actually heard from my friend living in a downtown in the US that some people were very hysterically reacting to this piece, and I think that we have to ask whether this criticism is appropriate or not. I myself feel a little uneasy about the fact that the title is not "Jérôme Bel and Pichet Klunchun" but "Pichet Klunchun and Myself," but I think it is too simple to say that this is Orientalism.

What I think is important about this piece is that it compares not only Thai and France or Asia and Europe but also the two individuals. This piece tells very personal stories of them, describing how they have become "a Thai" of "a French." In other words, this piece does not resort to abstract notions of "Asia" and "Europe" or "the East" and "the West" but shows how individuals that had been situated in different places and environments have become what they now are, which I think is something new. I would like to show some other examples for comparison.

Video: Photographs of Michio Ito

Michio Ito (1893-1961) began his career in dance a little earlier than Baku Ishii, but he was not really in the mainstream of the history of Japanese dance, succeeding as a choreographer in the US. He went to Europe without being trained by Giovanni Vittorio Rossi, who is said to be the founder of Japanese modern dance. He went to France to study vocal music, but seeing Isadora Duncan there, he moved to Berlin and then England. He encountered with the symbolist movement in literature, which tended a little to be mysticism, and came to perform the role of the hawk in Yeats' play "At the Hawk's Well" that was inspired by noh theatre. Although he intended to study European vocal music and was interested by Isadora Duncan, he ended up in being asked to perform a "Japanese" character in Europe. He was asked to do that just because he was Japanese, even though he did not particularly specialize in noh or kabuki. In addition, the British literal circle at that time was very much interested in vague notions and images of "the East." For instance, this costume, designed by Edmund Durac, is based on Egyptian wall painting in spite of the fact that "At the Hawk's Well" is based on a Celtic myth. It can be said that "At the Hawk's Well" was an amalgam of vague "Eastern" images such as Celtic, Egyptian, and Japanese.

Ito was attracted by European people and went there, but then he became not only a stereotyped Japanese but also something that represented unidentifiable "East." "At

the Hawk's Well" was a success, and Ito moved to the US. He became a successful choreographer of large-scale shows in Hollywood. In these shows, Ito played fictional "Eastern" characters, which were simplified representations of diverse Asian cultures, such as Indian or Javan dance.

It must have been easy for, for instance, Indian or Javan people to accuse his works of inaccuracy and cultural exploitation. He was taken in a concentration camp in the East Coast during the World War Two, and returned to Japan after the end of the war. So, these activities of him belong to the "pre-war" period, but simple criticism on this kind of direct and simple Orientalism has been continuing until now. As you know, an Indian scholar Rustom Bharucha criticized Peter Brook's "The Mahabharata" in about 1988, and aroused controversy in Europe. He accused "The Mahabharata" of inaccurately and selfishly altering Indian culture and insulting the original. However, reading his accusation that stands for the "authentic" point of view, we now cannot help doubting if he is such an existence that can exclusively represent Indian culture and "Mahabharata," and if that kind of identification between Indian culture and him is possible.

Therefore, what is common in potential criticisms on Ito and the criticism on "The Mahabharata" by Bharucha is a kind of essentialism, which legitimates one's own genealogy claiming that each culture has its own substance and certain origin and that those who are closer to it are legitimate. I think that this attitude and Orientalism or cultural colonialism of Europe, in which the powerful unilaterally exploits the powerless, are two sides of the same coin. Comparing this with Jérôme Bel's piece, I think that the difference is very clear.

For example, simple Orientalism that is seen, for example, in "pre-war" Hollywood films was possible only when the relation between capital and resource, i.e., Western culture and Asian culture, was unilaterally fixed. However, when capitalism progresses and the relation becomes not necessarily unilateral, Hollywood cannot do without Asian market. Politics and economy were inseparable in each state since the beginning to the middle of the 20th century, but economy gradually went beyond borders forming multinational corporations and networks, and economical frame became superior to political frame. This formed global, multidirectional, and fluid frame of economy in which there is not necessarily a simple relation between exploiters and the exploited. Therefore, cultural diversity or difference is not based on a one-to-one relation between a culture and a place. Rather, difference among cultures appear through circulation, mobility, and self-modification of cultures themselves.

I think that cultures have been creating their own essence through moving since the later half of the 20th century, and awareness toward new representation of culture that is enabled by encounters between different cultures has been a motivation for performance or physical expression. I think "Pichet Klunchun and Myself" testifies to this. I was strongly impressed by what Pichet Klunchun said. He said that he was performing using Thai khon not because he wanted people to know more about Thai but because he wanted them to reflect on their own culture by seeing his performance.

I think at least three things can be pointed out about this piece. One: it shows how an individual becomes a Thai or a French, so identities are not fixed but have certain backgrounds and are open to further changes. In other words, they are fundamentally variable and fluid. Two: political representations and images are on the shoulders of personal bodies of individuals, and no individual can be free from that. However, at the same time, an individual can objectify, handle, and affect the representation as Pichet Klunchun did keeping distance from the image of Thailand. Unlike Michio Ito, who could not escape from the identity that was forced on him, he can say "I am supposed to play the role of a Thai as an individual in front of you." Three: although this piece might appear to have a typical structure of colonialism and Orientalism at first glance, when we question what the role of European performing arts is, it might be functioning as a kind of political opinion center. By the way, I would like to show a sample of traditional khon that Pichet had been trained in.

[Video: Khon]

Moving from this to abstract or experimental activities like what Pichet has been doing seems to be very difficult in Thai. He does not want khon to be mere amusement for tourists and has been trying to give contemporary meaning to its power, but this way of thinking cannot evade being suppressed in the domestic society. Then, European performing arts function as an opinion center or a place of refuge, and the relation between Europe and Asia is not motivated by Orientalism or colonialism anymore, but practically formed by economic mechanism.

I have finished my presentation, and am sorry for taking too long. I would like to move to a discussion.

Tang Fu Kuen: Actually, Muto-san, I do not think we got your third point. Could you just clarify it again please?

Muto: I think the form of this piece is the same as the reception of Michio Ito as "Japanese" or "Asian" by

European people, but the meaning of the form is totally different. The fact that Pichet Klunchun can live performing in this piece or other ones is saving him from the domestic situation of him.

Otori: Your third point was how we should think about European culture as an opinion center, wasn't it? It is strange that I summarize what you said though.

Muto: What I meant was positive. For example, when one cannot freely express oneself in Thailand, Europe accepts and secures him or her.

HATA Yuki: And what was the second point?

Muto: The piece examines abstract representations and images such as "Thai," "Asian," or "European" on the level of personal experiences and bodies. In other words, it reveals the fact that Pichet Klunchun was not "Thai" from the beginning. Of course he was born in Thai environment and was raised in it, but when he performs his personal history in which he was made into "Pichet Klunchun" that he is now, the relation between he or his body and the environment or images of Thailand around him is not necessarily fixed.

Fu Kuen: If I may respond to that, I think that in all the three questions you tried to extract from this case study, we are dealing with these two notions: one is legitimacy, and the other is agency. Legitimacy, of course, ties up with the notion of Orientalism: perceiving the other and what value the other has for the perceiver. So, in your description, the Japanese artist, Ito, went all the way to the West only to be reproducing the image that Europe has of Asia and to end up in being not just as Japanese but as pan-Asia. Then, moving to the case study of Pichet and Jérôme Bel's piece, we see in the structure of the piece a kind of negotiation and cross-examination happening. In the past, in the case of Ito, it was top-down. But now we are seeking a kind of equivalence that can be achieved. So, the whole process of trying to dismantle Orientalism is, of course, a long and difficult process. I think, for myself, when I approached these two artists to forge a dialog, my fundamental belief was that the only way to approach a negotiation was through this discursive means. Discursive means is got to be analytical and critique. It can no longer be merely a series of images of performances that are just described. The one who is being the other must have now the voice and the agency - now we are moving to the notion of agency - to talk back. No matter whether the performance has been successful or not - of course it is the evaluation of audience - in the structure, in the discussion, they have tried, I think, to put two very extreme positions, outlook and mentality face to face. It was potentially violent, of course, but when I

commissioned the piece, both artists gave me their belief and faith, and I just took it up like a blind date. And both were faithful to the process, and this piece was created out of the worst condition, out of an event that I try to organize every year - I do not call it a festival because it has none of the privileges of a festival like theaters, budgets, et cetera - but both agreed to come to have an encounter with each other, and I gave them freedom to do what they want to do. This piece was first approached through Jérôme. Hence, in terms of artistic license and copyright and authorship, this piece belongs to Jérôme Bel. Hence, this is "choreographed" by Jérôme, not Pichet. So, the piece accepted any kind of evaluation as a kind of cross-cultural negotiation. I want to add that after the debut it went to *kunstenfestivaldesarts* which was then directed by Frie Leysen, and before the Europe premiere, we in fact had a meeting with Jérôme. He said that the debut piece, which was different from the one we have just seen on the screen, was very unbalanced because it seemed like Jérôme was evasive about his own subjectivity and position, and he adjusted the piece more. Further to that, recently Pichet has turned this piece around: he invited Jérôme into his own piece, so he took parts of this piece into his own creation. He appropriated sections of what happened in Jérôme's piece into his own piece, which is about traditional kohn, and later actually performed a segment of kohn dance in the full costume. So, linking to the notion of agency, I want to make the point that we should no longer see orientalism as just "the dominant and the other." It is no longer simple like that. I suppose colonial theorists will tell you. In fact, through the act of mimicry, the other has become so skilled: he has learnt the language of the colonizer, and in fact, has re-appropriated the language to desalinate its own power. And further to that - I also want to link to another discussion which is open to Yuki - in fact, those colonized other had some time to learn the language so well that this kind of new colonial dynamics happens to link "the other"s. The relationship of the other to the other.

For example, in Asia, it could be that sometimes, in "more developed countries" like Japan, Singapore and Korea, when we commission or invite collaboration with other Asians, the same kind of problem happens within Asians. So, we must be very careful of this kind of complexity: how we produce, desalinate and consume the other. And... I think I should stop now.

Slagmuylder: I should say something because I have to leave quite soon. I think I should say at least something. I really like what you said. I saw this piece twice, but have never seen the new version, the work of re-appropriation by Pichet. I have always read "Pichet Klunchun and Myself" as a kind of self-portrait of Jérôme Bel, and I think the title was in this direction. There is something terrible in the way Jérôme represents himself.

It is at the same time very entertaining and funny, but it is also disturbing and provocative. I think a part of this provocation comes from the way Jérôme is showing himself as a French conceptual "artist" in front of an Asian traditional dancer. Actually the first title with which it was presented in Brussels was "Made in Thailand." I also think this means Jérôme was completely identified as a product in this piece. It is an image of himself that he cannot avoid anymore, and actually it is also quite sad in a way, from the point of Jérôme. That is why this colonialist aspect was for me completely balanced also by the way Europe was presenting itself. That is also why a kind of new balance was possible through this project, and I actually did not know about the process of the re-appropriation which is I think very interesting in this case.

Fu Kuen: And Jérôme was very willing in this new appropriation. I think that is another critique about this kind of complexity that is going on, and I wonder how many versions this complexity can generate.

Muto: That is the point of this work. To make it controversial.

Slagmuylder: Yes. I definitely think it is provocation, and I also think that they are not looking for any kind of fusion. It is about exposing differences in very transparent ways. The piece starts by "What's your name?" and "Show me what you are doing." They expose and in a way exaggerate the gap between the two people, which is extreme as Fu Kuen said, and for me it is also an irony about this question of inter-cultural dialog because it is actually also an issue that we are talking about nowadays searching for ways to make it happen, and this show has something quite terrible on that point for me because it is about exposing the difference in a very transparent and clear way and, as you mentioned, in a discursive way, which is really important, but that still makes it provocation.

Muto: What do you think, Mr. Otori?

Otori: It is a very difficult problem, and I have been thinking how to resolve it. I have seen another solo piece of Jérôme Bel. What he was doing was something like "dance without dancing." As he was saying in the video, he must have "quitted dancing a few years ago." He constructed and moved things on stage, transforming a semiotic worldview. There are panels of letters, and he does various things carrying these panels. In the end, a phrase appears and it proves the disappearance of identity by being overturned. He relates his body to workers' body to realize this kind of semiotic and conceptual world saying "dance is not dance," but the piece is shown in a dance festival. It is true that he is an

European dancer who thinks that this is a new vision of dance, but anyway, no matter how much influence he has in the cultural sphere of Europe, he is showing himself as something that represents European dance in contrast to the Thai dancer in that collaboration. That might be a fiction, and if we do not straightly believe that, various discussions must be possible. You said that the piece might be enabling avoidance of the danger of simply representing "Europe" or "Asia" by starting from personal elements and experiences, but what I was thinking watching the video was that it was an interesting piece which deliberately complicates the question by showing oneself as an extreme representation of "Europe" to explore the relation between the two areas, Asia and Europe, in the time of post-Orientalism or post-colonialism. Mr. Fu Kuen was talking about what happens when "Other" obtains language, and we can also think about what the piece reveals through using the structure that is almost a cross-examination or interrogation rather than being interactive. I think this piece is very meticulous in its structure.

Muto: The word "opinion center" might have been misleading. I meant that we can think about political meaning of certain initiative of an area that is economically superior when Europe functions as a place to raise explicit discussions or to explore a scheme for some kind of solution to problems that cannot necessarily be explicitly dealt with within Asian regions. I think that a new formula with a different sphere is being constructed, and that cannot simply be defined as exploitation. I would like Ms. Hata to present her activities such as Ong Keng Sen's "Lear," which was also controversial, as examples of what happens when Japan takes initiative to realize collaborations among Asian regions.

Hata: The Japan Foundation began to work on Asian contemporary theatre in the 1990s. It has been introducing contemporary theatre works of other Asian countries and organizing collaborative creations. I would introduce two collaborations: "Lear" that was premiered in 1997 and the latest "Performing Women: 3 Reinterpretations from Greek Tragedy."

"Lear" was launched in 1995, when international collaboration was not as popular as it is now. The piece was completed in 1997 and was premiered in Japan, and it toured in Asia, Australia, and Europe in 1999. The script was written by a Japanese playwright, Rio Kishida, who passed away after that. A Singaporean director, Ong Keng Sen, directed it when he was still in his thirties. Needless to say, the characters were taken from Shakespeare's "King Lear," and we have been asked why we chose Shakespeare many times. We wanted to avoid depending on a particular Asian concept so that all the collaborators could keep certain distance, so we chose

Shakespeare as a non-Asian and universal material. Ong Keng Sen chose "King Lear" on condition that we use one of the plays of Shakespeare. However, we just used the father-and-daughters frame and altered the structure into a new and extremely simple one in which a daughter escapes from her father's power and kills him, with almost none of the talkative lines by Shakespeare. Performers were from six countries including Japan and they spoke in nine languages, but we and Ong Keng Sen did not intend to collect diverse cultures or bodies but just to gather individual performers, of which result happened to be the nine languages. A Japanese noh actor played Lear's role, and the daughters - they are two in this piece - were played by a Beijing opera actor as Goneril and a Thai modern dancer who is also trained in Thai traditional dance as Cordelia. Many other performers of various backgrounds participated in this collaboration, and Ong Keng Sen very strictly required them to objectify and open their own physicality to others. [Slagmuylder exits] His intention was to have dialogs with histories through diverse bodies and to form a new idea of Asia in which differences can be accepted as they are. Especially in the countries of Southeast Asia that were colonized, verbal plays started in the late 19th century or the beginning of the 20th century, and after winning independence, movements for plays in their own language emerged in many places one after another in the 50s and 60s. Ong Keng Sen belongs to the new generation of the 80s that came after these post-colonial movements. Ong Keng Sen was different from previous generations in that his way of analytical thinking was transnational, and as many of you know, he has worked in various international co-productions. He is now regarded as one of the most important directors of Asia, and his works have been introduced into Europe and the US.

[Video: Photographs of "Lear"]

Hata: The actor next to the right end is him (Fu Kuen).

[Video: Photographs of "Performing Women"]

Hata: Since "Lear," The Japan Foundation has organized several international co-productions. This is "Performing Women: 3 Reinterpretations from Greek Tragedy" that was conceived in 2005 and was shown in India, Japan, and Korea in 2007. It had been ten years since "Lear." This was a collaboration of three directors from India, Iran, and Uzbekistan. We discussed with them, and the theme was decided to be about women in Greek tragedy. Interpretation of this theme was one of the missions of this project. Since it was a trilogy, we did not place diverse forms and bodies in one single piece as we did in "Lear," but showed three different pieces each of which had its own concept together. We decided to have only

one theme because the difference would not be clear if the three directors worked on totally different themes. Though we had some other ideas, we finally chose Greek tragedy because of the fact that Greek tragedy itself has a lot to do with Asia.

This is the Uzbekistan part, in which the director reinterpreted Medea. She kills her own son as her protest against her husband who betrayed her, but the director depicted that as an explicit protest against social order. Almost all the characters including Medea are played by male performers. This is the Iran part about Jokasta. The director reinterpreted her sexual association with her son Oedipus as her spontaneous violation of the taboo against the god's will. This interpretation is likely to be very difficult to propose in Iran. The last is the India part, in which Helene of "Trojan Women" was completely reinterpreted into a symbol of unstable and ambiguous existence of today's world. The director related Trojan War to today's politics around oil, depicting it as a war over the ambiguous to reflect on the contemporary world.

I realized that it has been more than ten years since "Lear" last night, and I reflected on the reason why we have been continuing these collaborations. After "Lear," various incidents such as 9-11 happened in the world, and I think that theatre has been required to intellectually respond to what has been happening in the world. I think what we have been doing is to share and participate in the process of questioning toward outside that Asian theatre has been going on, and to provoke thoughts through presenting these pieces.

I saw the video of "Pichet Klunchun and Myself" for the first time with much interest. Pichet Klunchun's background is the tradition of khon, but he has been trying various things including conceptual ideas, so he is not only living in the world of traditional khon. I mentioned the necessity of responding to outside, and I think that the outside could be either Europe, neighboring countries, or people living next door, and there are also many outsides within oneself. What we have to see is, I thought, the complexity within himself instead of seeing him as a representation of "Asia" or "Thai" or "khon" just as Jérôme Bel is not an extreme representation of "Europe."

Muto: I think, in the consciousness of a performer, there are a personal layer, national layer, ethnic layer, regional layer and so on, and various ambivalent attitudes toward each layer coexist. One cannot simply manage them.

Hata: I think you are right. Mr. Slagmuylder said that the piece was a self-portrait of Jérôme Bel, but at least, the way Pichet Klunchun stood did not appear to be

self-portrayal to me, and this gap was interesting. The piece is constructed with their dialogues that are designed to appear as if they are in reality, and the appearance of Pichet Klunchun through his questions toward Jérôme Bel is, I think, very one-sided without any complexity. He looks like someone who is very curious toward outside just because he had been living in Asian classical world in this piece, so I am curious to know if both of the two performers created the piece as their self-portrait or not.

Otori: If I may be a little skeptic, what they say in the piece does not have to be true, since this is a piece and not a symposium. We have to be aware of the fact that this is a fiction created in a certain relation to certain facts, although there might not be extreme gaps between the fiction and facts. I was interested in the question of physicality in "Lear" with performers from six countries, and what I want to know about "Pichet Klunchun and Myself" in this context is, the attitude of Pichet Klunchun's physicality. When it comes to Jérôme Bel, we can analyze his physicality somehow, because we are relatively familiar to European dance and theatre living in Japan. However, I need to ask Mr. Fu Kuen, because I think he has seen many other pieces of Pichet Klunchun, about what kind of cultural layers of Thailand he sees in Pichet Klunchun's works and what kind of analyses are possible or have been done. I would like to know, based on these analyses, what kind of commonness and difference we have to question in the context of Asia.

Fu Kuen: Actually what you did not show, Muto-san, was the critical point in the performance where Pichet makes a comment, "So, Jérôme, I hear that in your show you like to dance naked," and then Jérôme says "Yes. Would you like me to show you?" and Jérôme is about to pull down his pants, and Pichet stops him and says "No. I think that's enough. I can imagine." Of course, this fiction reveals a point about difference: what you do with difference after recognizing the difference, where the space between the differences after recognizing them is, and how you come closer or completely stand apart and say "That's it. We're different." I think this format is quite different from other kinds of inter-cultural collaborations where they seek to synthesize. When you seek what is common, that is a big project itself. Looking at the examples of Yuki-san, "Lear" was seeking to bridge differences whereas it kind of evolved by the time of "Performing Women," in which each culture discretely presented its own interpretation of the texts. I think there are various methodologies in approaching the question of difference, recognizing that we cannot eradicate difference: how we still maintain difference without being discriminators. I guess what we are talking about is a kind of ethics, and that is not just about

performing cultures. I think we are ultimately also trying to instill ethics into where cultures meet or crash.

Muto: Thank you. But I would like to focus a little bit more on Mr. Otori's question. You were living in Bangkok for a while, so you know much more about Thai culture and habits than us. Then I would like to ask if there are details of Pichet Klunchun's attitude toward representation of himself that we cannot notice. We somehow understand how much Jérôme Bel is stereotyping himself and intending to entertain us in the piece, but not really about Pichet Klunchun. Is there any detail that you can tell us how to see?

Fu Kuen: Well, I think it is hard to answer this question because I do not know whether to take a personal opinion or an artistic commentary. Back to the point that there is no innocence - let's not assume that anyone is naive - I think between Jérôme and Pichet, right from the start - I was there at the rehearsal because they rehearsed in my apartment - they recreated the dialog to my amazement, on the spot and in the performance. So, I think, right from the start, both of them knew this was the frame, and they entered into the frame with sincerity yet with irony. It is the parameter, and they understood the parameter, and went into it knowing that they would play with each other. In a way, for me, I think the process could have gone into more risky terrain, something more on edge. I mean, the point about pulling down his pants was just a kind of start of confrontation, but there they ended. I think both understood that the game was set up, so they went into it with as much fidelity as they could, but at the same time they were also aware that there would be some terrain that they would not enter. In this sense, I think Pichet was really a master here, but since he did not speak excellent English, he understood as much as he can, and he turned on his charisma just like that as a performer. He knows how to modulate those registers, so he is not innocent. He is not the object of the inquiry from the European part. He is, in fact, the one who knows how to read the language and then to utilize it. This is at least what I can say from my personal point of view. And I guess this kind of complexity... I use the word "complexity" because we all have to understand the very frame, this possibility we have set up, and then to pursue that to the limit because to close the possibility would be going into a relationship that was not ordained in the first place. I think both of them have played it very well. I think in weaker cases of inter-cultural encounters, they are not able to define what the parameters they would be happy within.

Otori: I would simplify my question. It is true that Jérôme Bel's dance has been drawing attention of a certain kind of audience in Europe, and as Mr. Slagmuylder, he has already left though, gave his

cool-headed analysis on his work, there are people who have critical attitude toward him. Then I can understand where Jérôme Bel stands somehow. However, I do not really understand in what level Pichet Klunchun's performance, for example in Bangkok, is accepted or ignored, and how his physicality is resonating with the cultural position of Thailand in the early 2000s.

Fu Kuen: In fact, this piece, after the premiere in 2004, was brought back by the Alliance Française in 2007. It was set in an auditorium that was much bigger, and it was full house, and the response was even better than the first one. The demographic of the audience was, of course, a mixture of French people, Asian expatriates, and petitioners from the Thai performing arts scene. I have not heard anyone coming back with a controversial rage. I think if you are a Thai viewer, you understand exactly what Pichet is pointing out and certain criticisms that he levies at: the government is not doing enough, or it has become just a product for tourism, something like that. In other scenes, he also critiques nationalism that is going on - how nationalism or the end of monarchy kind of enhanced the traditional art form - and this evolution is freezing at the same time - and he explains what he is doing in order to unfreeze the art form. So, for Thai audience, this is very clear. In fact, it is quite taboo in Thailand to speak of your national art form in this way. But for him, I guess, he is just like that and he just does. So far, in fact, after this production, he proved himself to be successful as an "export" case and the ministry gave him the young artist award. So, all these kinds of legitimacy is going on, and sometimes that becomes a very funny game. The ministry of culture of Thailand needs a face, a poster boy, and they looked around asking "Who is the most international artist?" and it happened to be "Oh, it's Pichet! Oh, yeah, well, let's give it to him." The whole political economy of dance making in Thailand is not just an isolated case in Thailand. I think it speaks for many other cases in the whole Southeast Asia, and compared to Japan or even China, India... but when you say "Southeast Asia," it is like "Oh, what are the countries of Southeast Asia?" They do not care very much. And within the scene of the area, the economy of dance is controlled by existing paternalistic perceptions. So, Pichet is an example of those kinds of artists who are seeking certain strategies and ironically play the game, and they have the methodologies in arriving at the position.

Muto: I think we are running out of time, although it seems that we need to continue the discussion to really say everything we want to say. I am sorry for being late to announce that Mr. Slagmuylder had to leave. I suppose the panelists have much more things to say, but I also want to hear what audience think. Can we take, maybe two questions? I wanted to discuss more

abstractly not necessarily about "Pichet Klunchun and Myself," but I did not have enough time to do that. Do you have any opinions or questions? No? I made a rather optimistic comment that Japan or Europe, which have, if I may say, money to spare, could take initiative to draw problems that cannot be solved within Asia, but I also think this was too simple, and when a subject that is able to take initiative speaks for a subject that cannot take initiative, there should be delicate problems. When we were preparing for this session last night, there was actually an apt objection that the contrast between Europe and Asia itself was something that was created by Europe and that it cannot be used without reservation. I actually think there is always a political question about when, by who, and in what context the frame of "Asia" is needed. However, we can neither be just avoiding these questions nor be just unaware about these political matters. I think it is important for those who are engaged in art to actively approach these problems. We did not have enough time and this session might not be satisfying, but thank you for listening to the end. I would also like to thank the panelists.

Networking in the Age of Mobility

March 5th [Wed] 11:00-13:00 / Maison Franco-Japonaise Hall

Moderator:

MATSUI Kentaro [Program Director, Setagaya Public Theatre, Japan]

Speakers:

Amna KUSUMO [Director, Kelola Foundation, Indonesia]

Mary Ann DeVLIEG [Secretary General, IETM, Belgium]

SATO Norikazu [Executive Director, Japan Contemporary Dance Network, Japan]

«It could be said that performing arts as an art form is not suitable for being “mobile,” and this might be one of the reasons why human networking is indispensable to it. This is a discussion on networking in the age of “mobility” with panelists who have actually been building unique networks.» (from the program note)

● MATSUI Kentaro



Producer of Black Tent Theatre from 1980 to 1996 managing the company's tours across Japan. Theatre critic since 1988. Took part in the planning of Setagaya Public Theatre since 1989,

and has led the theatre's academic projects since its opening in 1997. He has also planned theatrical creations, workshops, lectures, publications and many collaborative projects with Asian and European directors and choreographers.

Cultural Policy from the University of Warwick, UK. Her professional career include cultural manager in California, New York, London and the South West of England specialising in production, presentation, diffusion, development of performing arts, and in funding institutions. Taught cultural management training and has initiated several training programmes for artists and arts managers. Teaches, advises and speaks frequently on cultural policy, cultural networking, international and European culture issues. Winner of the EU “Individual” Prize, 2007: Year of Workers’ Mobility” for her life long contribution to mobility of art and artists.

● Amna KUSUMO



Amna Kusumo has a long career in the performing arts as independent arts manager and producer of cultural programs. She has produced and toured traditional and contemporary

Indonesian performances in Indonesia as well as Asia, Australia, the US, Europe and South America. As the first generation of arts administrator in Indonesia, she has served as consultant and speaker on numerous cultural projects and international conferences. In 1999, together with three cultural activists, she founded Kelola, a national non-profit organization which promotes Indonesian art, through providing learning opportunities, access to funding and information. Kelola works in collaboration with organizations in and out of the country to enhance the capacity and facilitate cultural exchange in Indonesia.

● SATO Norikazu



He joined butoh company “Byakkosha” in 1980 as both a dancer and company manager until it was dissolved in 1994.

He studied arts management at the Dance Theater Workshop in New York in 1996 and worked on the Triangle Art Project that toured the United States of America, Indonesia and Japan in 2007. Then founding a non-profit organization, the Japanese Contemporary Dance Network (JCDN) in Kyoto in 2001, he has been organizing various activities that connect dance and society across Japan.

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● Mary Ann DeVLIEG



Born in United States and now living in Brussels, she has been Secretary General of IETM since October 1994. Holds a Master's Degree in European

MATSUI Kentaro: The theme of this session is “Networking in the age of mobility,” an issue which I think is being very important for those who are engaged in performing arts in Asia. I would like to express my gratitude toward Agency of Cultural Affairs, The Japan Foundation, Japan Foundation for Regional Art-Activities,

Saison Foundation, and IETM that gave us such a precious opportunity to have this discussion.

Asian participants from Indonesia, China, and Japan and IETM members from Europe had a dinner meeting last night to prepare for this session, and the conversation was about the radical ongoing change in Asian societies and its influence on the performing arts scene of each region in the situation of "the age of mobility." The situation that has enabled mobility can also be called "globalization," which has been going on not only in Asia, and it has both positive and negative aspects. Mobility is one of the positive effects of globalization, but there are also negative effects.

According to a Chinese presenter who was in the dinner meeting, there is difference between old and young generations in their attitudes toward cultural activities. That is not just a generation gap, but one of the negative effects of the extremely rapid change caused by globalization.

Traditional culture and modern culture coexist in the majority of Asian countries, but it is becoming difficult to share traditional culture as our good basis, even in communities of theatre people. There are differences among Asian countries, but all in all, those who are engaged in performing arts in each region are facing difficulties in connecting their activities to these drastic social changes.

Artists of each country have been trying to solve these problems, but when exchange has become easy in the situation of globalization and mobility, mutual cultural, economic, and political influence among countries cannot be totally controlled only by one's own awareness. Activities and efforts within one's own country cannot enable thorough development of their own theatre culture. The idea and practice of networking is what is important in this situation, and that is why I think the theme of this session is very important.

I would like to hear what the three panelists have to say in the first half of this session, and after a brief discussion among them, I would like to have the audience too to thoroughly discuss networking.

A large number of networks already exist both in European and Asian performing arts scenes, and what I asked the panelists to talk about are, 1: difficulties and what lacks in networks, i.e., the current situation of networks, 2: what networks bring to performing arts, 3: visions or some kind of proposals about the future of networks.

In this session, I would like to focus on performing arts networks in Asian region, instead of an abstract notion of network. Of course Mary Ann will give us an example of Europe as a reference, but I would like her to give it to help us think what we should learn from practices in Europe in order to consider networking in Asia.

I would also like to be careful about the word "Asia." This word is difficult to deal with. It can trigger discussions in good senses, as in last night's session, but it also has political implication and includes many problems. I personally expect that the meanings of the word will be somehow clarified in the discussion on networking in this session. Mary Ann, please begin.

Mary Ann DeVlieg: Thank you. I am going to start with a bit of network theory. And I know it is a little bit dangerous for the first session in the morning. But I pray you to keep awake when I am doing it!

Networking has become extremely important in Europe. When IETM started in 1981, we were probably the first group of people to call ourselves a 'cultural network' in Europe. But in the 90s, the number of networks dealing with arts grew tremendously, and there are hundreds of arts networks in Europe - from jazz networks to a network about textiles, networks for art for children - every sort of discipline seem to have a network. But networks for arts associations have also grown in the world and next year we will be organizing the third International Meeting of Foundations and Cultural Networks, in an attempt to bring cultural networks from around the world into a better dialogue with the foundations who fund them or who might fund them.

Now we have been discussing networks for such a long time, but certainly in the 80s, when we were defending the existence of the networks, we identified some differentiations about them.

Although some of these definitions do not hold so true today, I think that the main difference between a network and an association is that normally an association is a top-down hierarchical organization - there is someone at the top, there might be a small committee underneath; they make the decisions, they influence the people who are members of the association - but a network tends to be much more horizontally organized without very much hierarchy so that decisions are taken by everyone and not imposed on a group.

In Europe, we can also differentiate between a network and what we call a project consortium. I will give you an example. A group of people comes together to make a co-production and a tour, and if the group stops after the production has toured, this is what we would call a project

consortium. They get together for a specific purpose to do something and then they break up, whereas the sense of a network is something that continues. A network is a group of people who share an idea or some values or common interest, who get together on a continuing basis to really learn much more about each other and continue learning.

Common characteristics of networks especially include the idea of speed. News in a network travels faster than by more traditional information sources. And this is true in a good sense and in a bad sense. If someone has a cold in a classroom, all the children get the cold and the cold even goes to the parents and then the people working in the office with the parents get the cold. This is an example of a negative effect of a network. But the same could be said about good examples. Inspirational examples of work also spread very quickly. This is the positive sense of a network.

In the world of cultural networks, we also very much value the idea of an open network. Of course there are closed networks: the mafia is one, perhaps! But open networks are networks which are interested in refreshing their membership. Perhaps people trying to network for a few years become inspired, get to know the people they want to know, drop out...new people come in, and sometimes older people come back in again when they want to have more refreshment or inspiration. This is very healthy for a network: the sense of being a sponge, of being able people coming in and out.

Often in networks there are sub-networks: small clusters of people who happen to have something much more in common, who want to make a project together, or who have a high level of connectivity between each other. And indeed, the concept of connectivity is very important. We see each other at a network meeting physically. It is the importance of mobility: to actually feel and see one another and to get to know not only one's words but also the things that we can know only unconsciously about a person. "Do I trust this person, or is this person able to trust me?" But also "Are we in contact, in-between the times that we meet- with the internet, with email, with the virtual ways of communicating like free-telephone, how often are we able to contact each other?" This is very important.

The main activities of networks have been documented by researchers, but I must say that most of the research comes from Europe and Latin America. So I do not know what that might be in Asia. But generally speaking, networks facilitate first and foremost the activity of learning. It is the main outcome of a network: the process of learning rather than a concrete project. We share ideas. We compare our models of working. You

tell me what you do, I tell you what I do, and we are interested because we are working on the same business. We analyze case studies together in a formal or informal way. We look at good practice, we look at bad practice, and we find solutions to our common problems.

The second main activity of network is information provision. Most networks have a newsletter or website, or they publish studies, they give training courses; this is the idea of serving the membership by providing some kind of service.

The third main activity is advocacy. I do not know whether that translates into Japanese. It is a very difficult word even in the European languages. It is the ability for people to come together, to define their needs, and then to have an influence on public policy, either legislation or funding, to make their sector work better. This is also very important.

The fourth main activity is an influence on people's consciousness or behavior. When we started trying to evaluate the work of IETM, we talked to our members and we said, "What did IETM bring you?" and they said, "Well, it's very hard to say because it changed my life." And we were very disappointed because although it is nice to change people's lives, we could not go back to our public authorities and say "These are our statistics: people's lives were changed." We had to look deeper than that. "How did your behavior change?" Well, they started to work more internationally. "How did your consciousness change?" Well, of course, their body of knowledge broadened, so they were able to have more ideas about what to do in the community. And one of the researchers has said that in fact we network to understand the world better; he calls it "the making of meaning." Through the richness of our experience, through the process of trying to understand another person's culture, we actually make meanings ourselves.

When we did research on the benefits to members of our own network, IETM, we found out that this "inspiration" benefit was unanimous. People came to get an idea of what other people were doing, not to copy it but to be inspired, to bring it back to their own home, and perhaps to do their work a little differently. Of course information exchange is important; it includes something that the researchers call "trend information." And indeed, last night, Tang Fu Kuen, who is here in the audience, was talking about his need - he is working in Thailand - to find out what is happening in other countries: who are the young artists and what are the audiences responding to? We also exchange, "How do you do things?" "How do you find an old factory and turn it into an art center?" "How do you work with very young artists and present their work to an audience?" "How do you find funding when in fact

there is no public funding in your country?" These are important learning aspects.

We found that another key aspect was breaking isolation. We all work in the same sector, but for those of us who work in a rather fragile or vulnerable situation, perhaps contemporary performing arts is not the most important thing. So you are struggling to really make it work, and people find that it is very necessary to have this opportunity for solidarity. They meet people who are doing the same thing, we all have the same problems - some to a much greater degree than others. People come back strengthened by the fact that they have met other people fighting the same battles.

I talked a little bit already about intercultural competence. How do we really get to know the "other" and how do we really get to know their values? Often it is by working together, feeling the differences, and starting to understand that I do not understand, which is the first step to understanding how I might understand.

Of course we network to make professional contacts, and finally, what many people think is the first benefit of network is finding the partners with whom you can make projects. And why this takes some time, usually up to three to five years, is that you have to trust one another and you have to know what you do not know about the working situation of the other person. So networking is a process, first and foremost, and I think that is mostly what people who are new to networking find problematic because they come in and want an immediate benefits, and it is hard to be patient.

There is difference between networks which are created by institutions. In Europe we have a number of networks which have been created by funding organizations, and these networks generally do not stay together because as soon as the money is gone they disappear.

Networking depends very much on a sincere desire and effort of all the members to be generous. If you think of a network as a pool of experience, no one can get anything unless everyone gives their experience. So it is very much a relationship. Most people have to come with this generosity of giving their experience, giving the knowledge they have, sharing information even about funding, which is often difficult.

It is also important to have early successes. Because of the fact that sometimes in a network it takes a long time to get a concrete benefit, it is crucial to organize experiences which are positive so that people can come back with the energy to want to continue building a network.

I think the last thing I want to say is that many networks are very much concentrated on one type of work or one type of member: for instance, large festivals, or small companies. And IETM is a very diverse network: even though we are for contemporary performing arts, which seems quite narrow, we include funders, public authorities, large festivals, small companies, and independent producers. The researchers who looked at our work say that this also brings richness because anyone can meet anyone else. I must say that a small network is also very useful because you can actually meet each person in the network and have much more time to get to know them. So there are benefits to be had from very diverse networks as well as from smaller networks.

That is all I want to say for the first part because this research is mostly based, as I said, on models which had not come from Asia. So I am very curious myself to what the rest of the speakers say.

Matsui: Thank you very much. She already posed many important issues, and one thing that I want to emphasize now is her mention of openness that networks should have. I think that might be the most difficult thing to realize in Asian or Japanese networks. I hope that this session gives us ideas of strategies to create openness of networks.

Now, I would like Sato-san to talk about his own experience of networking in Japan and about his recent project to create an international network.

SATO Norikazu: Hello. I am Sato from Japan Contemporary Dance Network. Nice to meet you. JCDN is an NPO that was established in 2001 after three-year preparation from 1998.

I would explain a little about what lead me to that. I was dancing in a butoh group for fifteen years, with my head shaven and my body painted in white. After the group broke up, I worked as an intern at Dance Theater Workshop (DTW) in New York from 1996 to 1997. DTW was constructing National Performance Network as a project to gather American presenters. Watching presenters from all over the US having meetings in the office of DTW, I was struck as much as when I encountered with butoh in my youth. I returned to Japan not having decided what to do, but I had many opportunities to meet people who were engaged in dance, and heard that Japanese dance was short of money, audience, grants, chances to tour, and everything. Then, I thought that the idea of network, which I witnessed in the US, might be useful.

I started networking in 1998, but the idea of network barely existed in Japanese performing arts scene at that

time. When I told people that I was going to create a dance network, most of them saw me as a former butoh dancer under American influence who was saying something incomprehensible. However, thankfully, Saison Foundation gave me a three-year grant and that enabled me to travel across Japan considering the way a network could be formed.

Then, traveling across Japan, although it is a small country, no one knew who was doing what in neighboring prefectures. There was almost no opportunity for artists to perform outside where they lived. Only very large companies could perform once a year outside their hometown, but even that was difficult in the field of contemporary dance.

There were contemporary dance artists only in the Kanto area around Tokyo and the Kansai area around Osaka and Kyoto. However, I found out that there were people who wanted to be connected to others in each region, so I thought that something could be done to draw lines between these points.

In the three years, I also noticed that information was not shared at all. There was no open information about where artists, organizers, critics, and spaces for dance were, so I thought that I had to organize information as the first step. For example, there was Concarino in Sapporo, Dance Box in Osaka, Session House in Tokyo, or this foundation has once supported a dance project, this artist has been doing this kind of things... something like that.

Therefore, I started "JCDN Dance File" that I have distributed to you. This is the sixth edition, so information in it is much organized. What organizers and presenters in each region told me when I started this was that it was difficult to approach contemporary dance because guarantee was unknown, so I asked artists to clarify how much they should be paid for their dance performances. I thought that was the minimum requirement to proceed. They did not really have the idea of guarantee itself at that time, so when I made the first edition of "Dance File," no one was sure about their guarantee, someone requiring ¥5,000,000 and others saying they were ready to perform anywhere for free. However, by the time the third edition was published, gradually the range of prices became appropriate.

I also thought that building of a network would not be possible without concrete activities, so I planned to organize a project in which people somehow move, which is related to the theme of this session, "mobility." A lot of dance pieces need only bodies, so they can be easily transported. I connected four spaces of Sapporo, Tokyo, Yokohama, and Osaka, and one artist that was introduced

by one of these four spaces toured the four places. This was the beginning, in 2000, of our ongoing project "We're Gonna Go Dancing!!," of which the eighth version is held this year. Venues and participating artists gradually increased, and forty-nine groups of artists from twenty-one cities are participating this year.

The aim of this project is to enable creations everywhere in Japan and to broaden knowledge about emerging artists in other regions across Japan. In addition, through performing on the same stage in this project, communication among artists start, an artist and an organizer of different towns can meet, and organizers or presenters can form connections.

Impossibility of touring obstructs the growth of a piece. A piece does not progress if it is only to be performed once. Touring and repetition of a performance contribute to the growth of the piece.

When intending to tour or trying to be known, regional artists needed to consider going to Tokyo or Osaka. However, if routes that connect each place are prepared, they can create anywhere and can take the creations to anywhere else. There are very few studios in Tokyo, but there are many vacant spaces in other regions, and artists can be supported by many people if they create in their own place, and then they can take their creations to other places. This idea has gradually been spreading.

We had had to limit the number of members of a group to three due to the total budget, but since last year, we extended that to six and also included foreign artists. JCDN has been organizing various projects other than this, but it is quite difficult to present artists who are unknown in Japan even if they are very well known overseas. However, in this project, a system of a network is already formed, so it is easier to do that.

I am connecting my speech to the topic of Asian network. I organized a tour in Asia last year for the first time. We toured a city of each of Thai, Malaysia, Philippines, and two cities of Indonesia. At that time, our main features were Japanese artists, with participation of some local artists. Amna accepted us to realize the tour in Indonesia.

One good thing about a network is, for example, when there is only one contemporary dance artist in a region who is feeling isolated, a network can tell him or her that there are many people across Japan who understand what he or she is doing. I would not say this secures him or her, but this gives a pride.

When touring in Asia, I felt that artists who are working in the field of contemporary dance or contemporary

performing arts have similar feelings somehow in spite of different national backgrounds. It is said that Japan is richer than other Asian countries, but artists are of course poor. Except dancers who belong to large companies, the situations of independent artists are not so different in Europe or the US either. However, we do not really know about people of neighboring Asian countries, so I hope we become able to think how to present contemporary dance in each society through connecting with artists in these regions and creating audience in the regions where these artists live. I think that Asia is becoming capable to let this kind of networks and new frames formed.

Matsui: I think what you have been doing is really important. In spite of the fact that your network was realized by an individual, it actually has the openness that Mary Ann mentioned, and also activates growth of artists' pieces through tours based on the network. In addition, an essential function of a network is realized through decentralization or multi-centralization getting away from Tokyo. Am I praising too much?

Sato: In Japan, everything is transmitted from Tokyo as the center. Intending to form a network, I myself could not decide whether to live in Tokyo or Kyoto for a while after returning from New York. However, what I thought then was, how to make each individual function as alternative notion of "center" from which things are transmitted. I thought that the structure with the absolute center could not be overcome without creating this methodology. That takes a long time, but since we have been continuing anyway, I think we are gradually progressing.

Matsui: Thank you. It is Amna's turn, but Tang Fu Kuen, who was a panelist of last night's session, has to leave now. So, I would like to ask him for a comment on what we have been talking about.

Fu Kuen: I am very struck by Mary Ann's notion of the open network. I think in Asia, because it is so uneven in terms of our composition and our history, when we decide to form a network, it might have very specific interest and agendas. So the challenge, therefore, would be how to define and create what we can call "open network." In last night's meeting, we were hoping to form first amongst a few people a network, but we have not really concretely defined what our specific needs are. I think we should try again to have a meeting where we can be surer of why we need to meet.

I am also struck by one possible function of network, which is about skill transfer, knowledge transfer. I think, again, in the context of Asia being fragmented and uneven, there are cities and countries that need to be more visible in terms of information. And again, from

more developed cities and organizations, we need to give something to these cities so that we can begin this process to know one another and to recognize what are the strengths and weakness so that we can really begin any kind of equitable exchange. So, I guess this exercise would be part of mapping, part of scanning, and part of adjusting in balances that I think is the first step of network that might work in Asia.

In a way it links to what Sato san has been doing, which is really providing that information. I think Rachel from Asia Society in New York, who is here, has been in the region a lot and knows how difficult it is. As Asia is changing so fast, each year there are always new updates, new players, new operators, and it is just impossible to really know the region, and hence for me, I think, one major function of this network is to really know each other.

Matsui: Thank you very much. Amna, please begin.

Amna KUSUMO: Thank you very much. Good morning. Good afternoon actually. I am Amna Kusumo from Indonesia. I am honored to be here and want to thank TPAM for inviting me to be on the panel on networking in the age of mobility.

First of all, I would like to give you some background information of my work. I promise I will not be long, so please bear with me. In November 1999, with couple of people I knew personally and had the same interest and passion for the arts, I founded a non-profit organization called Kelola. In the beginning years, the organization was based in Solo in central Java, which is not the center of Indonesia. The center is Jakarta like what Tokyo is in Japan. Java is the smallest island in Indonesia, but it has almost 60% of the population, which is about 150,000,000 people because Indonesia has 200,000,000 people. And 70 or 80% of the economy is in Jakarta. So everything is centered in Jakarta. There is a lot of resentment of people outside Jakarta, to begin with, and especially outside Java with what they call "the domination of Java." We, living in Java, are always aware of that because whenever we travel we get that from everybody. And although there is very little support for the arts from the government, artists in Java still have more opportunities compared to the rest of Indonesia.

So, when we started our organization, we were very aware of the fact, and we wondered how to make an effort to reach out to places beyond Java to find people that were not known and to allow them to have the same opportunities. To be able to do that, certain mobility is needed. And there is almost no information about who is working in a certain region and what they are doing there.

So, in the beginning, I traveled to many many many parts of Indonesia. Ridiculous traveling. Sometimes I traveled thirty times in a year, and it was through this work with Kelola that I began to see many parts of Indonesia that I had never seen before. I met so many people that I had not met before. And through these meetings and interactions with them, a network was built, and I think this helped our work. In every place we went to, we compiled all the information and built a database which, in the beginning, was used only for ourselves but now probably is one of few existing databases that everybody - not everybody, but many people come to us to get information about certain regions where dancers are working or theaters are doing some pieces, and even art councils which exist in big cities of Indonesia come to us to get information because they do not have any.

Because of this network, we have been able to work across the country, which is very very difficult because the distance from where I am to Papua, the most Eastern part of Indonesia, is the same as from Jakarta to Tokyo. So it is very difficult for people to move, and artists, as usual, do not have money and there is no support for them to travel. So we hardly see each other. But through the work that we do, we always try to gather people from many parts of the region, not only from Java. But to be able to do that, we have to find funds to facilitate them. So when we do workshops where we have a meeting of these artists, we raise funds so that we can fly them all, have them all in one place, and let them know each other.

A lot of activities that we do have not been short like three days, seven days, or ten days because everybody lives in the same place and gets to know each other, and then small networks are created and a lot of them keep in touch with each other.

The work that we do has also been possible because of the international network that we have. I am maybe ashamed to say that we have more contacts with the United States and Australia than with Asian countries.

I am aware that people have been very careful about using the term "Asia," and in the dinner session last night "Asia" was a very loaded word, but I have decided to use the word for lack of another word and just for practical reasons. The condition in Asia is very uneven and that makes it quite difficult for Asian artists to travel to other Asian countries. A lot of Asian artists have traveled to Europe or America, because they were invited by American or European organizations. Asian countries, probably except Japan - I do not know if this is true or not - do not have the scheme. Very few Asian organizations are economically strong enough to invite artists of other Asian countries. My first working trip in Asia, as a matter

of fact, was made possible by a grant from an American organization called Asian Cultural Council, which is based in New York, strangely enough.

Lack of information about what is happening is the major problem in Asian countries. Through my work and travel in Asian countries, I feel the need to connect more. Somehow, when we meet, we share something. I do not know what it is because there are many different things amongst us. We eat rice, maybe that is one thing that connects us, but we are also very different, and personally I feel I want to know more and I need to connect more and that we should be learning from each other, which is not being done at the moment. How can we meet and connect in Asia? That is a big question. How could a network of Asian artists and arts managers be able to work more with each other? I think Sato-san and many people in this room are trying to network with other Asian countries in their own ways. We are doing it in any way that we can. But I think there is a need to think more about this and find ways to connect in a more meaningful way - in a way that could be more positive and in which we could be supporting and learning about each other more.

In the IETM meeting in Korea that I was luckily able to attend, the keyword when discussing networking was reciprocity. If this were applied to Asia, we would exclude many many countries, maybe all except Korea, Japan, and Singapore because there is no infrastructure that would support such a mobility. So, how should a network in Asia be? Should it be just amongst us Asians? Should it be a part of IETM? Should it be about very specifically contemporary performing arts? There is not one answer to this, and I do not have an answer to this, but I think I would like to use this opportunity to appeal to everybody in this room who have many experiences in network, working either in their own countries or with Asian countries, to start the discussion about this. Hopefully, we will be able to clarify more because I do not think we are very clear about if we can form something that is not ad hoc, like what we are doing now, which has some sort of structure, some sort of flexibility. Then what should it be? How could it be useful and viable? I think those are two things that we really need to rethink. So I would like to hear from everybody here on issues about Asian network. Thank you very much.

Matsui: Thank you. I myself organized, not a network though, some "collaborations" with Asian people at Setagaya Public Theatre. I organized, for example, a collective creation by sixteen directors and playwrights from five countries of Southeast Asia, the US, and Japan. Its main purpose was to create an interesting theatrical piece, but I was also aware of the possibility to build a

basis of a future network through the collaboration, including mutual understanding that Amna mentioned.

The domestic reason why this kind of collaboration is possible is the existence of The Japan Foundation. Its purpose is basically the diffusion of Japanese language and cultural exchange between Japan and all the other countries, but it has been focusing on performing arts and organizing programs in which people from different countries create a piece together. Ms. Hata of The Japan Foundation introduced some concrete examples in last night's session.

The Japan Foundation has its centers in various countries. For example, in Southeast Asia, there is its center in Malaysia, Thai, Indonesia, and an office in Philippines. These centers support local artists and invite them to Japan. This is being a basis on which various artists can meet and collaborate.

Saison Foundation is not necessarily focusing on Asia, but it also supports cooperative works of Japanese and foreign artists and organizes these programs, and this also has been contributing to the development of exchanges between Japanese and Asian artists in the form of collaboration.

When I organized collaborations, I was actually being stimulated by the model of IETM, and was thinking about the possibility to form a network through collaborations. However, at the same time, the model could not be simply employed because I thought that the roles and functions of "theatre" or "theaters" were different between Asian countries and European countries. Since I had experienced some cooperative projects with French, English, and German theatre people at Setagaya Public Theatre, I was already feeling the difference in infrastructure that Amna mentioned and in philosophy about theatre. Now that Sato-san and Amna have given their speech about the current situations of their Asian networks, I would like Mary Ann to respond to them a little. Then I would like to start discuss with everyone in the room.

DeVlieg: Well, I would never dare to tell anyone what they should be doing. I find it much more comfortable describing the kinds of things that I have seen in other places.

Because IETM is a large, strong, and old network, over the years we have often been counted upon to help catalyze networks in different parts of the world. And we have been working in Africa, the Arab world, and also Central Asia. Of course they are extremely different regions of the world with extremely different histories, ways of behaving, and political systems. But in Europe

we were different too, and we still are. There are different political systems, different ways of organizing our sector. But we all work for the same aim. We all work to create situations where artists can create their work. We all exist to make the situation of an artist better so that they can be freer and more creative. I think we all exist to make sure that there is access for a large audience who can understand what the artist is aiming at. So there are many things that we do have in common.

I was feeling a little bit bad because my speech was so theoretical and vague, but the two presentations have absolutely illustrated some of the concepts that I was explaining. In Europe, the economy was such that co-productions became very important. So the networks became a pool of potential co-productions, co-producers, people working with the artists, with either the physical resources - rehearsal rooms, technical facilities, stages - and/or the money to be able to invest together in co-productions which will then tour. That is very specific. That means the countries and the partners have to have those resources, but they are very uneven partnerships as well. Particularly in early years, the southern countries of Europe really had no money while the northern ones did. So the southern ones could, perhaps, find the artists or spaces or composers whereas the northern partners found the money.

The concept of exchanging the artist, which you have experience of, and the ability to choose artists who are ready to work with artists from other countries do not mean that you all have to be alike. Artists can work in different situations. Many artists strive in another situation where things are very new to them and they can be stimulated. A lot of networks have decided that they need to do research and publish their research. The research that we made two years ago about the obstacles to artists' mobility in our publication too, indeed, influenced the public and private funders to have more resources available to fund exchanges between the artists. This also does not need everyone to be all alike. You can be coming from different situations and still be able to identify those obstacles. New models of working - some of the things that Sato-san was discussing - also can be taken from one country and used to influence the other. So I think that there is a lot of opportunity in a region which you may or may not want to call Asia, for exchange. I think there are huge number of possibilities that you can work on. What you have to do, as Amna said, you have to find ways to meet each other, but I think that it is not impossible although it is difficult. And you have to identify what actually has not been done, what the time to start to do it is, and who can be involved in doing that. I do not think it is impossible.

Matsui: Thank you. Now let's move to a general discussion. I would like Mr. Zhang Changcheng, who was in the dinner meeting last night, to start.

Zhang: OK, let's try. In the dinner meeting last night we talked about how to make a network work. In my experience in China, we actually have a big network, China Dance Association, with maybe five hundred members. I am a board member. And we have Beijing Dance Association with about three hundred members, and I am a board member too. But even a board member does not know all the other members. Actually we have a network but that does not work, because they are just members. Each year some board directors meet each other and discuss something and make some policy, then OK, bye, and they go back to their office and just do their job.

Actually ten years ago I tried to support a young choreographer, and the problem was that all of the resources were just focused on famous guys. So how to support young artists is a big problem. Through the network I tried to make the network work, but I could not do that for myself. So I tried to do everything to my best by myself. I have a network in my computer. I have three thousand people of the whole world, and in my mobile phone I have around seven hundred people. Some of them are very good friends. Then a young man comes to me and says, "I want to create something." I say, "OK, I will listen. Just give me some ideas and I will think about who the best choice to work with will be, who are interested in young guys." So I make phone calls. "Trust me, this guy has a great idea. You should listen. You don't need to make decision right now. Just listen." So, finally I set up a network by myself. Even in the IETM meeting in Beijing, I said we work with a bigger association in China. The chairman, minister of culture, we get a sign from vice-president... but actually that works less. In China, the problem is that it is too big. Some of them want to work, but there are too many people. Sometimes I profile ten or twenty people just focusing on one question and then start.

Kusumo: May I ask him a question? You said the network in China was very big. Who initiated the network? Was it the government or artists?

Zhang: In China, all the networks belong to the government just like all of the companies belong to the government. My company was the first one ten years ago that became an independent company. Now it is a non-profit organization, and we also set up an art center. Some organizations' names are not governmental, but actually their resources and funding are governmental.

Kusumo: Thank you. I think that explains why it does not work. In Southeast Asia, there is an organization called SEAMEO-SPAFA which is an acronym of something that nobody can ever remember. It is a network of government officials from all the southeastern countries, ASEAN. It has many divisions, it does research, it does cultural exchange, it does a lot of things. Every year they meet twice, I believe, and they talk about what projects can be done. But people who go to those meetings are some bureaucrats who have no contact with reality, and nothing has ever come out of that. In cultural terms, nothing. They have had a collaboration which was a joke. It was performed in many places with very little audience. I think when it is initiated by the government, it is hard because they have other agendas and culture is not really their agenda, even if they are supposed to be working for culture.

Matsui: The issue of "difference" among countries and regions that we face when trying to form networks has been posed. For instance, in the case of IETM, it had to overcome differences between the south and north or the west and east to form its network. Then, what kind of difference could be obstacles to forming networks in Asia? Indonesia, for example, consists of many different ethnic groups and languages. How many ethnic groups and languages exist, Amna?

Kusumo: I think there are about four hundred ethnic groups and five hundred languages. So, talking about networking... you know how difficult it is. But one thing that we learned is to live with people who are different and we all are aware that we do not know anything about another person. So we do not take things for granted. We try to go by. It is not always easy.

Matsui: In contrast, in Japan, it is said that we have only one language and only one ethnicity. This is not true, but this idea has been making it difficult to get connected with outside. In short, in Asia, various types of differences exist both in one country and between countries.

As Mr. Zhang said, there is also the problem of interference by the government, or more concretely, cultural policies. Cultural policies of Asian countries started based on European models. There are various reasons: for instance, the histories of colonization. Some of these cultural policies have been practically supporting artists, while other ones are only for particular interest of the government ending up in being policies for cultural control. Though there might not be ideal cultural policies in Europe either, European policies are more matured. In Asia, there are extreme differences among cultural policies of each country, and generally speaking,

it is difficult for artists to maintain partnership with the government not sacrificing their spontaneity.

Fred was raising his hand. Please talk.

Frumberg: My name is Fred Frumberg, and I run a small performing arts organization called Amrita Performing Arts, which is based in Phnom Penh, Cambodia where I have been living for ten years. I am an American, but I live in Cambodia like I said, so I represent sort of an extreme example of what everyone has been talking about in terms of what is so difficult about networking issue, which is the fact that we are all so different. So here we have an example of somebody coming from a highly overdeveloped country trying to work in a country which is extremely underdeveloped, i.e. Cambodia, which is digging itself out of years of civil war and is striving in political war of people which continues off and on to this day, and trying to reconcile my own background with their background and trying to figure this out for ten years.

Amrita Performing Arts, our organization, has been working with Cambodians to start to be involved in some of these networks: we have joined IETM and we have been a part of World Dance Alliance for a number of years now. And this opens up enormous opportunities for some of our artists to travel and to workshop and to actually perform overseas as well. And we are also trying to find other ways of doing that. The reason why I did not bring Cambodians this time to this meeting is just that I did not plan very well and I did not raise the funding for that. And in fact the only reason why I was able to come here is that I am here for another meeting which starts tomorrow which paid for my plane ticket to bring me here. But often I can plan enough in advance and there are many organizations such as the Asian Cultural Council which helps Asians travel within Asia to attend such meetings, and we have actually attended quite a few World Dance Alliance meetings.

I am sorry I have no colleagues with me, but trust me when I say to you that Cambodians are extremely open and eager and ready. We have just begun to embark on contemporary work, dance, and theatre in the last couple of years. We have had quite moving and exciting results, mostly because we have been collaborating through these networks with other Asian artists. So, because of this, we have met these amazing artists in Thailand such as Pichet Klunchun who we embarked on collaboration with, and we are developing a number of other pieces right now all of which have been generated through this network process. That is a very positive side of the network and it is a very strong argument in terms of why a network has to be formed really focusing on Asian issue.

On the other hand, though - if I may, I am sorry for going on a bit - a completely different topic is how these conferences are actually structured. I mean, every time I come to these conferences, for me the most important aspect is what Mary Ann talked about before in terms of live connectivity, how we are inspired by each other, and once we are inspired what we take home with us. And the question is if we are taking home with us an agenda of a show that we actually tour somewhere - just a marketing scheme - and if this is a way of actually accessing work or is really accessing inspiration.

My home, Cambodia, is in much more need of inspiration perhaps than in countries that have already moved much more forward. But I think inspiration actually hits all of us no matter how developed your country might be or not. This is my second IETM conference and it has been a very moving experience for me, but one thing I get really upset about is that we have these amazing sessions - today has been good, I mean, some time has been left for us to respond - but yesterday there was the large conference in which we were talking about Jérôme Bel and Pichet Klunchun's project and it was the very last minutes that we introduced a huge topic of collaboration, and using "Lear" - of course I have huge respect for Ong Keng Sen, I worked for him - having all of us to leave the room having that be an only example of what collaboration means is worrying to me because none of us had a chance to discuss what this collaboration means. You walk into a rehearsal space and it is collaboration because you have a director, you have a choreographer, you have a dancer, you are working together and hopefully you are sharing the idea that no one is dominating the space. But of course that is simplistic and I know that.

So my only point that I am trying to bring up in all this, I am sorry, is when having so many sessions, some of these sessions could be turned into nothing more than what we are doing right now. Just responding. We could have used the three-hour session just to respond to Jérôme Bel and Pichet. I want to say a word about it, I have a strong opinion about it, but I mean we could have, and I think many of us do either positive or negative and I think that is what actually generates communication and inspiration and those are the things we take home with us. Whether we take home a package deal with a show, with a tour, with an agreement, or how many business cards in our pockets, it is one issue and that is important. But what are we really taking back and sharing with these artists back in home we do not get to come with us? That is what I think we really need to be looking at. And I just really hope that we can all begin to really look at these opportunities as chances to really really dialogue not just four of us going have dinner and I think that is the magic of networking.

Matsui: Thank you. Anyone else?

Tanaka: My name is Michiko Tanaka. There have been too many philosophical issues for me and my question might not be very well organized. I am writing a book about contemporary circus. I was working in a newspaper company and I was in charge of inviting contemporary circus groups from France and Belgium until last year. My position was changed and I was not able to continue what I wanted to do, so I quit the company and am writing the book as the first step to promote contemporary circus, which is still unknown in Japan.

I began to think about network because when I was still in the company there was a concrete suggestion that it would be easier to plan a tour if a circus group could perform not only in Japan but also in other Asian countries.

I love wonderful cultures of Asian countries, but I wondered if there were opportunities for artistic expressions other than representative national art forms to promote themselves domestically or internationally, so I thought that information gathering and centralization of supports might work. Then, I visited IETM in last October and met Mr. Michel Quéré, who is here, and suddenly asked him how a network should be built.

He told me that there was no choice but to start from small things, just as IETM members needed to manage IETM while working in the first ten years. Therefore, I think realistic starting point for me should be concrete things such as organizing a tour together or creating together. On the other hand, Mary Ann said that the most important thing in IETM was learning and information gathering and provision. However, I think that is difficult to continue or spread if no one can draw benefits from that.

So, my question to Mary Ann is, how IETM could maintain the highest goal for this long time. I have not really traveled across Asia, and another question is how Ms. Kusumo or other panelists regard the awareness of Asian people toward the fact that they are Asian and their attitude toward the development of Asian culture.

Matsui: The first question was about IETM, but following what we have been discussing, I think answers to the question can also be about possible starting points for building of a concrete Asian network. Anyone? And about the second question, if I may make a comment before Amna answers, I think the topic would be complicated if it is discussed without making sure what our interpretation or definition of "Asian" people or culture is. Anyone, on the stage or in the audience?

Kusumo: I think we have to start from getting to know each other, which we do not really know. One good example is Daisuke Muto, the gentleman sitting there. He had never been to Indonesia before, but in 2005, he received a grant from the Asian Cultural Council to be in New York, but the grant required him to go to one Asian country before going to New York. And he chose Indonesia. I do not know whatever reason. He came, and when I first met him he did not know a single thing about what was happening in Indonesia. Absolutely zero. Since then, he has been back four times, I believe. And because of the contacts he made and opportunities he had to see things, he has been invited by another organization inside the country.

So I believe that is the first step. We need to know each other first, but there is this tendency not to go to another Asian country. If you have a holiday, you are aiming for Paris or you know, something like that, but you are not going to Phnom Penh, for example. So I think that is something I would like to do. I organized an event. I will not even call it a network. It is an event in Indonesia where people would be invited but all of them have to pay in their own ways, and they do not have to be Asian by the way, and they have chances to see works of artists and to meet them. It is just a first step.

Matsui: Any response to the second question about Asian people and culture?

Muto: I am the Daisuke Muto. I really agree on the point that we have to know each other in Asia. After last night's session, I asked Michel about the system of IETM's network, and he told me that it was possible to pool some fund to invite people who were unable to participate because of economic difficulty. I thought this was simple and very practical for us Asians to get to know each other. And what enables this kind of mutual assistance is the awareness that people need each other. Calling it "friendship" might be too sentimental, but something human is fundamentally needed, and when we get to know, I think the question is the way of knowing.

After the World War Two, the relation between Japan and Asia has been lead by economy, and at the same time, Japanese people tend to take methods of cultural anthropology or science to approach. This makes it difficult to create contemporary relationship. I myself have been trying to introduce Asian contemporary dance into Japan, but it is quite difficult for me to be aware of the fact that they are actually living over the sea and are related to us. I think, first of all, we have to know each other in mutual relationship focusing on this problem and with awareness about the way the other sees us, to cultivate sympathy or friendship at first.

Matsui: Thank you.

Frumberg: I just want to tell my Asian colleagues about Arts Network Asia. They have a scheme that helps Asians travel specifically for attending conferences like this for example. It is a brand new part of Arts Network Asia that only began last year, and again it helps Asians travel within Asia only to attend conferences, workshop, whatever else, and it goes up to about a thousand US dollars per grant. So Asian colleagues might want to check that out. And there is the ACC, Asian Cultural Council that is based in the US but has an office also in Tokyo. You might want to check this out as well.

Cooper: My name is Rachel Cooper and I am at an organization called Asian Society. This has been a really wonderful and fruitful conversation and one thing that strikes me is that networks have multiple possible outcomes or goals. I think an important component of this conversation is who the network is for and what its purpose is. I think people talked about the network being support about artists meeting each other throughout a larger area, and also resource issues in terms of being able to meet each other but also in terms of presenting work. I would like to bring up one another aspect, which is advocacy, which was brought up earlier, and how we advocate for the arts and culture within the larger policy world - I think too often governments and countries are represented not by arts or artists, and culture is often sideline. So, I would also like to hear if colleagues feel that advocacy for artists and culture is a part of the networking goals.

Matsui: I would like Ms. Nayse López from Brazil to comment on what we have been discussing and the idea of networking.

López: I was thinking, as Mary Ann was speaking, about my experience of South American Network of Dance. I am not in the managing board anymore for the last two years, but I am still connected to them, and keep hearing the same questions that you have, which is we do not know each other, there are no structures to make us produce things together. Of course, in our cases in South America, we do not have the language problem because although Brazil speaks Portuguese the rest of the countries can communicate themselves perfectly. We can take away part of political ethnicity and language problems that you have to deal with.

But on the other hand we have to deal with so completely apart governments, and going back to advocacy, I think it is a very important question for us, and we are still battling in how we can make all the efforts that we have in

the network either as a festival like I do or communication projects.

How can we make these efforts visible to the authorities? The South American Network of Dance was formed in 2001, and it has one annual meeting and different projects since then, so it has been very active and very visible, collaborating with IETM and other European networks for a long time, and still locally it has almost no visibility. No existence politically. Some projects like inter-American cooperation projects can be funded by some institutions, but the officials like the ministry of culture do not understand, for example, groups of artists from dance. They are like "What is dance?" Nothing about even good contemporary dance. You go to this meeting of the ministry and they are like "Yeah, but my wife loves ballet" and we are like "Yeah, it's good for her." You go to these meetings with bureaucrats exactly as Amna was saying, and sometimes we have struggling time trying to get five people to go to Chili for a meeting, and you watch the television and see this meeting of inter-South American cultural operators full of ministries of culture, secretaries of the states, everybody, like two hundred people in a five-star hotel discussing... Yeah, that will help, you know.

So I think the network process that I have been following in the South American region - now actually extended to Caribbean region - is a way of getting funding, talking about models and schemes to get funding, because it was a true situation if that serves in any way as a model. In our case what began to happen in the last ten years is that some funding institutions began to look at Brazil, Argentina, Chili as rich countries, which is actually true - Brazil is the tenth economy in the world - but it does not mean the money gets to everybody, and this is true also about Argentina and Chili. So some funding began to be very difficult to access in these countries. So what we did in the network was to include other operators that were in the countries that people would think would be "priority countries." For some institutions, they could give funding to develop workshops, meetings, traveling, and mobility. They would give you funds if you are in Peru but not in Argentina. So we started to plot against funding to find projects that could be accessed through these "priority countries."

I have a feeling that I know nothing about Asia, actually, but from this talk, I have a feeling that some countries have better chances to get money because there are problems than others in Asia, probably in the same sense as what we do. So finding partners in these countries and trying to device multi-regional projects to get money might be easier than it is to get money for your own project in Japan, for instance, I think.

Matsui: Mary Ann posed some important keywords, and there was "advocacy" in them. Mutual assistance and understanding in networks are important, but advocating the voices of those who gather and are engaged in performing arts is also very important. I think what Tang Fu Kuen said was about the difficulty and danger of doing that in Asia, in other words, the fact that networks tend to function as "representation" instead of advocating. Of course representation is necessary to some degree, but a network should not be representing particular interest if it does not want to become biased. So I think a network needs to be able to advocate people's voices in a proper way.

When a network advocates people's voices, it has to negotiate with tough opponents such as the government. Therefore, advocacy requires strength. That is what I thought listening to Ms. Cooper and Ms. López.

Mr. Paré, COE of CINARS is here. Could you comment on the discussion?

Paré: I am Alain Paré from CINARS, Montreal. I have just one comment regarding networking. I think our expectations or requests are different because we are from different countries. We are having a chance to hear about what people around here expect.

Networking for artists and companies is like globalization regarding the way we have been in contact with presenters, festivals, and theaters and the ways we promote to present a creation or production abroad. It is for the presenters and programmers a good occasion to be in contact with other colleagues from their fields and to have the chance to exchange information, contact. And also by the festival events you can discover some creation or production from their own country.

But I think networking – that is my comment - is affinity in people from their sectors, from their fields, and elaboration that develops with people who you meet in your country or abroad. It is an occasion to have collaboration, cooperation, exchange, getting your expectation for your events or for your artistic company. That is the way I see this, and regarding Canada, we have so many associations of theatre, dance, music and festivals. We know each other and we all work together trying to make together project, exchange, things like that. It is a bit easy and simple but it is possible to reach our colleagues and work together. It takes two for tango. Thanks.

DeVlieg: I just want to react on two things. First of all, about advocacy and solidarity actions. We do not always react as a network when there is specific situation in a particular country, but under certain circumstances we do.

Over the years, many times, we have been able to make a particular dangerous situation for the performing arts in one country visible internationally. So it has not necessarily been a question about negotiating with governments, but we have been able to bring a spotlight on a situation or a policy.

And the fact that many of the people in the network would write a letter of support or write a letter asking the government to explain their policy to the international community has at least made the policy maker have to explain themselves, and often it leads to a more public or transparent way of making that policy, or even in some cases a change.

So, in fact very recently we have been able to negotiate with the Council of Europe, which will now start what they call "culture watch." If we identify to them a situation where we think that a culture policy is against the UNESCO declaration on cultural diversity, then they will in their official capacity ask that government to explain why it made the particular action. This is something about the strength of numbers that is useful and putting a spotlight on a situation.

The other thing is a little bit to answer the questions of the colleague about how you start. IETM famously started with six people and no money for eight years. And they used the existing opportunities, so every year, or twice a year someone would say, as Amna did, "I'm making a festival next Spring. You can all come. I don't have any money, but we can organize you to stay in people's houses or see a program of work or have rooms where we can meet." So, for eight years, the network grew and flourished like that on the basis of generosity. And you already have a lot of structures that are willing to help, I am sure. The TPAM has made this session available. I am sure that they would be able to help in any way that they can. The Korean arts market also, I am sure, would be willing to help in any way that they can. There are regular events which happen each year. People have festivals. We named already five different sources of funding. So chances are really there.

Matsui: We are running out of time now. Do the panelists have additional comments?

DeVlieg: This is something a little bit different and it is something which I have been involved with and feel very strongly about. The Japan Foundation in Europe has a fund which is not as widely known as I believe it should be. It is called Performing Arts Japan-Europe, and it offers support each year to presenters who will present Japanese artists. But you have to do a tour to at least in two countries in Europe. So I am speaking not only to the Europeans who are here who really need to know

about it but also to the Japanese artists who might have some potential to work with European promoters. It also promotes projects of collaboration between Japanese and European artists who might want to work together on an experimental basis to form what could have the potential to become a touring performance. It is run by the Japan Foundation office in Paris, which is Maison du Japon, and Mr. Shimane is not involved with the program anymore, but he was, and probably he can tell you a little more about it if you approach him later on. This is, once again, another opportunity that you have, and you should be using it.

Matsui: Thank you very much. Sato-san?

Sato: I have known Amna for twenty-eight years, and I knew Tang Fu Kuen when I was tour manager under "Lear" that Ms. Hata produced. I personally have these and other Asian connections, and JCDN has been doing various projects, but what I have been discontented with is that I cannot develop any project on a continuous basis. I come up with an idea once in three years and call Amna or other people, but I need more continuous way of communicating. That is why I brought "We're Gonna Go Dancing!!" to Asia. I intended to have various Asian artists showing their performances to each other and touring together.

This kind of thing is called "network," but I just regard a network as one of the tools for communication. Formation of a network is not the goal, but a tool for certain purposes. So, I think networks rather generate from concrete activities.

For instance in Asia, I think, no matter how small it would be, a concrete project should be launched on a continuous basis, maybe cooperating with IETM or whatever. It should not be that Japan and Indonesia, Thai, or Singapore cannot be connected without me, Amna, or Fu Kuen. Networking with more concrete and continuous future vision is needed now. Meeting once or twice a year and discussing, maybe an idea will be posed the next year: this is how I want a network to be formed.

Kusumo: I think we should continue to meet, that is for sure, but as Sato-san just said, it is very ad hoc. Not that it has to be structured in a rigid way, but I think we need to find a way where it can continue even without personal contacts. We need to develop it more to make it a little bit bigger so that there are more possibilities. Because we all have limitations, when there are three of us there are so many things that we can do, but when twenty of us, you know, more people can do more things. So I am thinking of an Asian network and its framework that will open doors and allow meeting of new people and new ideas so that new things can be done.

Matsui: Thank you very much. Lastly, Ms. Maruoka?

Maruoka: The closing session has come to an end. Thank you very much. I would like Ms. Virve Sutinen, the president of IETM, to deliver the closing speech.

Sutinen: To say something like a closing remark is a little bit too big, but I have a great privilege as the president of IETM to kind of close this wonderful network opportunity in Japan.

We have been, in the last two years, in very intense discussions about cultural diversity. This means a lot for networks, especially for IETM, which was a European network in the beginning but has changed its name into "international network." Most of our members are still Europeans, but it is growing in numbers elsewhere. It is not easy to go to different places and it requires great cultural sensitivity and skills.

It is my pleasure to thank the local partners. I think it was in Montreal that we actually sat on the lunch table and discussed in detail what this would be all about. From the beginning, it was a pleasure to work with the organizers who were enthusiastic and who seemed to be beaten in the back by networking. It is such a great pleasure to see people being beaten in the back by this networking feeling they are part of something. Learning comes with it, which I am now witnessing, and local networks are now being connected to international scene. Things are starting to happen, and it is just wonderful to witness that. It gives you great sense of pride. It gives strength to go on in your daily life. It is different struggles for all of us coming from different places, but like here, it is wonderful to share some of the stories and to realize that we have a lot of common issues despite the differences and these differences can be a basis for such sharing and learning. I would like to thank, most of all, the chief director Maruoka Hiromi-san, and every director needs an unbeatable vice-director, Ohara Noriko. It was great pleasure to know these two ladies and they really made a lot of things happen with such an efficiency and good humor. And there is also the vice-director Tamura Michio. I want to express our gratitude to him. And of course there are many people in the staff who were very helpful. We would like to the two people with whom Michel has been working closely: Nakajima Kana for public relations, program officer Tsukaguchi Mariko, and IETM curator Kuroda Yuko, thank you so much for your efforts. And of course our thank goes to all the members of the staff and also all the speakers. Thank you for coming and sharing your wisdom and experience. And again IETM staff, thank you for making this happen. And the translators, of course. And thank you for everyone who came - network is you people who come and share

your stories with each other. Some of the things are happening on the podium and between the podium and audience, but as we know in IETM, sometimes most important discussions are in the lunch tables, dinner tables, and in the opportunities we have when we are looking at a performance. So please come back, and keep on networking. Thank you.

< Moderator's Comment >

Toward Asian Performing Arts Network

This session started with a presentation by Ms. Mary-Ann DeVlieg, in which she explained the concepts of the characters and basic functions of a network with references to her own experiences and works in IETM. We were stimulated by especially the notion of "openness" that a network maintains or should maintain and "advocacy" as a possible function of a network.

She also told us that another important function of a network was "learning": a network enables the members to learn from works and situations of each other, which leads to better understanding of the world and "making of meaning."

On the other hand, Asian panelists, Mr. Norikazu Sato and Ms. Amna Kusumo, reported their concrete activities that exemplified the concepts of the roles and functions of a network that Ms. DeVlieg theoretically presented. The networks of these two panelists were common in their efforts and projects to horizontally connect works and pieces of performing arts that used to be separated and isolated in each country. In other words, their networks aimed to realize the most important and fundamental function of a network: "information sharing" and "establishment of connectivity."

Ms. Kusumo also pointed out that there were significant obstacles to "information sharing" and "establishment of connectivity" in Asia. In Indonesia, the main obstacle is the problems in communication due to the country's extreme diversity of ethnic groups and languages.

In addition, the participants including audience discussed "inadequate cultural policies" or "absence" of cultural policy in each country's government.

Visions of "networking in Asia," the ultimate theme of this session, were also discussed. Ideas about concrete methodologies were posed: to summarize, as IETM did in its early years, we should start from a small group of people getting to know each other, learning, and discussing instead of aiming to establish a large network with broad plans from the beginning.

Lastly, I personally thought that the obstacles to Asian performing arts networking such as ethnic and cultural diversity, economic gaps, or differences in the cultural policies of each country, which were pointed out in this session, could be also reasons and motivations and were even speaking for the necessity and inevitability of networking and cooperative works.

Currently, including these satellite meetings of IETM in Asia, exchanges, conferences, and cooperation of Asian performing arts specialists are active and significant. Considering this situation and the opinions that were posed in this session, it can be said that we are already making a concrete step toward networking. This conference created significant vision and expectation of whose and how the step could be.

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