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Text Interview by Festival d' Automne 2009

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Questions for "true/本当のこと"

Answered by Takayuki Fujimoto (kinsei), director and lighting designer of  
"true/本当のこと"

Q: In a statement text, you're explaining time shifts, and the way some modern myths have disappeared from reality. Is this a metaphor for the piece's inner mechanisms? Of how it deals with time and space?

—— I assume that this "statement text" refers to the essay I wrote for the house program, entitled "What Humans Have Made". I wrote about the calendar because it looks as if it were so rigid that it cannot be altered, and as if it had always existed in this world. At least it looks that way from the society that I belong to now. It even feels like it would work in the same way forever.

History, however, tells us that there was a time when the day after the 4th of October was the 15th of October, and the day after the 2nd of December was the first of January of the following year. With this in mind, it is not difficult to guess that the calendar we use in this part of the planet may not be universal for the entire human race.

This is not a metaphor for the piece. Rather, it is the simple fact that the world is recognized and defined by human consciousness in that way that I find interesting, and that inspired us to create this piece.

おそらく、この「a statement text」というのは、僕がハウスプログラム用に書いた「What Humans Have Made」の事を指していると思うので、そのつもりで答えます。

なぜ暦の事を書いたかという、それがいかにも強固なように、そしてまるでずっと世界に有ったかのように、いま僕が所属する社会からは見えるからです。また、それはあたかも永遠に、同じルールで働いているようにも感じられる。

でも実際には、10月4日の翌日が10月15日であったり、12月2日の次の日が翌年の1月1日であったりしたわけです。もう少しそこから考えを進めると、いま現在でも、私達の使っているカレンダーが、決して全世界の全人類に当てはまる共通のルールではない事が思い当たります。

これは別に作品のメタファーではありません、ヒトの世界は実際にそういう構造で、その面白さが、作品制作のきっかけになっているだけです。

Q. Is this piece trying to represent the missing elements between humanity and wholeness?

———— I am afraid I don't know what the "missing elements between humanity and wholeness" might be. (What do you actually mean by "wholeness"?) Through this piece we would like to question why people believe there is

only one "truth". It is like a liar saying that he is telling the truth.

全体性（何の？）と人間性の中に、どういう「失われた要素」があるのかよく分かりませんが、この作品は、「真実がひとつだとなぜ思うのか？」と、嘔吐きが正論を言っている作品です。

Q. The piece is divided into several parts like a lesson: including math, science, social studies.... Is it also a journey within perception and knowledge ?

----- With the exception of "Introduction" and "Survival", these scene titles are the subjects Japanese children learn at elementary school. In other words, they are given information about how the world is defined according to such classifications as soon as they come out of their homes to have their first contact with society. Regardless of whether such classifications are appropriate or not, it is evident that this is how the world is introduced to children in Japan.

Classifications are certainly necessary, but on the other hand, subjects that may seem unrelated to each other today were indivisibly bound together in the early history of education in Japan--music and mathematics, theology and physics. How to classify and retrieve information on the world is still one of the most important human techniques/abilities today.

01. Introduction • 02. Science • 03. Music • 04. Physical education • 05. Language arts • 06. Social studies • 07. Drafting • 08. Maths • 09. Survival というシーンタイトルは、Introduction と Survival を除いては、日本の小学校で教える教科の分類から来ています。つまり日本では、子供が家庭から社会に出て、初めて世界の形を教えられる時に、こういう分類で情報を与えられます。これが適切な分類かどうかは別にして、日本での事実としては、世界はこのように切り分けられるわけです。

このような分類は、確かに必要ですが、一方で今日の日本ではまったく関連がないような科目が、その始まりにおいては、分かちがたく結びついていたという例が多々あります。例えば、音楽と数学、もしくは神学と光学などの物理学。

いかに世界を分類し、そして検索できるのかは、いまの世界でも非常に重要な技術／能力のひとつです。

Q. To make the whole stage an extension of the bodies?

----- Theater is essentially a fiction. Obviously, all of its elements, from sound effects to lighting, are under the control of the artists, and a stage performance consists of more than the presence and interpretation of performers. Even in earlier times when there was no electricity for lighting, people must have used and developed whatever technology they had available, including bonfires and mechanics as well as natural elements like wind and moonlight, for theatrical effects.

舞台作品は、もともと虚構です。そこでは当然の事ながら、あらゆる効果音、全ての照明が、クリエイターのコントロール下に置かれています。舞台が、出演者の演技やダンスだけでは表現されていないのは、当たり前のことでしょう。例え、電氣的な照明が存在しなかった、はるか昔の野外劇場でも、その時期の風や月明かりや松明の勢い、その他、利用できる限りの現象を結集して、舞台表現は工夫を積み重ねてきたと、僕は信じてます。

Q. Another statement is about the way our reality is being constructed. Is this piece deconstructing the way our senses and knowledge are set ?

----- Our message is that the reality you perceive is not as firm and universal as you may think, and that you may not be sharing it with your neighbors.

「true/本当のこと」は、あなたの現実が、あなたが信じているほどには強固でも、他者と共有できているわけでもないという事を、実感してもらいたいと思って作った作品です。

Q. What is the « truthfulness » of the title for you ? Is truth only a relation between elements ?

----- History always belongs to the winner, but truth is not necessarily unitary.

「歴史」は常に勝者のものですが、「真実」はひとつとは限りません。

Q. One could say that the stage is a border, between the reality and the brain. Is this piece a kind of mental landscape ?

----- Please watch the piece and interpret this freely, as you like.  
作品を観て、好きに解釈して下さい。

Q. In painting, Renaissance painting for instance, the table is a central element, presenting a metaphor of knowledge. Does the table in your piece have the same kind of allegoric meaning ?

----- In the original concept, the table was like the brain: it has memory and technology. It also suffers loss.

僕は、コンセプトを立てる最初の段階では、テーブルを「脳」だと位置づけていました。そこには記憶があり、技能があり、喪失もあります。

Q. How would you define the relationship between the two performers ? Between the performers and their “interactive” environment ?

----- The two performers both wear muscle sensors on the arms. Their actions directly affect the stage environment. Tsuyoshi Shirai, the one who is on stage from the opening of the show, is just like any young guy you'd see on the street anywhere in Japan today. The man in the red

raincoat, played by Takao Kawaguchi, represents "language" or "common sense". But this characterization was only an idea I gave them at the beginning, and later on, it evolved with various intentions and interpretations of the two performers and the other creative members. In the end, the relationship between the two has become more subtle and ambivalent, making it open to your reading.

二人のパフォーマーは、両者とも腕に筋電センサーを付けていて、双方の動きが直接、舞台環境に作用します。

二人のキャラクターとしては、制作を始めるにあたっては、最初から舞台にいる白井が、いま日本の街を歩けばいくらでも目にするようなニュートラルな若者。赤いコートで登場する川口は、「言語」や「常識」というイメージから、考え始めています。

ただ、最初の思惑は僕個人の思いから始まったものですが、その後の展開は、クリエイションメンバー（2人のパフォーマーも含む）の様々な思惑がからみ合って、形成されてきています。

なので、最終的に今あなたが目にする二人の関係は、各自で判断して下さい。

Q. This is a piece of work in which many people are involved : how did you work together ? How did you "tune" your ideas ? What was your role as a choreographer ?

----- How to share information and maintain common motivation and passion to create works together has been a major question for me since I began working with Dumb Type. I think it's a never-ending task.

For "true", we started with a simple system in which I proposed a basic concept and a kind of scenario, to which the other creative members commented and added new ideas (text, sound files, visuals). We shared them regularly through an e-mailing list.

But the most critical element in this creation was that we were able to work in the very theater where we premiered the piece, complete with all the stage set, sound, video and lighting equipment we use in the piece, and with all the creative members and supporting crew, for three weeks prior to the premiere.

My role as director is similar to that of the editor of a magazine: I set the basic direction first, and then edit what each member contributes. The contents of each "article" aren't my work, except, of course, for the lighting section.

dumb typeでの制作からずっと、いかに情報や動機、そして作品への情熱を共有していくかは、永遠の課題です。

とりあえず「true/本当のこと」に関しては、僕が立てたコンセプトやある種のシナリオに対して、返ってきた各クリエイションメンバーの考えや答え（サウンドファイルや映像を含む）を、随時メーリングリストで流して、できるだけ共有するという、きわめて基本的でシンプルな事から始めました。

そして、いちばん効果的だったのは、単純過ぎる答えですが、やはり、公演するのと同じ会場を3週間にわたって確保してもらって、そこに、いま使っている全ての舞台・音響・

映像・照明装置をセットアップして、その中でメンバー全員でクリエーション出来た事です。

また、ディレクターとしての僕の役割は（質問は白井君宛ですが、いちおう僕の立場として）、雑誌の編集者のようなものです。方針を決めて、あがって来た記事をまとめはしたけれど、各記事の内容は、照明部分を除いては僕の手によるものではありません。