

川口隆夫「大野一雄について」パリ公演とアーカイヴ展示
Takao Kawaguchi's *About Kazuo Ohno* in Paris

フェスティバル・ドートンヌ・パリ/ジャポニスム2018 川口隆夫「大野一雄について」

日程 | 2018年10月2日[火]〜5日[金] 会場 | パリ市立劇場 エスパス・カルダン

大野一雄に縁のパリ市立劇場での公演が実現します。大野一雄は1980年ラ・デファンスの野外劇場「ラ・アルヘンチーナ頌」を皮切りに、1994年パレ・ロワイヤル中庭「睡蓮」までパリ各所で23回の公演を行いました。1986年9月には、パリ市立劇場(サラ・ベルナル劇場)で「ラ・アルヘンチーナ頌」を再演しています。2000年12月にはミレニウムを記念して再びパリ市立劇場での公演が企画されましたが、体調不良のため直前の中止に至りました。今回は公演関連企画としてアーカイヴ特別展示も行います。



1980年大野一雄パリ公演ポスター
Kazuo Ohno's Performance poster in Paris in 1980

Festival d'Automne à Paris / Japonismes 2018

Takao Kawaguchi, *About Kazuo Ohno – Reliving the Butoh Diva's Masterpieces*

Dates: Tuesday 2 thru Friday 5 October 2018 Venue: Théâtre de la Ville - Espace Cardin

About Kazuo Ohno will be presented in Theatre de la Ville in Paris where Ohno himself debuted with *Admiring La Argentina* at la Défense in 1980 and culminated with his outdoor appearance in *Water Lilies* at Palais Royale in 1994. Kazuo Ohno performed in total twenty-three times at numerous venues throughout Paris. In September 1986, he re-performed *Admiring La Argentina* at Theatre de la Ville Sarah Bernhardt. A performance to commemorate the Millennium was scheduled for Theatre de la Ville, but had to be called off due to Ohno's weakening condition. Along with Kawaguchi's performances, Ohno's archive exhibition will be held in the theater foyer.

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自分の身体をゆづつてたまるか
Don't Let Go Of Our Own Body!

ダンスアーカイヴ構想
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自分の身体をゆづつてたまるか

水谷八也(早稲田大学文化構想学部[文芸ジャーナリズム論系]教授)

2018年2月11日、木野彩子の「建国体操ヲ踊ッテミタ」は歴史と身体を考察する知的な、そして神宮外苑を会場にする極めて挑発的な企画であった。

建国体操は1940年の皇国2600年を意識して作られ、その目的は「建国の精神を貫徹し、不屈向上発展の精神を涵養」することであった。その様式は古来の武士道に由来するためか、動きは直線的で、画一的で、勇ましい。紀元2600年の奉祝日本体操大会では1万人以上が行ったという。既に日中戦争のさなかにあり、翌年には太平洋戦争へ突入する流れ中で、建国体操は現実から遊離した空気(虚構)を醸成する一助になっていたように思う。その空気の発生源は「万世一系ノ天皇之ヲ統治ス」で始まる大日本帝国憲法にある。

冒頭から神話と直結した天皇は臣民に対し、教育勅語で「一旦緩急アレハ義勇公ニ奉シ以テ天壤無窮ノ皇運ヲ扶翼スヘシ」と、また軍人勅諭で「義ハ山岳ヨリモ重ク死ハ鴻毛ヨリモ軽シト覚悟セヨ」と求めた。さらに1941年以後は「皇軍ノ神髄」として「命令一下欣然トシテ死地ニ投ジ」「生キテ虜囚ノ辱ヲ受ケズ、死シテ罪禍ノ汚名ヲ残スコト勿レ」(戦陣訓)と、「生く死」という価値観を徹底的に内面化させた。直線的な動きの建国体操は敗戦までの日本の公文書の硬質な文体と同調し、皇国史観の身体化に貢献したのではないか。

その結果、アジア太平洋戦争における日本人の戦没者は310万人、そのうち軍人は230万人という惨状を生み出した。その6割が餓死であるという¹。また310万人の大部分が1944年7月以降の「絶望的抗戦期」の死者である。沖縄戦でも、1945年5月31日、日本軍の首里司令部陥落後の3週間で死者は

4万人を超えている²。言葉が身体を死へと駆り立てたのだ。これらの死者たちが命を差し出した「義」が「虚」であったことは、1946年元旦、「年頭、国運新興の詔書」で、昭和天皇が天皇と国民の関係は「単なる神話や伝説」によるものではなく、また天皇を「現御神」として日本が「世界を支配すべき運命を有すとの架空なる観念」によるのでもないと言明したことで明確にされた³は⁴ずである。

だが現在、教育勅語や偏った愛国心、銃剣道を公教育に導入しようという一派がいる。彼らは共通して歴史や事実を無視、隠蔽、時には捏造までして、日本全体を再び虚構で包もうと必死だ。言葉本来の意味を抜き取り、虐待し、グロテスクに変形させて、事実から遠ざける。憲法はその格好の標的だ。虚しい言葉が虎視眈々とこの身体を狙っている。

身体は「虚」ではなく言葉に先行するリアルな存在だ。唯一無二の歪な身体を虚構に従属させてはならない。「ゆづるな。真暗な、なんにも無い世界に自分の身体をゆづつてたまるか。」³ 21世紀初頭、日本の民主主義の「絶望的終末期」に、守るべき最後の砦は、リアリティと多様性の根拠であるこの身体を置いて他にない。「建国体操ヲ踊ッテミタ」ヲ見テ考エテミタ。

1. 藤原彰(2014)『餓死した英霊たち』(青木書店)
2. NHKオンライン沖縄戦全記録参照 (<http://www.nhk.or.jp/war-okinawa/>)
3. 三好十郎(2012)『浮標』(ハヤカワ演劇文庫)



Photo: Masubumi Kimura

Don't Let Go Of Our Own Body!

Professor Hachiya Mizutani (School of Culture, Media and Society, Waseda University)

Kenkokutaiso wo odotte mita (Dance as Nation-founding Calisthenics), Saiko Kino's intellectual project held on 11 February 2018, to reflect on how history and physicality interrelated in a Japanese context, was highly provocative in nature given that Tokyo's Meiji-Jingu Gaien was the choice of venue.

The fundamental objective of the so-called *Kenkokutaiso* organized in 1940 to mark 2600 years of the Empire's reign was to "cultivate the spirit of the founding nation and nurture the indomitable spirit of national development." Given that its "style" was derived from ancient Bushido, *Kenkokutaiso's* movements were predominantly linear, uniform, and daring. On that occasion, more than 10,000 people gathered to perform *Kenkokutaiso* at the National Calisthenics Meeting to celebrate 2600 years of empire. At that historical juncture, Japan was already engulfed in the Japan-China War, and the following year (1941) was to see it embark on the Pacific War. With war as a constant backdrop, *Kenkokutaiso* created an atmosphere, albeit fictitious, distant from the prevailing reality. The origins of this atmosphere are to be found in the Constitution of the Empire of Japan, whose First Article reads: "The Empire of Japan shall be reigned over and governed by a line of Emperors unbroken for ages eternal."

As for the Emperor being directly connected with the mythology taught to his subjects, the Imperial Rescript on Education enjoins: "(That) should an emergency arise, offer yourselves courageously to the State and thus guard and maintain the prosperity of Our Imperial Throne of the same origins as heaven and earth." Moreover, the Imperial Rescript to Soldiers and Sailors makes an appeal: "...and bear in mind that duty is weightier than a mountain, while death is lighter than a feather." And again after 1941, the Japanese Military Field Code states: "The essence of discipline in the Imperial Army," entails "joyfully braving death in obedience to a command" and enjoin soldiers to "never suffer the disgrace of being captured alive but rather to die." The Code had thoroughly internalized the "value of death over life." Synchronizing with Japanese official documents' rigid literary style, *Kenkokutaiso's* linear and bold movements contributed to the burgeoning physicalization of the imperial historical perspective until Japan's ultimate defeat at the hands of the Allies.

One consequence of this physicalization was that the number

of Japanese war dead in the Asia-Pacific War reached 3.1 million, of whom 2.3 million were attached to the military. Reportedly 60% of these starved to death. Furthermore, the majority of the 3.1 million war fatalities died in that "apocalyptic battle period" in the war's final year (Aug. 1944-Aug. 1945). Even after the collapse of the central command of Japanese forces on 31 May 1945 during the battle of Okinawa, the number of fatalities exceeded 40,000 over the following three weeks, despite having lost. The language of the Imperial Rescript literally drove people to death. While those who sacrificed their lives did so out of a sense of "righteousness," it became patently clear that this righteousness was "imaginary" in the Imperial Rescript on National Revitalization on New Year's Day of 1946. Here, the Showa Emperor stated, "the ties between Us and Our people [that] do not depend upon mere legends and myths", and it also declared that "(the ties) are not predicated on the false conception that the Emperor is divine."

And yet, there is now a growing trend to re-introduce the Imperial Rescript on Education, partisan patriotism, as well as a form of martial arts involving a bayonet into public education. Those attempting to introduce these changes are desperately striving to ignore our shared history and reality, to conceal, and on occasion fabricate, thereby once again leading Japan on the road toward a fictive realm. Deliberately deforming the original meaning of words, they abuse them, grotesquely transforming them in their attempt to render reality invisible. The Japanese Constitution is a perfect target for such revisionism. Our bodies are under attack from fake words.

The body is by no means "imaginary," but rather a real existence that preceded words. Are we allowing an irreplaceable, albeit distorted, body be subordinated to fiction? As Juro Miyoshi formulated in his 1940 play *Buoy*, "Do not bow to pressure! Don't let go of your own body to the bleak and empty world." At the dawn of the 21st century, Japan finds itself in an apocalyptic period of the democratic system. Our body is the last fortress for us to protect, a body that underpins our everyday reality and diversity. Saiko Kino's intellectual project offered us a good opportunity to reflect on how history and the body interlink.

(Translated by John Barrett)