

◎主な掲載媒体 Main Examples of Media Coverage

■Tokyo Art Beat (web) 2020年7月6日

【フェスティバル/トーキョー20が開催決定：テーマは「想像力どこへ行く?」】  
Tokyo Art Beat (July 6, 2020) [online]



■WIRED (web) 2020年9月29日

【移動や出会いこそが、未来の可能性をもたらす  
—国際舞台芸術祭フェスティバル/トーキョーが考える  
「都市の祭り」の役割】  
WIRED (September 29, 2020) [online]



■The Japan Times 2020年10月23日

【Festival/Tokyo embraces new possibilities amid pandemic】  
The Japan Times (October 23, 2020)

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# spotlight

A portion of this page was compiled by IT Media Enterprise Division

## Festival/Tokyo embraces new possibilities amid pandemic

**Stage**  
NOBUKO TANAKA  
CONTRIBUTING WRITER

**M**aybe 15 is an unlucky number? Contemporary theater's annual Festival/Tokyo is known for its focus on young artists and edgy productions. But for its 15th edition, like many other events of its kind, it has had to deal with the pandemic.

Speaking at a recent press conference to announce details of this year's lineup, dramaturge Kaku Nagashima, the festival's co-director, told reporters, "The influence of COVID-19 may continue for a few more years, and there could also be another new pandemic."

"Nonetheless, I didn't want to take the simple course of canceling F/T 20. Instead, I wanted to find an alternative way to run it without problems."

As a result, instead of its usual lineup of around 20 programs, there are just eight in the theater festival, which began Oct. 16 and will run through Nov. 15 at venues in and around Tokyo's Itoiyakura area. It has also shifted the emphasis from live performances to online ones due to travel restrictions and safety concerns.

"If we were flexible about making necessary changes," Nagashima added, "this could be a great chance to explore new possibilities."

F/T's newfound flexibility, for instance, has led to a collaboration between the Japanese playwright Shu Matsui and South Korean director Kim Jeong being presented as screenings of a performance recorded in Seoul rather than on a stage live in Tokyo.

As a result, audiences in and outside of Tokyo can enjoy "Divine Daughter Anemone," an adaptation of August Strindberg's surreal "A Dream Play." But in Matsui and Kim's version of the Swedish writer's 1902 work, instead of the daughter of a god observing the everyday lives of

humans, there are contemporary outsiders such as cosplayers providing the critical commentary.

In addition, two other international programs are also online-only this year.

One is "Barnak" ("Defecation"), a new film from Teater Ekumatra in Singapore, which examines suicide, illness and death in the life of a Muslim family. Despite its somber themes, however, the company's trademark humor comes through.

There is also "The City & the City: Divided Senses," the latest installment in F/T's collaboration program with Bangkok International Performing Arts Meeting. In this work, three artists in each country examine their lives in their respective cities and discuss their findings in five-hour-long online meetings from Oct. 30 to Nov. 1. Audiences of 15 people can observe the meetings for 30 minutes each — or watch them online afterward.

Back in the realm of live performance, F/T 20 is showcasing two stage productions, both at Tokyo Metropolitan Theatre in Itoiyakura.

**Digital stage:** Playwright Shu Matsui and South Korean director Kim Jeong's "Divine Daughter Anemone" will be one of the online offerings at this year's Festival/Tokyo. ©ALLORPEDIAE

**'I didn't want to take the simple course of canceling F/T 20. Instead, I wanted to find an alternative way to run it without problems.'**

FESTIVAL/TOKYO CO-DIRECTOR KAKU NAGASHIMA

In "Moonlight," the Kyoto-based dramatist and film director Takuya Murakawa reprises his well-received 2018 docudrama about a local piano recital by a 75-year-old man. While exploring the man's background and why he took up music late in life, this production also features performances by four amateur pianists of various ages.

Then, in "We Assemble Together," Saitama's Momonga Complex company, led by Momoko Shiraga, adds a dash of unusual live dance to the festival mix.

Shiraga explains that her company's contribution is a "watching-style, musical-like performance" in which small groups from the audience enter a room at TMET, walk around and observe their surroundings as dancers in separate booths perform. Much like visiting a museum, socially distanced visitors can then spend as much time as they like looking at each "exhibit."

Meanwhile, the Scenographers' Collective, better known as Sceno-lab, is returning to the festival with an art project that is mindful of the pandemic, after opening last year's event with a joyful parade of decorated floats. Displays created by four set designers to reflect the streets of Tokyo, specifically Itoiyakura and neighboring Otsuka, will be shown online as photo and video presentations. The sets, which will be viewable throughout the entirety of F/T 20, are centered on themes of shiteigai shopping arcades, views on and from rooftops, and tourists having fun.

In contrast, the Hand Saw Press company is repeating its hugely popular "Pop-up Riso Zine Studio" event from F/T 19. Festival-goers can use Risograph digital duplicators in the Hand Saw Press studios to make two free single-sheet A4 copies each per day of their own original zines or pamphlets — with the option to return on other days to add more pages. Last year, more than 2,700 people took part and made 365 zines, with many of the creations put on display for collectors or to exchange. As a result, this year a roaming studio installed in a truck has been added to Hand Saw Press' two regular ones in Otsuka.

Finally, making use of yet another platform is "Rendez-vous Otsuka South & North," which comprises two virtual reality dance performances by renowned French dancer and choreographer Fabien Privolite. The five-minute works feature four Japanese dancers and will be performed at two open-air locations in Otsuka, and are free for audiences to see and experience.

In a message for the festival, Privolite, whose wife is Japanese and came over with him from Europe to help create this virtual reality production, says he is interested in integrating digital technologies such as virtual reality, smartphones and video games with dance and physical movement in order to explore new performing arts experiences.

"It's important to light that flame at F/T to expand the scope of new things we can share together and experience," Privolite says.

So, as the artistic director Nagashima hoped, despite COVID-19, F/T 20 is proving to be "a great chance to explore new possibilities." Maybe the number 15 isn't so unlucky after all.

*Festival/Tokyo 2020 runs till Nov. 15, mainly at venues around the Itoiyakura area in Otsuka neighborhoods in Toshima Ward. For more information on performances, visit [www.festival-tokyo.jp/20/en](http://www.festival-tokyo.jp/20/en).*

■散歩の達人 2020年11月号

【「想像カドこへ行く?」コロナ時代の舞台芸術祭】  
Sanpo no Tatsujin (November 2020)



「想像カドこへ行く?」  
コロナ時代の  
舞台芸術祭

「想像カドこへ行く?」は、コロナ時代の舞台芸術祭。アートプロジェクト「想像カドこへ行く?」は、コロナ時代の舞台芸術祭。アートプロジェクト「想像カドこへ行く?」は、コロナ時代の舞台芸術祭。

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■朝日新聞 夕刊 2020年11月26日

【映像上映・VR…「テクノロジーが芸術の物差し増やした!」  
Asahi Shimbun (November 26, 2020) (evening edition)



「ランデヴー・オオツカ サウス  
アンド・ノース」からD/T提供

「映像上映・VR…」テクノロジーが芸術の物差し増やした!」

「ランデヴー・オオツカ サウスアンド・ノース」は、テクノロジーが芸術の物差し増やした!」

「映像上映・VR…」テクノロジーが芸術の物差し増やした!」

■エル・ジャポン 2020年11月号

【パンデミック時代にこそ体験したい舞台】  
ELLE JAPON (November 2020)



STAGE  
パンデミック時代にこそ体験したい舞台

「パンデミック時代にこそ体験したい舞台」は、テクノロジーが芸術の物差し増やした!」

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コロナ下の「東京芸術祭2020」

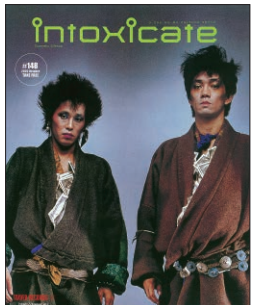
「東京芸術祭2020」は、テクノロジーが芸術の物差し増やした!」

「東京芸術祭2020」は、テクノロジーが芸術の物差し増やした!」

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■イントキシケイト 2020年10月号

【その人の取り換えのきかなさ】  
intoxicate (October 2020)



その人の取り換えのきかなさ

「その人の取り換えのきかなさ」は、テクノロジーが芸術の物差し増やした!」

「その人の取り換えのきかなさ」は、テクノロジーが芸術の物差し増やした!」

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