

JSPS Pre-Doctoral Fellowship Report

Visiting Fellow at Keio University Art Centre, hosted by Professor Watanabe Yohko

My time at the Keio University Art Centre as a JSPS pre-doctoral fellow allowed me to complete a substantial portion of research on the choreographer Hijikata Tatsumi. My aim was to reconstruct portions of the scores of at least two of Hijikata's performances: *Story of Smallpox* and *Costume in Front*. Working with dancers who performed in these works, such as Waguri Yukio, Yamamoto Moe, and Kobayashi Saga, I was largely able to complete this task. I worked on contextualizing this notational research through a number of interviews with dancers and academics like Seisaku and Uno Kuniichi. This work will form the basis of a large section of my PhD thesis analyzing the notational language of Hijikata, and will hopefully give rise to a publication and stage reconstruction in the following year or two. Alongside this work on Hijikata's notational records, I spent time researching his concept of the 'ailing body' in relation to the performance works and writings of Furuhashi Teiji, founder of the performance collective Dumb Type, in order to present a video lecture (via Skype) at a day-symposium on 'Translation and Multimodality' at CRASSH (The University of Cambridge).

Through the Art Centre, I was invited to deliver a lecture in Japanese to undergraduates at Keio, in which I focused on the development of performance scores from the 1960s to 1970s in America and Europe. Following on from this, I co-organised a cultural exchange between Keio University and Chulalongkorn University (Thailand), which involved me translating dance workshops and delivering an introductory lecture in English on the work of Hijikata Tatsumi. This launched discussions about internationalizing the awareness of Hijikata's *butoh*, and led to my involvement in designing an online course on Hijikata with the Art Centre and FutureLearn team at Keio University. This is an ongoing project, which I am scheduled to return to Japan for in the spring in order to shoot the video footage.

During the four months, I participated in the meetings of the Nishiwaki Junzaburo Society at the Art Centre, and gave a talk in Japanese on Nishiwaki and T.S. Eliot in their September meeting. Finally, also in September, I organized—with my collective POHRC (Perspectives on Hijikata Research Collective), the Hijikata Archive, and the Kamaitachi Museum (Akita)—a ten-day event in Ugo-town (Akita), focusing on the work of Hijikata Tatsumi. The event consisted in a week of workshops, archival screenings of Hijikata's work, discussions, performances, and cultural tours of the Tohoku area. It was attended by nineteen participants from eleven countries, as well as a number of local participants, and resulted in coverage in the local press.

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Lecture to Keio University undergraduates on American and European contemporary dance



Lecture to Visiting Students from Thailand on Hijikata's dance



Talk at the Nishiwaki Junzaburō Society



Photo with Kamaitachi Group and POHRC

23日土方ゆかり芸術祭 体くねらせ独特の動作

羽後町 国内外舞踏家集結 研修

舞踏家・土方ゆかり芸術祭の研修「ゆかり芸術」の資料、土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。

研修は23日午後1時30分、旧庁舎で開かれ、土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。羽後町は、国内外の舞踏家・土方ゆかり芸術の歴史をまとめた冊子を発行した。



ゆっくりとした舞踏独特の動作に挑戦する参加者

市町村議会 20日 決算特別委

決算特別委 一般会計を不認定 酒田大会開催に賛議

一般会計決算書の認定は、酒田大会開催に賛議。一般会計決算書の認定は、酒田大会開催に賛議。一般会計決算書の認定は、酒田大会開催に賛議。

老松市長の資産公開 大仙市は、4月に初開示の翌日から10月31日までに開示される。

市の条例や規則では、市長の資産開示は、開示日から10月31日までに開示される。

全道各地の若人の声... 全道各地の若人の声... 全道各地の若人の声...