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It was very much exciting for us all that Tokyo Festival World Competition 2019 showed us a high ambition to go beyond the present into the invisible future of 2030. Since nobody can see exactly what will be happening more than ten years later, 'the vision 2030' must be nothing but a hypothesis (or a fiction), which might function as criticism when using it critically. I agree with Mr. Satoshi MIYAGI, general director of Tokyo Festival, and Mr. Yoshiji YOKOYAMA, director of World Competition, that next decade will bring a deep change to the world of performing arts as well as to the world itself; that is, we need to find the new criteria to answer the essential question of 'what is performing arts, and what is not.'

In order to 'create a new scale for measuring the value of performing arts' – that is precisely what the directors say—, each of us as a judge should try to find the answer for the question just above, and the basis for the answer without any conviction. The power balance of the international order both in global politics and economy in 2020's will be more fluid than 2010's, and Asian countries will take more substantial parts in it. Serious social divisions brought by the disparate hegemony of neo-liberalism will continue in the 2020's, although many social movements in the world will be organized to reject the trend. We will need to reorganize the human intellect, tolerance and humor in order to be critical, and overcome the problems we are about to face with; this is my own criterion as a judge for this competition.

El Conde de Torreñiel's *Possibilities that disappear before the landscape* depicted highly sophisticatedly the world's current state of dystopia through the post-dramatic approach. The combination of visual materials, voices of narration, and dumb shows played by four male actors as if they were the ghosts of Marx Brothers in famous silent films, was showing to the audience the hopeless, spiritless situation of people living in the cities worldwide. The reason why I didn't recommend this piece for the award-winner was simply because the criteria for this competition didn't focus on the status quo in 2010's but on 2030. No doubt, the series of these disparate pictures in this piece were the typical ones of our own age. However, we will need and must draw another kind of self-portrait for the people in 2030 in order to fight against the desperate in the next decade.

Charles Nomwendé Tiendrebéogo's *Mea Culpa* is a solo performance profoundly motivated by the notion of people's theatre (théâtre populaire). It is in a traditional way of satire on tyranny that Tiendrebéogo adopts with his outstanding physical expressions

as an actor. While *Mea Culpa* definitely belongs to the context of theatre history, Dai Chenlian's *Big Nothing* reminds us of the performance art history. Despite of being small-scale, it is still a kind of mixed-media solo performance where Dai vigorously combines drawings, shadow play, sounds, and his own body all by himself. Both *Mea Culpa* and *Big Nothing* intentionally refuse to follow the fashion of sophisticated post-dramatic theatre which has been wide-spread among today's international theatre and performing arts festival. I believe that their attitude toward the personal and social reality will have a certain potential still in 2030.

Sydney Chamber Opera's *The Howling Girls* is really remarkable for its unique time and space, where every moment the girl's voices and even silence is being distorted and nearly worn-out. Due to the use of experimental opera, we can reach for the reality of the September 11th 2001 from the other side than many of the stereotypical images of the catastrophe. *Sokonaizu-Bottomless* by dracom is also based on the real incident, which was rather a small one compared with the September 11th, though. The death-from-hunger case of the sisters that actually happened in Osaka, one of the biggest cities in Japan, 2011 becomes the subject of this piece. The acting style of Japan's traditional Noh theatre must have inspired the director Jun TSUTSUI, whereas the sister's ever repeating line on the stage of 'By the way, has the New Year come? /Not yet? /Has it? Well? Not yet?' certainly reflects the Samuel Beckett's later works. *The Howling Girls* and *Sokonaizu-Bottomless* are similar in their way of listening to the unheard voices of numerous people dead or missing under the harshness of the present socio-political system.

Bonobo's *Tú Amarás* has a sense of black humor. It depicts the serious malfunction of today's political correctness for the minorities even in highly intellectual groups such as physicians. I partly agree with the other judge's opinion that it is lacking theatrical intensity like TV drama. Yet what is impressive for me is that this young artist collective has an elastic way of thinking. Instead of establishing their artistic style quickly, they seem to be earnest about looking for the new way of making theatre in the future. Instead of fixing their own perspective firmly, they are trying to read as much as possible from the social reality, that is, a very fragile ground of liberal thinking.

All works were of high quality generally. In the middle of the judging committee, I guessed 3 works of Sydney Camber Opera, dracom, and Bonobo, and voted for Bonobo by the last vote.