

The Paper Bridge

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Adam Mickiewicz University in Poznań

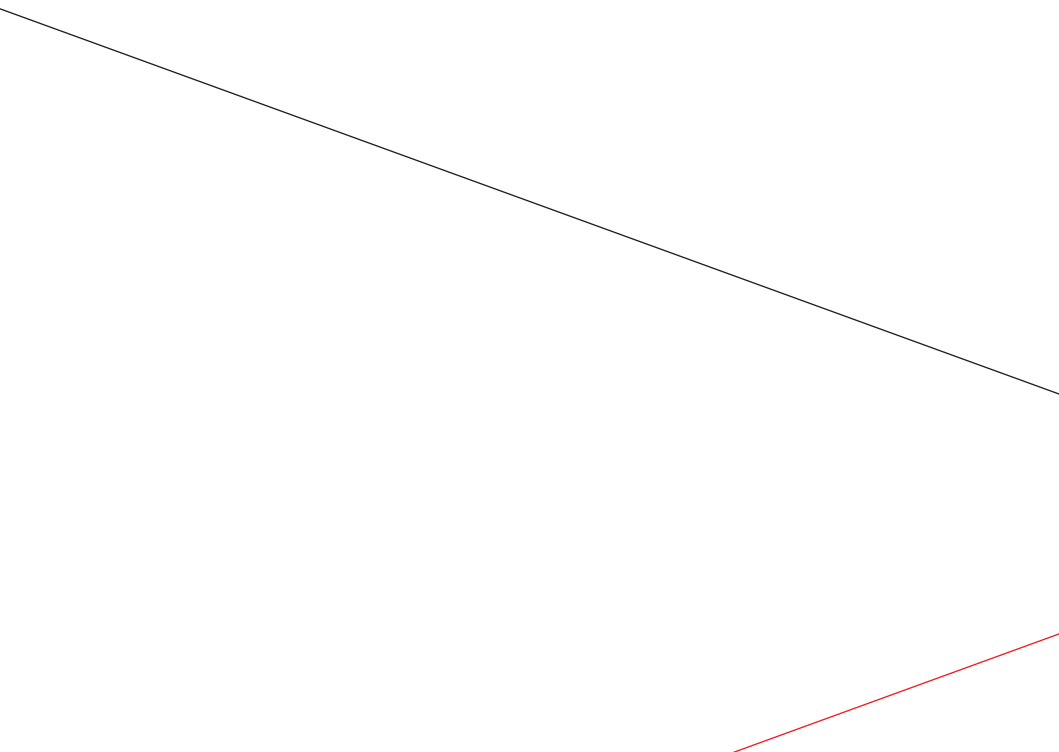
The Paper Bridge

Contemporary Theatre and Film Interconnections
Between Japan and The West

edited by Wojciech Otto and Grzegorz Ziółkowski



Poznań 2021





For Ewa Guderian-Czaplińska



Fig. 1 | *Paper Bridge Over Stone River*. Photo: Przemysław Jasielski. Courtesy of the artist



Paper Bridge Over Stone River by Przemysław Jasielski

This fully functional bridge was made entirely out of paper during the artist's residency at the Tokyo Wonder Site in 2012. Its design referred to traditional Japanese bridges built near the entrances to temple grounds. Over the course of its exhibition, visitors were invited to walk over and test the strength of the bridge.

Reviewers

Prof. dr hab. Krystyna Wilkoszewska

Prof. UJ dr hab. Piotr Kletowski

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Przemysław Błaszczak is an actor, director, and head of the Kokyu Studio, affiliated with the Grotowski Institute in Wrocław. Between 1996–1999 he worked at the Song of the Goat Theatre, and in 2004 he joined Teatr ZAR. He is a licensed teacher of the actor training method developed by Theodoros Terzopoulos. Since 2005, he has been studying aikido with *sen-sei* Piotr Masztalerz (sixth dan) and in 2011 he became *uchideshi*, an apprentice to expert teacher Juba Nour.

Olga Bobrowska (ORCID: 0000-0003-0478-9080) holds a PhD degree in humanities, arts studies (film studies), obtained at the Jagiellonian University (Krakow) in 2020. She specialises in Chinese and Polish animated film history. She is a festival director of StopTriK IFF (Slovenia/Poland).

Michał Bobrowski (ORCID: 0000-0001-8623-1632), PhD, is an associate professor at the Faculty of Philology at Maria Curie-Skłodowska University in Lublin, and programme director of StopTriK IFF (Slovenia/Poland). His field of research embraces Japanese and American genre cinema, propaganda studies, animation studies, and reflections on experimental film forms.

Marek Hendrykowski is a film historian who works at the Institute of Film, Media, and Audiovisual Arts of the Adam Mickiewicz University in Poznań. He is also the founder and senior editor of *Images: The International Journal of European Film, Performing Arts and Audiovisual Communication* (Poznań). A member of the Polish Filmmakers Association and the European Film Academy, he is a prolific author, writing on various aspects of film art and history.

Kyoko Iwaki (ORCID: 0000-0002-3822-6692) is a lecturer of theatre and performance studies at University of Antwerp. Her research focuses on Japanese and European contemporary theatre of environmental, feminist, and more-than-human philosophies with strong investment in Buddhism. Kyoko obtained a PhD from Goldsmiths, University of London in 2017. After her completion of PhD, she became a Visiting Scholar at the Segal Center, City University of New York. Prior to entering academia, she has worked over a decade as a theatre critic contributing to the *Asahi Shimbun* newspaper. From 2021, she is an associate editor of *Performance Research*. She was appointed the chief dramaturg of Theater der Welt 2023.

Jakub Karpoluk holds a PhD in Japanese studies and works as a performer, curator, and assistant professor at the New Media Arts Department of the Polish–Japanese Academy of IT. A Japan Foundation fellow at Waseda University, his primary focus is performing and visual arts. He has studied traditional Japanese *nō* theatre of the Kanze, Kita, and Shimogakari Hōshō schools, and produced and starred in *nō* performances in Poland, Japan, Germany, Austria, and France, including at the Tessenkai Nō Theatre in Tokyo, the National Theatre in Warsaw, and the Odeon Theater in Vienna.

Beata Kubiak Ho-Chi (ORCID 0000-0003-1162-7469) is a professor at the Chair of Japanese Studies of the University of Warsaw. She has published extensively on Japanese literature, aesthetics, art, performing arts, the works of Mishima Yukio, and the *bunraku* puppet theatre, as well as human-animal relations in Japan. The list of books she authored includes: *Mishima Yukio. Estetyka klasyczna w prozie i dramacie 1941–1960* (Classical Aesthetics in Prose and Drama 1941–1960, 2004), *Estetyka i sztuka japońska* (Japanese Aesthetics and Arts, 2009), *Tragizm w japońskim teatrze lalkowym bunraku* (Tragedy in Japanese Bunraku Puppet Theatre, 2011). She also edited and co-edited books on Japanese culture, such as: *Japonia okresu Meiji. Od tradycji ku nowoczesności* (Japan of the Meiji Period: From Tradition to Modernity, 2006), *Dwa filary japońskiej kultury. Literatura i sztuki performatywne* (Two Pillars of Japanese Culture: Literature and Performing Arts, 2014), *Zwierzęta w kulturze japońskiej* (Animals in Japanese Culture, 2018).

Henryk Lipszyc is a specialist in Japanese studies and translator from Japanese, who taught at the Collegium Civitas and the University of Warsaw. He published articles and essays on *kabuki* theatre and contemporary Japanese drama in Polish and Japanese periodicals. In 1991–1996, he was the Polish Ambassador to Japan and was later recognized for his service by the Japanese government and the Polish President.

Krzysztof Loska (ORCID: 0000-0003-4078-798X) is a professor of human sciences and the Vice-Dean of the Faculty of Management and Social Communication at the Jagiellonian University in Krakow. He is the vice-president of Polish Society for Film and Media Studies and the vice-president of the Study of Art Committee at the Polish Academy of Sciences. He has written 150 papers and dissertations on media, popular culture, film history, and Japanese cinema published in many Polish journals and anthologies. He has published 12 books, including: *Dziedzictwo McLuhana. Między nowoczesnością i ponowoczesnością* (McLuhan's

Legacy: Between Modernity and Postmodernity, 2001), *Poetyka filmu japońskiego* (Poetics of Japanese Cinema, 2009), *Kenji Mizoguchi i wyobraźnia melodramatyczna* (Kenji Mizoguchi and the Melodramatic Imagination, 2011), *Nowy film japoński* (New Japanese Cinema, 2013), *Mistrzowie kina japońskiego* (Masters of Japanese Cinema, 2015), and *Postkolonialna Europa. Etnoobrazy współczesnego kina* (Postcolonial Europe: Ethnoscapes of Contemporary Cinema, 2016).

Wojciech Otto (ORCID: 0000-0003-1172-0989) is a professor at the Adam Mickiewicz University in Poznań and the director of its Institute of Film, Media, and Audiovisual Arts. He has authored a number of publications, including a monograph on the relationship between film and literature in interwar Poland (Poznań, 2007), a profile of famous Polish actor Zdzisław Maklakiewicz (Warsaw, 2008), and a book about representations of disabilities in Polish cinema (Poznań, 2012). His research interests include the theory and practice of screenplay writing, interconnections between arts, auteur cinema, and media culture. He co-wrote two editions of the *Filmoteka szkolna* (School Film Library), a collection of lesson plans for schoolchildren, and sits on the juries of a number of film and screenwriting competitions.

Jadwiga Rodowicz-Czechowska graduated from the Warsaw University. She studied *nō* theatre with Kanze Shizuo and Professor Koyama Hiroshi at the Tokyo University, and served as a career diplomat (Ambassador of the Republic of Poland to Japan), as well as authoring books on Japanese *nō* theatre. As a dramatist, she wrote the first Polish *nō* plays (*Chōritsushi*, The Piano Tuner, 2009; *Chinkon*, Repose of Souls, 2012). She is also active as a theatre director: her credits include *Umiłowanie/Dead Walk Love for the Song of the Goat* Theatre (2015), *Dziady-Remiks/Ach czegoż potrzeba dla duszy* (Forefathers' Eve-Remix/Oh, What the Soul Needs) for the 2016 Theatre Olympics in Wrocław and *Dziady/Forefathers' Eve/Soreisai* (2018).

Magdalena Zamorska (ORCID: 0000-0003-3078-1648) has a PhD in cultural studies (2012) and is an assistant professor at the Institute of Cultural Studies at the University of Wrocław. Her research interests include human and non-human movement, social choreography, intersections of humanities and science, and issues raised in the field of critical posthumanities and critical plant studies. Currently, she is pursuing a new project on plant ethics for arts. In 2018, she published the monograph *Intense Bodily Presence: Practices of Polish Butō Dancers* (Peter Lang).

Grzegorz Ziółkowski (ORCID: 0000-0003-1888-9023) is a professor of theatre and performance at the Adam Mickiewicz University in Poznań. He authored *A Cruel Theatre of Self-Immolations: Contemporary Suicide Protests by Fire and Their Resonances in Culture* (Routledge, 2020) and Polish monographs on Peter Brook and Jerzy Grotowski. He co-edited special issues of *Contemporary Theatre Review*, *Konteksty*, *Pamiętnik Teatralny*, *Performance Research*, and *Polish Theatre Perspectives*. Currently, he focuses on contemporary documentary filmmaking on human rights violations.

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Wojciech Otto and Grzegorz Ziótkowski

This book collates several texts from the international conference *Japan – Film – Theatre – Media Art – East and West: Contemporary Interconnections*, held at the Faculty of Polish and Classical Philologies of Adam Mickiewicz University (AMU) on 10–11th October 2019. The event was organised by the Institute of Film, Media and Audiovisual Arts (AMU) in collaboration with the Bridges Foundation and the Institute of Theatre and Media Art (AMU) to celebrate the hundredth anniversary of establishing diplomatic relations between Poland and Japan. The conference was held under the honorary patronage of the AMU Vice-Rector, Prof. Ryszard Naskręcki, and was part of the Inlandimensions Festival, held jointly by the AMU, the Gdańsk Shakespeare Theatre, and the Grotowski Institute in Wrocław on 4–13th October 2019. The conference also included a number of companion events in Poznań, such as the *Aikido in Actor Training* workshop led by Przemysław Błaszczak and two feature film screenings at the Muza Cinema: *Canary* (2004) and *Wet Woman in the Wind* (2016), directed by Shiota Akihiko, followed by a Q&A session with the director. You may find the event's full programme below.

The conference's initial idea was expressed in the following way:

In the postwar period, Japanese performing arts and filmmaking underwent rapid and profound transformations. Following the era of accelerated modernization, during which Japan had been quickly absorbing cultural influences and patterns imported from the West, a slew of innovative avant-garde theatre and film artists of the 1960s began revisiting and reexamining their own cultural backgrounds and legacies. This strong counter-reaction was also related to Japan's postwar political landscape, as well as the country's military dependence on the United States and the social turmoil that it bred. The prominent Japanese theatre and film innovations, developed over the course of the turbulent 1960s, became part of worldwide cultural processes and have remained interrelated with their counterparts elsewhere, including in Poland, ever since. The conference builds upon this tradition of exploration and innovation, which often involved searching for roots and regenerations. It celebrates and examines the intersections of con-

temporary Japanese-Western theatre and film, including direct artistic collaborations and major impacts on both sides, as well as non-immediate influences and distant reverberations.

Unfortunately, due to the Covid-19 pandemic, declared in early 2020, the publication of the volume has been set significantly back and the volume itself does not include all conference contributions. Nevertheless, we hope that the texts collected here will still be of help in better understanding the relevant issues.

With this volume, we would like to express our gratitude to all those who helped make the conference possible and contributed to it. First and foremost, our most heartfelt thanks to one of its architects, Prof. Ewa Guderian-Czaplińska, who sadly passed away from cancer on 2nd January 2020. We also thank all speakers and guests; Prof. Ryszard Naskręcki; Prof. Tomasz Mizerkiewicz; Dr. Adam Domalewski; Nikodem Karolak; and Daniel Stachuła, as well as colleagues from the Institute of Film, Media and Audiovisual Arts (AMU), who took great care of the administrative and organizational aspects of the conference. We are also grateful to Jan Szelańgiewicz, the English translator who helped to give the majority of the texts in this volume their final shape; Augustine Allain-Labon for his marvellous proof-reading job; Maciej Pachowicz, the graphic designer who collaborated with us on conference materials and this anthology; Przemysław Jasielski, a Poznań-based artist, for kindly sharing a photograph of his work *Paper Bridge Over Stone River* (Tokyo, 2012) and agreeing for it to be published in this volume; and Stanisław Bitka and Monika Sidorowska whose photographs documenting the conference are included in the anthology. Last but not least, we would like to thank Monika Blige from the Grotowski Institute in Wrocław for her help and agreeing to publish the 2016 Suzuki–Lipszyc dialogue and two photographs that illustrate it.

10th October 2019

Theatre

- 9–9:30 am Opening remarks from Prof. Ryszard Naskręcki (Vice-Rector of the AMU), Prof. Tomasz Mizerkiewicz (Dean of the Faculty of Polish and Classical Philologies, AMU), and Nikodem Karolak (Director of the Inlandimensions Festival)
- 9:30 am – 1 pm Session One, chaired by Prof. Paul Allain
Dr. Jadwiga Rodowicz-Czechowska, *Polish-Japanese Theatre Exchanges: Their Background and Results*
Dr. Jakub Karpoluk, *Nō Theatre Interconnected*
Prof. Beata Kubiak Ho-Chi, *Mishima Yukio on Stage: The Phenomenon of Mishima's Plays in Polish Theatre*
Dr. Katarzyna Julia Pastuszek, *Hijikata Tatsumi and Tadeusz Kantor: Building Bridges Between East and West in the 21st Century Transcultural Performative Practice*
Dr. Magdalena Zamorska, *Intense Bodily Presence: Polish Butō Practitioners*
Panel discussion
- 2–5:30 pm Session Two, chaired by Dr. Jadwiga Rodowicz-Czechowska
Prof. Paul Allain, *Suzuki Tadashi: the 'Japanese Grotowski' Uncovered*
Henryk Lipszyc, *Suzuki Tadashi and/at the Theatre Olympics*
Przemysław Błaszczak, *Aikido in Actor Training*
Dr. Kyoko Iwaki, *The Delegated Performances of the Dead: Beyond the Haunted Footsteps of Terayama Shūji*
Nikodem Karolak, MA, *Transtextuality in Terayama Shūji's Eurasian Theatre*
Panel discussion
- 7–9:30 pm *Aikido in Actor Training*, workshop led by Przemysław Błaszczak at the Apse Studio of the AMU

11th October 2019

Film

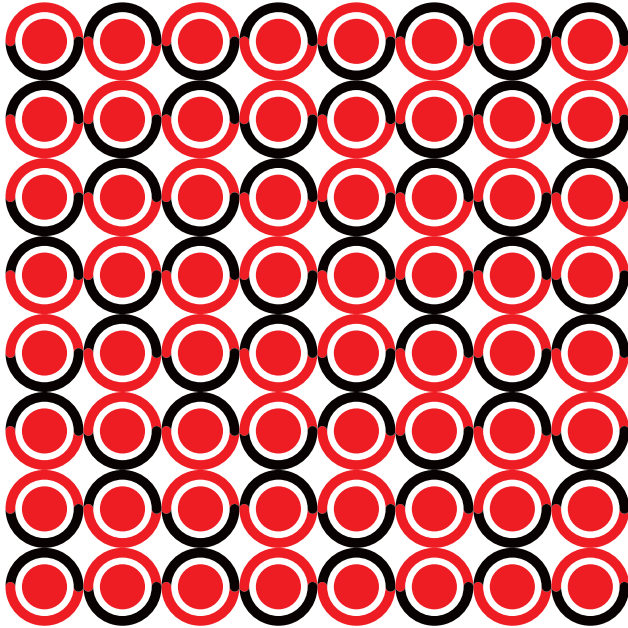
- 9:30 am – 1 pm Session Three, chaired by Prof. Krzysztof Loska
Prof. Andō Kōhei, *The Films of Terayama Shūji and Magical Realism*
Prof. Komatsu Hiroshi, *Japaneseness as Seen in Kouta Films*
Prof. Alexander Zahlten, *Phases of 'Amateurism' in Film from Japan*
Dr. Jasper Sharp, *Revolting Bodies: Avant-garde Theatre, the Eroducton, and the Curious Case of Takechi Tetsuji*
Shiota Akihiko, *Shiota on Shiota: How I Drew Young Female Characters in My Movies*
Panel discussion
- 2–5:15 pm Session Four, chaired by Prof. Alexander Zahlten
Prof. Krzysztof Loska, *Andrzej Wajda in Japan*
Prof. Marek Hendrykowski, *A Few Reflections on Kurosawa's Rashōmon*
Dr. Michał Bobrowski, *The Work of Kōji Yamamura: Between Japanese Aesthetic Traditions and the European Avant-garde*
Panel discussion
- 5:15–5:30 pm Closing remarks from Prof. Wojciech Otto (Director of Institute of Film, Media and Audiovisual Arts of the AMU)
- 7–11:30 pm Screenings of *Canary (Kanaria, 2004)* directed by Shiota Akihiko; Q&A session with the director; screening of Shiota's *Wet Woman in the Wind (Kaze ni nureta onna, 2016)* at the Muza Cinema

The International Conference

Japan – Film – Theatre – Media Art – East and West:



Contemporary Interconnections



held under the auspices of Professor Ryszard Naszrecki, Vice President of the Adam Mickiewicz University in Poznań

in honour of the 100th anniversary of the establishment of the Japanese-Polish diplomatic relations

10-11 October 2019, Adam Mickiewicz University, Poznań

organised by the Institute of Film, Media and Audiovisual Arts of the AMU and the Institute of Theatre and Media Art of the AMU, in collaboration with the Bridges Foundation – as part of the Inlandimensions Festival (Gdansk – Poznań – Wrocław, 4-13 October 2019)

hosted by the Faculty of Polish and Classical Philology of the AMU

The Mickiewicz Salon, Collegium Maius, Ulica Fredry 10, Poznań, Poland



Fig. 2 | The conference poster designed by Maciej Pachowicz



Fig. 3 | Jadwiga Rodowicz-Czechowska delivers her paper in the Mickiewicz Salon of the Faculty of Polish and Classical Philologies at the Adam Mickiewicz University in Poznań. Photo: Stanisław Bitka



Fig. 4 | Andō Kōhei. Photo: Monika Sidorowska



Fig. 5 | Shiota Akihiko. Photo: Monika Sidorowska



Fig. 6 | Conference guests, organisers, and speakers (left to right): Henryk Lipszyc, Krzysztof Loska, Adam Domalewski, Kyoko Iwaki, Michał Bobrowski, Andō Kōhei, Sebastian Krehl, Alexander Zahlten, Jakub Karpoluk, Marek Hendrykowski, Komatsu Hiroshi, Jadwiga Rodowicz-Czechowska, Paul Allain, Przemysław Błaszczak, and Grzegorz Ziółkowski. Photo: Stanisław Bitka

Resulting from a collective effort, the book contains insights from specialists, regarding more than a century of Polish-Japanese relations in the fields of theatre, performing arts and film. It reflects upon the specifics of the cooperation throughout various political periods, including the last two decades of the 21st century. At the same time, it introduces many theoretical issues, which refer to newer conceptual categories of the contemporary humanities – such as those contained under the prefix *trans-* (transculturality, transgenre, transformation, transgression). Moreover, many texts introduce the theme of somatics, which is the subject of lively discussion today.

From the review by Prof. Krystyna Wilkoszewska

This volume is without doubt an extremely rich compendium of studies about Japanese culture and its impact on Western culture (as well as Japanese art inspired by Western culture), with contributions by specialists on Japan, not all of whom are academics. Importantly, despite the somewhat niche nature of some of the considerations in this book, the whole text is clear and accessible not only to those well-versed in academic discourse, but can also be appreciated by the general reader interested in the cultural aspects of Japanese performing arts and their impact on global culture.

From the review by Prof. Piotr Kletowski

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