

NAOKO KOGO

*Reenactment and documentation of corps of
Ishinha in Osaka as Performing Arts Museum
(ONLINE)*

In the documentation and archiving of the performing arts, the selection of the target depends not just on the technical and economical possibilities. It should be examined with the politics about the distribution and displacement of knowledge. Because the choice of what is recorded creates attention at the expense of what is not. And those differentiations result in hierarchization and circulation of knowledge in the whole society. However, in most archiving practices, we are concerned with the methodology and technology of how to document and record, and not to discuss the potential and belongingness of documents and memories. This will lead to the reinforcement of the value of a particular object that meets the demands of the institution and the market by the archive without being aware of the politics of the archive. So, how could we be aware of such a negative aspect of archiving practices and their power relationship, be able to quest the most optimized way to inherit works with its culture around particular performances and then affect the reconstructing existent power structure?

I would like to work on this issue, based on the documentation / archive project about a performance company "ISHINHA" (existed in Osaka 1970-2016) held at the Osaka University, about which I submit my former abstract. It has proceeded partly in cooperation with the company but independent from them with a different focus. For three years (2016-2018), we have been confronted with the question of what focus and restriction we set on these documenting and archiving activities, and developed our understanding and revised the methodology of archiving.

Starting from a review of the project, the process with a sort of hierarchy of posthumous materials will be analyzed with three critical aspects; cultural policy and subsidization of Japan and Osaka, a different consciousness and institutional convention about archive between theater and dance, and discussion about contradiction, impossibility and potentiality of "conserving" piece with script.



Bio: 1996-2004 studied at the graduate School of Letters of Osaka University. (M.A.) 2002-2004 research assistant. 2001 "theater arts" critic award (AICT/IATIC Japan) 2002 prize for encouragement, (Japanese Society for Dance Research) 2002- part-time lecturer at several universities, for german language, german literature, performing arts, dance history. 2006- documenta(c)tion at Kyoto international dance workshop festival 2008- brain of the theatre project 2008, 2009 2010-2018 advisory board of International Performing Arts Festival in Kyoto 2011-2014 secretary of Kansai Branch of AICT/IATIC Japan. 2014- assistant professor, Graduate School of Letters, Osaka University