

“Dear Landscapes” Series 2022
A Traveling Boat of Dew (*Tabi-suru Tsuyu no Fune*)
Report



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The panorama of the countryside always visible from the car window.



Memories like 'dew' sink into the landscape,



blessed with the spring and its people; it's where the river begins.





We take a small boat along the stream.



You could miss it - keep your eyes peeled.







1. The Performance

“Dear Landscapes” Series 2022

A Traveling Boat of Dew

Composition/Direction: Kazuyo Nakatani

This is the fourth year of our residency at Haraizumi. We are sincerely grateful to the Haraizumi Art Project for inviting us, to the local community for welcoming our performance, and to many others for their tremendous support.

During our residency, we conducted some research which led us to the many stories told by local residents. We learned that the old JA building, now used mainly as a warehouse, once housed the local elementary school. What are now rice paddies in front of the building used to be a grand river. And quite sadly, all those who knew what this area used to be, will eventually be lost along with their stories. After hearing these stories, the school and the river seemed more than true to our eyes. What we remember will not disappear. What I took away from this is that whatever we see, there’s more than what meets the eye. I felt the need to cherish what can and cannot be seen.

For this, I might try walking really slowly or stopping in my path just because. Then, I could slow down some more, look around a little, and see what we discover... That is how I began creating this performance. Listening to the voice of time that flows within me, I feel that even in these hectic times, I can redeem the moments that are uniquely ‘me’, one step at a time.

This piece is the crystallization of what we were “compelled” to create after standing at this specific spot in Haraizumi. After the show, be sure to ask yourself how the landscape looks different to you. That is what we strived to create with this piece, a unique ‘landscape’ which only you have the privilege to access. Only if we, gathered here by chance, could travel on a boat to sail somewhere far away. I present to you, with such thoughts in mind.

Dear landscapes...

Time Nov 19 (Sat) - 20 (Sun), 2022
Open 11:30-/13:30-/15:30- (Cancelled in case of stormy weather)
Running time: 30 min

Place Former JA Haraizumi branch office in Kakegawa City
(60-2 Haramiishi, Kakegawa-city, Shizuoka pref., Japan)
Performed as part of “Haraizumi Art Days!”

Price Free (Donations welcome)

Cast & Crew

Composition/ Direction: Kazuyo Nakatani
Creative team: Kosuke Ashiya, Chiho Utsugi, Atsuko Kiyokawa,
Junro Shibata, Ichiro Seno, Naoki Tanaka, Kanako Tsutsui,
Toshiaki Nakatani, neco, Hanae Hyuga, Miho Fujiwara, Yuriko Hokkai,
Toko Murata, Rieko Morioka, Tomo Wakita, Hiroshi Watanabe

Organized by Nochi LLC., Sononochi, Haraizumi Art Project
In cooperation with Fringe Theatre Association, Safari P, Spica,
Theater Company Mikeneco-za, Haikyo Bungei-bu

supported by KAIKA

Subsidies provided by Japan Arts Council

A Kyoto Art Center project

Turnout

Total: 150

Nov 19 (Sat): 102

Performance 1: 38

Performance 2: 37

Performance 3: 27

Nov 20 (Sun): 48

Performance 1: 17

Performance 2: 20

Performance 3: 11



Production Schedule

When we say the production of “A Traveling Boat of Dew (*Tabi-suru Tsuyu no Fune*)” began in June 2022, this may not be entirely accurate. Although the following table indicates that the project began in June, many ideas and tasks in both creation and production have been and will be carried over from past to future projects without interruption. Many of the creation members have experienced past residencies with Sononochi, and this performance is a continuation of that.

We will also be wrong to say that “A Traveling Boat of Dew” was the only thing Sononochi worked on during this production period. The biggest of the other projects was, “When Opening the Production Room (*Seisaku-shitsu wo Akereba*),” held at Kyoto Art Center on September 17, 2022. This production, at first glance, looks just like a regular rehearsal space. However, it is simultaneously deemed a performance (“An exhibition of ‘us as creators’”). Many people came and went, at times observing from afar, at times basking in the conversational spotlight.

Nothing is straightforward, everything is interconnected. With Sononochi, you’ll see a performer warming up right next to a production meeting, or a conversation about designing the flyer would naturally slide into a discussion of next year’s performance schedule. What is for sure, is that everything that happened in this time, related or unrelated to “A Traveling Boat of Dew”, were equally important parts of Sononochi as a whole. As one juggles multiple tasks and roles, the “way of doing things at Sononochi” gradually becomes physicalized. In this sense, as you read this little passage, the creation of “A Traveling Boat of Dew” is yet to come to an end.

	June	July
Online correspondence with the Haraizumi Art Project coordinator		
Art-Direction Meetings (online)		
Residency: 5 stays, a total of 50 days	11 days	9 days Performer auditions
Rehearsals and Meetings in Kyoto		
‘See, Talk’: A Workshop to Experience a Landscape		
The Performance: “A Traveling Boat of Dew (<i>Tabi-suru Tsuyu no Fune</i>)”		
Exhibition: Making of a “Space” -Listen, See, Live-Preparations and Execution		

A scene from our stay in June.
 At this point, this landscape was only a candidate for the location of the performance.



August	September	October	November	December
Nakatani alone 4 days		15 days	11 days	
Performer auditions	“When Opening the Production Room” (performance)			
			12th, 13th	
			19th, 20th	
				21st - 26th

Comments from the Cast and Crew

These comments all come from members of the creative team involved in the making of “A Traveling Boat of Dew”. After the residency and performance, we asked some of them what they remember from the residency, and for any impressions they had of or during the production process.



Kanako Tsutsui / Performer

Every day, I felt the essence of Haraizumi, a place so full of nature that it seemed tens of thousands of light years away. Here, our breath and life flow, as we eat and discharge. Feeling the constant flow of blood, we create again. In the safety of our homes, we are unable to have a sense of urgency like wild animals, or the smell and shimmering of the heavenly path. Creation in this environment was directly related to “living”.



Chiho Utsugi / Performer

I felt that residency was an experience where I could potentially use 100% of my time and body for the art, but could not realistically use 100% of my time and body for the art. At Haraizumi, I was able to think and breathe art, but at the same time, other activities occupied much more time and effort than usual. The moment I felt I became familiar with the area and the stay was incorporated into my body, I realized the meaning of residency altogether.



Kazuyo Nakatani / Composition & Direction

In the summer, I went out to the river every day and learned to swim. It may seem obvious, but the more you struggle, the more your body sinks. It was a little scary, but when I let go and relaxed my body in the current, I could float.

I think I’ll be OK now.

Sidetracking, I was also very impressed by a particular story a local resident told me, but I couldn’t possibly write it here.



Atsuko Kiyokawa / Costumes

What impressed me most about Haraizumi, surrounded 360° by nature, was the different shades of green. Green in nature and artificially rendered green may look similar, but there's a certain depth that isn't replicated. I felt a little emotional, thinking, "Right, the trees and plants spent their whole lives turning this color."

Orange flowers leaned against a grey plastic pipe. The blue sheet covering the brown soil. Two things that would never mix, placed next to each other. This was it! I decided to use the colors found in the landscape in my costumes.

They may seem similar at first, but if you look closely, they're completely different. I would be thrilled if you can feel the joy I felt upon this discovery.



Toko Murata / Direction team

I usually work moving from one rehearsal / theater to another, so extensively working in one place was a new experience in itself.

Since the piece was constructed from the landscape, after rehearsing in the very landscape every day, I began to realize that everything was changing from moment to moment, and the landscape could be felt with more depth. I think this experience was only possible only in a residency, where there's time to intently watch one's environment.

Also, perhaps because the creative work was seamlessly connected to daily life, I was able to concentrate on the creative process without feeling overwhelmed.



2. Archival Efforts

“The Process Parcel”

The “Process Parcel” is a product for experiencing the creative process of “Landscape Theatre” from multiple perspectives. It is an archive for sale that includes performance footage, interviews with the creative team, and a special document for purchasers only.



Contents

1) “Dear Landscapes 2022: A Traveling Boat of Dew” Performance Footage [video, apprx. 30 min]

A video recording of the production set in the Haraizumi district of northern Kakegawa, Shizuoka pref.

You will get a panoramic view of the immersive production.

The performance is non-verbal, and can be enjoyed by non-Japanese speakers too.

2) A dialogue among members of the creative team [audio, Japanese]

Three audio recordings of conversation between the members of the creative team.

The talks are about the creative process and life in residency.

3) Director’s Notes [document, Japanese]

A special document detailing the thought process of the director, Kazuyo Nakatani.

4) Pamphlet distributed on the day of the performance [PDF, Japanese]

Place your order here >>>



‘See, Talk’: A Workshop to Experience a Landscape

“See, Talk’: A Workshop to Experience a Landscape” is a workshop designed to experience the full depth of a landscape. The workshop, conducted twice in two days, aims to guide the communal “appreciation” of landscape like art, an experience likely foreign to most. On both days, facilitated by a Sononochi member, the participants spent about an hour thoroughly interacting with the landscape.

“Five questions” (figure below) were used in the workshop. Using the increasingly abstracted questions as a guide, participants gradually begin to perceive the present landscape with greater depth and imagination. Post-workshop comments included, “I was able to look at the landscape with a sense of attachment,” and “I imagined drops of water falling from the leaves of trees on that mountain.”



風景を感じるワークショップ -みる、はなす-

- ① 見えたものを5つ trying
- ② 5つの中から1つ選んで別の言い方で trying
- ③ 長い時間見てはじめて気づいた事を trying
- ④ 行きたいところへ行 trying
- ⑤ はじめに見た風景と今見ている風景はどのように違うか trying

Looking into the etymology of the word ‘landscape,’ we find it is defined by its subjectivity. Landscapes are never entirely objective; they are always seen and felt by you standing here, now. This is an hour, just you and the space in front of you, a leisurely, solitary journey.

(From the introduction of a past performance)

This workshop has been developed for a deeper appreciation of Sononochi’s “Landscape Theatre”. By experiencing it with a performance, you will be able to see other people’s perspectives and feelings, adding on to your personal interaction with the landscape.

The content of the program borrows from the art appreciation method “dialogical appreciation”. In the workshop, multiple participants answer five questions while looking at a shared landscape.

Currently, the workshop is only available in the “See, Talk” version, but we plan to offer workshops that approach the landscape in other ways, namely “Walk” or “Listen”.

3. About the Company

“Landscape Theatre”

“Landscape Theatre” by Sononochi is an original performance sub-genre in the making. We understand landscape (*fu-kei*) to be not only an inherently subjective (private) experience, but as a blend of human activity and nature. (In contrast, the word “scenery” often refers to something composed mainly of natural elements.)

Sononochi has been working on the series since 2020. With a focus on the landscape’s subjectivity and site-specificity, the performance is created to guide the audience; specifically, to appreciate not only the human performers but also natural and human-made objects. Drawing on their own interests or memories, the audience will construct an internal image all for their own - this is the ‘landscape’.



Columns on our website further investigate what “Landscape Theatre“ is all about.

Website in Japanese >>>



About Sononochi

A traveling performing arts group. Based in Kyoto, they have been active since 2013. In recent years they have implemented techniques borrowed from installation art, creating comprehensive theatrical spaces. They have performed not only in theaters, but outdoors or in vacant houses, often collaborating with artists from other fields including fine arts, music and architecture.

Members include Kazuyo Nakasuno (director/playwright), Miho Fujiwara (actor), and Hiroshi Watanabe (production).



Photo courtesy of Tomo Wakita

Kazuyo Nakatani (Director, Playwright, Workshop designer)

Born 1985 in Kyoto, Japan. She began creating theater as an art student. Initially, she performed in student theater companies, community theater, musicals, and touring school productions. In 2008, she started her writing and directing career. In addition to her creative endeavors, she is involved in activities to utilize the power of theater in society.

Past Performances

“Dear Landscapes 2021 *Haraizumi Moyai*”

Adjacent to Izumi Town Hall

62 Kuromata, Kakegawa-city, Shizuoka pref.

“Dear Landscapes 2021 *Kawanouchi Awai*”

Sokouchi shrine and adjacent areas

4876 Kou Kawanouchi, Toon-city, Ehime pref.



Photo courtesy of Tomo Wakita



Photo courtesy of Yurika Koma