



JAPAN FOUNDATION

ODAWARA ART FOUNDATION

Oct, 2013

杉本文楽
曾根崎心中
付り観音廻り
すざもとぶらぐ
そねざきしんじやう
つげたりかんのんめぐり

Sugimoto Bunraku “Kannon Pilgrimage” from *The Sonezaki Love Suicides*
2013 European Tour

PRESS RELEASE

The Japan Foundation <http://www.jpff.go.jp/j/>
Odawara Art Foundation <http://www.odawara-af.com/>

FOREWORD

The Japan Foundation and the Odawara Art Foundation proudly present the European tour of the Ningyo Joruri Bunraku (Japanese puppet theatre) performance “Sugimoto Bunraku *Sonezaki Shinju: The Love Suicides at Sonezaki*” over a one-month period from September to October, 2013.

The new version of Chikamatsu Monzaemon’s highly acclaimed drama was premiered in August 2011 at the Kanagawa Arts Theatre. The piece is normally shortened from its original text by Chikamatsu due to production constraints, but this version—directed by visual artist Hiroshi Sugimoto with lyrical and musical accompaniment composed by Living National Treasure Seiji Tsurusawa—is a faithful reproduction of its original form, and has been highly praised by a number of audiences and critics in Japan.

The European tour, the first overseas performances of the work, will start in Madrid as part of the commemoration of the “400th Anniversary of Japan-Spain Relations.” Celebrating the 400th year since the Keicho Delegates reached Europe and cultural exchange between Japan and Spain began, the piece will be shown at Madrid’s Teatro Español. After Madrid, the show will move to Rome and be performed as part of the commemoration of the 50th anniversary of the Istituto Giapponese di Cultura in Rome, which opened in 1962 as the first Japan Culture Center to be founded abroad. The venue, the Teatro Argentina, is one of the most prestigious theatres in Rome, known as the venue of the premiere of Rossini’s opera “The Barber of Seville.” And finally, eleven performances will be given at the Théâtre de la Ville in Paris as part of the main program during the Festival d'automne à Paris, a world-famous festival of the performing arts.

Working closely with other institutions and organizations, the Japan Foundation has been implementing a wide range of international and cultural exchange programs across all regions of the world, with its headquarters in Tokyo, a branch in Kyoto, two affiliate organizations (Japanese-Language Institutes in Urawa and Kansai), and 22 overseas offices established in 21 countries. The Japan Foundation acknowledges the long-term relationships with different institutions in these countries that have enabled this valuable opportunity to present such a creative and outstanding performing art to audiences in Europe at the above-mentioned historical, prestigious theatres.

Organizers

Sugimoto Bunraku European Tour

Madrid: September 27th (Fri) and 28th (Sat), 2013. *Teatro Español/2 performances

Rome: October 4th (Fri) and 5th (Sat), 2013. *Teatro di Argentina/ 2 performances

Paris: October 10th (Thu) to 19th (Sat), 2013. *Total of at Théâtre de la Ville, Paris/11 performances

Organized by: The Japan Foundation, The Odawara Art Foundation
Produced by: The Odawara Art Foundation
In cooperation with: The Japan Arts Council (The National Theatre of Japan/The National Bunraku Theatre), and Bunraku-Kyokai
Supported by: Osaka Prefecture, Osaka City

Tour Details

Madrid

Sugimoto Bunraku: Sonezaki Shinju (*Los amantes suicidas de Sonezaki*)

Organized by: The Japan Foundation, The Odawara Art Foundation, Teatro Español

Co-organized by: Embassy of Japan in Spain

Sponsored by: Mitsubishi Corporation, Nippon Express Co, Boucheron Paris, CoSTUME NATIONAL, Shiseido Company, Limited

Venue: Teatro Español (Calle Príncipe, 25. 28012 – Madrid)

[Commemorating the 400th Anniversary of Japan-Spain Relations]

Teatro Español



© Sofia Menendez

Rome

SUGIMOTO BUNRAKU: SONEZAKI SHINJU

Doppio suicidio d'amore a Sonezaki

Organized by: The Japan Foundation, The Odawara Art Foundation, Teatro di Roma

Co-organized by: Embassy of Japan in Italy

With the assistance of: Japanese Chamber of Commerce in Italy

Sponsored by: Yoko Nagae Ceschina, Chizu Suzuki, H.I.S., Fuji Television Network, Inc., Alcantara S.p., Mitsukoshi Italia S.p.A., Bridgestone Technical Center Europe S.p.A., Shiseido Company, Limited, Alphanet s.r.l., m&m medeiaservices s.r.l., Miki Travel Agency Italia s.r.l., Viajes Hanshin S.a., YKK Mediterraneo S.p.A, Boucheron Paris, CoSTUME NATIONAL

Venue: Teatro Argentina (Largo di Torre Argentina, 52, 00186 – Roma)

[Celebrating the 50th Anniversary of the Istituto Giapponese di Cultura in Rome]

Teatro Argentina



©Mimmo Cabone

Paris

Sugimoto Bunraku Sonezaki Shinju – Double suicide à Sonezaki d’après Chikamatsu Monzaemon

Organized by: The Japan Foundation, The Odawara Art Foundation

Co-organized by: The Embassy of Japan in France

Sponsored by: Boucheron Paris, Fondation d’Entreprise Hermès, Fondation Franco-Japonaise Sasakawa, Fondation pour l’étude de la langue et de la civilisation japonaises sous l’égide de la Fondation de France, CoSTUME NATIONAL, Shiseido Company, Limited

Co-produced by: Théâtre de la Ville, Festival d'automne à Paris

Supervisor: Emmanuelle de Montgazon

Venue: Théâtre de la Ville (2, place du Châtelet Paris 75004)

Théâtre de la ville



©Marie Collin (Artistic Director, Festival d'Automne)

For over 40 years, the Festival d'Automne à Paris has invited Japanese artists including musicians, choreographers, visual artists, playwrights, and filmmakers to participate in the festival. The Arata Isozaki exhibition in 1978 for the Museum of Decorative Arts in Paris explored the concept of *ma* and introduced the French public to artists such as Min Tanaka, Tadashi Suzuki, Toru Takemitsu, and the music of the Buddhist monks of the Enryaku-ji monastery in Mount Hiei.

Since then, Japanese artists have taken part in the Festival annually, and particularly in 1997, the Japan-France Friendship Year, a series of sensational events demonstrating the Japanese creative genius were organized at the heart of the Japan-France festivities in Paris. With the generous support of Japanese sponsors, the Festival d'Automne presented *kabuki*, *nô*, and *bunraku* performances in three of its theaters in Paris, in addition to the works of contemporary artists such as composer Toshio Hosokawa, artist Tadashi Kawamata, choreographer Saburo Teshigawara, and the organization of retrospective screenings of filmmaker Nagisa Oshima in cooperation with the Cahier du Cinéma.

Thanks to this ever-strengthening relationship with the creative minds of Japan, the French public has been able to deepen their appreciation for the work of innovative Japanese artists, for whom a keen and loyal fan base continues to develop steadily.

This year, once again, we have the great honor of having artists of Japan participate in our 42nd Festival d'Automne. Furthermore, following 16 years of absence, we are delighted to present the *bunraku* theater of Osaka, this time with *The Sonezaki Love Suicides* directed by artist Hiroshi Sugimoto. In his interpretation, Sugimoto reexamines the concept of stage space and introduces video and light projections, thereby highlighting the exceptional work of the puppeteers, narrators, and *shamisen* players.

Also for his exhibition *Accelerated Buddha* conceived for the Fondation Pierre Bergé-Yves Saint Laurent, we also would like to extend a special thanks to Hiroshi Sugimoto, a true highlight of the Festival d'Automne of 2013.

<Subsequent Performances in Japan>

Tokyo Performance

March 20 (Thursday) to 23 (Sunday), 2014. Total of 5 performances scheduled

Venue: Setagaya Public Theatre (4-1-1 Taishido, Setagaya-ku, Tokyo)

Organized by: Odawara Art Foundation

With the assistance of: Bunraku-Kyokai

In partnership with: Setagaya Arts Foundation

Setagaya Public Theatre

Supported by: Prefecture of Osaka

City of Osaka

Setagaya Ward, Tokyo

With the assistance of: Arts Council Tokyo

Osaka Performance

March 28 (Friday) to 30 (Sunday), 2014. Total of 3 performances scheduled

Venue: Festival Hall (2-3-18 Nakanoshima, Kita-ku, Osaka)

Organized by: Odawara Art Foundation

Assisted by: Bunraku-Kyokai

With the special support of: Prefecture of Osaka

City of Osaka

<Press Contacts>

*The Japan Foundation, Arts and Culture Department, Europe, Middle East and Africa Section
(Contact : Yoko Kitagawa)

Tel: 03-5369-6063 Fax: 03-5369-6038 email: Yoko_Kitagawa@jpf.go.jp

*Odawara Art Foundation

(Contact : Chieko Inamasu)

Tel: 090-2640-7905 Fax: 03-5422-9126 email: press@odawara-af.com

Ningyo Joruri Bunraku Puppet Play

Sugimoto bunraku: Dekunobo irinasake Sonezaki shinju tsuketari Kannon meguri

("Kannon Pilgrimage" from *The Love Suicide at Sonezaki*)

Title: **Sugimoto bunraku: Sonezaki shinju**

- Based on: *Sonezaki shinju tsuketari Kannon meguri* written by Chikamatsu Monzaemon (from *Shin-Nihon koten bungaku taikei*, Iwanami Shoten Publishers)
- Producer / (Artistic) Director: Hiroshi Sugimoto
- Composer / Director: Tsurusawa Seiji
- Choreography: Waka Yamamura
- Art Works in video projection: Tabaimo, Hiroshi Sugimoto
- Cast: Tsurusawa Seiji, Kiritake Kanjuro, Yoshida Ichisuke and 23 others
- Duration of performance: 145 minutes (including 20-minute intermission)

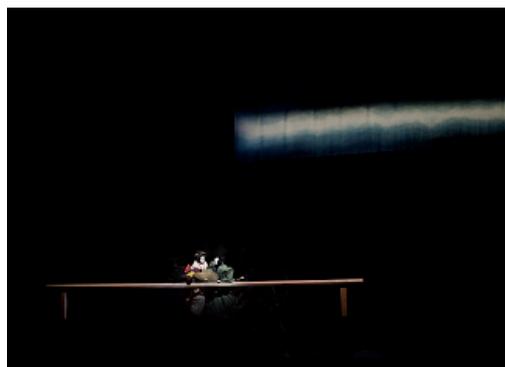
The Background of *Sonezaki shinju tsuketari Kannon meguri*

Author: Chikamatsu Monzaemon

On April 7, 1703 (Genroku 16), Tokubei, a clerk to the soy sauce merchant Hirano-ya, and his lover Ohatsu, a courtesan from Dojima Shinchi, committed suicide together in the forest of Tenjin at the cape of Sone in Umeda. A month later, on May 7, 1703, this actual event was turned into a play by Chikamatsu Monzaemon entitled *Sonezaki shinju tsuketari Kannon meguri*, which premiered at the Takemotoza theatre in Osaka. The play was so successful that Takemotoza was able to repay all the debts it had at the time. Furthermore, *Sonezaki shinju* was the forerunner of the *sewamono* genre, which dramatized current events.



Tenmaya no dan © Odawara Art Foundation



Michiyuki © Odawara Art Foundation

Cast

< Tayu/ chanter >

TAKEMOTO, Tsukomadayu

TAKEMOTO, Mojihisadayu

TOYOTAKE, Rosetayu

TOYOTAKE, Yasutayu

< Shamisen/shamisen players >

TSURUSAWA, Seiji

TSURUSAWA, Seisuke

TSURUZAWA, Tozo

TSURUSAWA, Seishiro

TSURUSAWA, Seiki

< Ningyotsukai/puppeteers >

KIRITAKE, Kanjuro

YOSHIDA, Minojiro

YOSHIDA, Kanya

YOSHIDA, Kosuke

YOSHIDA, Seigoro

YOSHIDA, Minoichiro

YOSHIDA, Kanichi

YOSHIDA, Ichisuke

KIRITAKE, Monhide

YOSHIDA, Tamase

YOSHIDA, Minoshiro

YOSHIDA, Minotsugu

KIRITAKE, Kanjiro

KIRITAKE, Kansuke

YOSHIDA, Minoyuki

< Ohayashi/ orchestre >

MOCHIZUKI, Tameyuki

TOSHA, Jisho

Artist's Statement

Hiroshi Sugimoto

Although a subject for poetry, the evocation of eros, that is, the portrayal of amorous love was never a religious concern in Japan until the playwright Chikamatsu Monzaemon first presented on the *ningyo joruri* puppet stage the revolutionary notion that by consummating their passion through double suicide (*shinju*) two lovers' souls might be united in Amida's Pure Land paradise.

The first act of Chikamatsu's *Sonezaki Shinju* (*Love Suicides at Sonezaki*) finds the courtesan Ohatsu on a pilgrimage to various Kannon temples (*Kannon meguri*) saying "Let our love be a bridge to the Buddha realm," foreshadowing her ultimate resolve toward faith in the Bodhisattva of Mercy. When the play first premiered in the mid-Edo period, so powerful was its message that the "impossible loves" of this world might be realized in the next, it set off an explosion of suicides among young lovers constrained by feudal morality. As a result, in 1723 (Kyoho 8) the Tokugawa shogunate banned not only all performances of *Sonezaki Shinju*, but also funeral services for all love suicides, the idea being to deny them the promise of Buddhist salvation. It wasn't until 1955, some 232 years later, the play was finally revived, although in the intervening centuries we nearly lost all sense of how the lines were intoned or puppets handled in Chikamatsu's time. All that remain are Chikamatsu's *yukahon* narrator's script and puppet master Tatsumatsu Hachirobei's movement diagrams.

<Hiroshi Sugimoto Biography >

Born in Tokyo in 1948. After graduating from Saint Paul's University, he moved to the United States in 1970 and started his career with photography in New York in 1974. Sugimoto has received international reputation as a photographic artist through his solid technique and clear concept seen in the series such as Seascapes and Theaters, and his works are collected by major art museums throughout the world. In 2008, Sugimoto held a solo exhibition at the 21st Century Museum of Contemporary Art, Kanazawa, entitled *History of History*, which consisted of both his own works and works from his collection of antiquities. In recent years he has been expanding his field of activity to literary and architectural work, and in 2008 he published his second title of essays, *Utsutsu-na-zo* (Shinchosha). The same year, he founded New Material Research Laboratory, and he was involved in the interior design and landscaping of the Izu Photo Museum, which opened in 2009. Most recently, he has designed the entrance space of *oak omotesando* in Tokyo, which is due to open on April 4, 2013. An appreciator of traditional arts, Sugimoto has also led the direction of the *sanbaso* production "Kami hisomi iki" in 2011, was presented at the Solomon R. Guggenheim Museum in New York in March 2013 and once again in Tokyo in April 2013.

His works have won many awards, including the Mainichi Art Prize in 1988, the Hasselblad Foundation International Award in Photography in 2001, and the 21st Praemium Imperiale in 2009.

Highlights of the Production

1. Contemporary artist Hiroshi Sugimoto tries his hand at theatrical art

In the recent years, Sugimoto has been experimenting with the traditional arts, incorporating elements of noh theatre into his artwork. This time, he will be working with a bunraku puppet play, *Sonezaki shinju*. Sugimoto, with his unique interpretation of the play, is in charge of the arrangement, direction, and stage design of Chikamatsu Monzaemon's masterpiece.

2. The original *Sonezaki shinju* script brought back to life

In the current production of *Sonezaki shinju* presented at the Ningyo Joruri Bunrakuza, parts of the original work have been omitted due to issues with staging. In order to achieve a production that is faithful to the original script, the "Kannon meguri" (Kannon Pilgrimage) overture has been reintroduced in this performance. The premiere production of 1703 will be recreated in the present, in 2011.



Original script "Kurobe book"

3. An extraordinary collaboration between Tsurusawa Seiji (*shamisen*), Yoshida Minosuke (puppeteer), and contemporary artist Hiroshi Sugimoto.

Tsurusawa Seiji (Living National Treasure), and Yoshida Minosuke (puppeteer), who share Sugimoto's vision of the play, come together to create a new genre of bunraku through *Sugimoto bunraku: Sonezaki shinju*, the definitive production of Chikamatsu's original work.

4. Kiritake Kanjuro's One-Man "Kannon Meguri"

Unlike the three-man puppets found in bunraku today, puppets used in the premiere production of *Sonezaki shinju* in the Edo period (Genroku era) were each operated by a single person. In this present reproduction of the "Kannon Meguri" act, Kiritake Kanjuro will attempt at one-man puppeteering with an Ohatsu puppet specially created for this occasion. One of France's top fashion brands Hermes will also be assisting in the puppet making, using scarves and adding a modern touch to the costume design.



Kannon Meguri © Odawara Art Foundation

5. **Contemporary artist Tabaimo’s animation to be screened during the “Kannon Meguri” scene**

Tabaimo’s original animation will serve as a fascinating accompaniment in the background of Ohatsu’s dance scene “Kannon Meguri,” puppeteered alone by Kiritake Kanjuro, creating a masterful marriage of traditional theater and contemporary art.



© Tabaimo/ Courtesy of Gallery Koyanagi

< Tabaimo Biography >

Born in Hyogo prefecture, Japan, in 1975. In 1999, the animation video installation “Japanese Kitchen” (“Nippon no Daidokoro”) that she created as her graduation project in university was awarded the Grand Prize at the Kirin Contemporary Award. In 2001, she participated in the first edition of Yokohama Triennale as the youngest artist. Tabaimo has taken part in a number of international and collective exhibitions such as the Sao Paulo Biennale (2002), Sydney Biennale (2006), and Venice Biennale in 2011 as the representative of the Japanese pavilion. One of the most sought-after video installation artists today, Tabaimo has had solo exhibitions: “YOROYORON” at the Hara Museum of Contemporary Art (Tokyo) in 2006, “TABAIMO” at the Fondation Cartier pour l’art contemporain (Paris) in 2006, “TABAIMO: DANMEN” at the Yokohama Museum of Art and National Museum of Art, Osaka in 2009–2010. A large-scale solo exhibition is currently planned at the Museum of Contemporary Art, Australia (Sydney) in 2014.

The Japan Foundation

The Japan Foundation is Japan's only institution dedicated to carrying out comprehensive international cultural exchange programs throughout the world. With the objective of deepening mutual understanding between the people of Japan and other countries / regions, our various activities and information services create opportunities for people-to-people interactions.

In addition to its Tokyo headquarters, the Japan Foundation has 22 offices in 21 countries, as well as 2 Japanese-language institutes in Japan and a Kyoto Office. Using these offices and organizations as footholds, the Foundation is active in all regions of the world. The Japan Foundation also works closely with Japanese embassies and consulates, Japanese language institutions, and cultural exchange organizations abroad to expand its activities on a global scale.

<http://www.jpf.go.jp/j/index.html>

Activities

Arts and Cultural Exchange

Arts and culture—such as fine arts, performing arts, literature, films, food and fashion—inspire interest in different values and virtues. They give insights into how people think, act, and communicate, and nurture mutual understanding that transcends language and stereotypes. The Japan Foundation creates opportunities for people all over the world to encounter Japanese art and culture by supporting artists, presenting works, and creating international networks.

Japanese-Language Education Overseas

Learning a language bestows a greater understanding and familiarity towards the culture of the target language. The Japan Foundation supports Japanese-language education around the world to ensure that people get the proper environment and quality of education.

Programs include organizing the Japanese-Language Proficiency Test, developing teaching materials, supporting Japanese courses, and providing training programs for Japanese-language teachers, as well as conducting worldwide surveys to meet the needs of all Japanese language practitioners.

Japanese Studies and Intellectual Exchange

To deepen the understanding of Japan and to maintain good relations between Japan and other countries, aid is granted through fellowships for research in Japan and through diverse grant programs for Japanese studies organizations. To promote networking on an international level, surveys are carried out on overseas researchers and organizations of Japanese studies.

Collaborative research and dialogue projects are also carried out to confront the problems of the world or specific regions and to seek measures to solve such problems.

Headquarter: 4-4-1 Yotsuya, Shinjuku-ku, Tokyo 160-0004, Japan

President: Hiroyasu Ando

Inquiries:

Yoko Kitagawa

Europe, Middle East and Africa Section, Arts and Culture Dept. Tel:03-5369-6063

Yoko_Kitagawa@jpf.go.jp

The Odawara Art Foundation

The Odawara Art Foundation was established on December 22, 2009 by Hiroshi Sugimoto and authorized as a Public Interest Incorporated Foundation on 1st April 2011.

Purpose of establishment:

The Odawara Art Foundation was established to promote Japanese traditions and culture from a global perspective through researching, popularizing, and passing down classical to contemporary visual and performing arts and promoting an artistic culture that transcends time and genre.

Major activities:

The Odawara Art Foundation reexamines traditional Japanese arts from a new perspective and plans, produces, and puts on productions of classical to contemporary theater. The foundation also is involved in the preservation and exhibition of the Sugimoto collection. Through these activities, the foundation hopes to pass on Japanese culture to the next generation in a wider perspective. As a base for its activities, is being built a cultural and artistic center equipped with facilities such as stages, exhibition halls, and tea ceremony rooms in Enoura in the city of Odawara.



Sanbaso 《*Kami Hisomi Iki*》 2011 © Odawara Art Foundation

Planned site: 362 Enoura, Odawara-shi, Kanagawa-ken

Tokyo office: 3-1-15 Shirokane, Minato-ku, Tokyo tel: 03-3473-5235

Director General: Atsuko Koyanagi

Managing Director: Haruko Hoyle,
Seizo Sugimoto

Producer: Yutaka Adachi

Communications: Chieko Inamasu

Inquiries:

Chieko Inamasu Tel: +81-90-2640-7905 Fax: 03-5422-9126 email: press@odawara-af.com