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研究課題名(和文) Digital Documents in 21st Century British Documentary Theatre

研究課題名(英文) Digital Documents in 21st Century British Documentary Theatre

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研究成果の概要(和文)：デジタル時代において、それ自体が消え逝くアーカイブたる舞台上の人間身体をいかに記録しうるのかを三段階に分けて考察した。第一段階において舞台上でデジタル映像が多用されるようになった今世紀以降のドキュメンタリー・シアターの現在形をマッピングし、従来の第一定義であった文書・記録としてのドキュメンタリーの変容を明らかにした。第二段階では、時空間、不在、シミュレーションなどを含め、物体から痕跡の集合体へと変容したドキュメンタリー・シアターの例を考察した。第三段階では、上記で得られた研究成果を甲南女子大学の教育環境にて応用しながら、新聞記事14本、国際学会6本、学術論文2本、書籍1本という形で発表した。

研究成果の学術的意義や社会的意義

物質的な遺物を通して「真実」や「証拠」を舞台上で捉え直す現代英国のパフォーマンスに焦点を当てた本研究は、誤情報やフェイクが溢れる昨今のメディアにおける、「記録」、「ドキュメント」という変化し続ける営為とその定義を批評するタイムリーな社会的意義を併せ持つ。

研究成果の概要(英文)：This project asked how theatre in a digital age can represent human bodies, their histories and experiences when the body itself is a vanishing recording machine. Phase one mapped uses of documents in 21st century British documentary theatre. It was clear that the traditional definition of the document as an official record could not account for the transformations that occur between actors and documents in performance. Phase two broadened the definition of the document to include factors such as space, time, absence, deletion and simulation. It moved from documents as objects to the document as an assemblage of traces created by bodies in performance across time and space. Phase three brought this shifting definition of documents into a pedagogic setting at Konan Women's University through a course in which students experimented with documents in short performances. This research was disseminated in journal articles, a book chapter, newspaper articles, and conference papers.

研究分野：英米・英語圏文学

キーワード：documentary theatre verbatim theatre digital performance document performance studies documentology documentary body corporeality

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1 . 研究開始当初の背景 (background of research – copy and paste original proposal contents but modified)

The computerization of stock exchanges in the early 1970s and the development of algorithmic trading led, in the economic domain, to a decoupling of the referent from the *real thing*. It entailed a shift from the symbolic value of money coupled with the production of goods to what Franco Berardi describes in his book, *The Uprising: On Poetry and Finance* (2012), as ‘extracting value from the pure circulation of money.’ This ‘dereferentialization’ extended beyond the borders of economics to all other areas of the symbolic order, including critical theory and performance studies. It had a marked influence, for example, on the work of Jean Baudrillard and his claim in *Symbolic Exchange and Death* (1976) that ‘simulation is the dominant schema in the current code-governed phase.’

Despite these changes to the semiotic sphere, the document today still largely functions in the shadow of its eighteenth-century juridical status as an object that serves as proof of fact. In this conception, it is rooted in a culture of writing whose authority resides, in part, in the delimitation of experience through signs and their referents. The inscription of signs on durable media surfaces, such as a manuscript, title-deed, tombstone, coin, picture, etc., attached to a signature, time and place of production conspires in the construction of this authority. Moreover, the institutional capacity to safeguard documents by consigning them to the taxonomic regime of the archive continues to underwrite the epistemological boundaries of the document.

In contrast, the ontological boundaries of the document – or that which the document can be or do – tend to form in the interstices between institution and individual; in territories of cultural practice where experiment, reflexivity and risk prevail. This is the case of documentary theatre. In this sense, the technological and cultural changes to the constitution and usage of documents often preempt, outperform even, the capacity of institutions to validate and integrate new document formations within their order of signification. In such instances, the document can be said to operate outside the validating frame of the institution as a hybrid, discursive object, capable of bringing established orders of knowledge to crisis.

In this project, I propose a study of the function of documents in the field of theatre and performance, starting in particular with twenty-first century British documentary theatre and extending to other cases and contexts of document usage in contemporary performance. In so doing, I am drawing on work I have developed over the past decade working in universities in the UK and Japan.

2 . 研究の目的 (purpose of research)

The purpose of this research project was to investigate the function of documents in contemporary performance, with an emphasis on British documentary theatre. It asked how theatre in a digital age can represent human bodies, their histories and experiences, when the representation of the body in its simulation is subject to distortion and erasure and when the body itself is a vanishing recording machine. The research focused on 21st century mixed-

media performance works by key practitioners from the UK and beyond, and the overall aim of the project was to disseminate the research in paper, article and book form, but also to integrate the findings in a pedagogic setting by creating a course around documents and performance at Konan Women's University in Kobe, Japan, where I lecture in theatre and performance studies.

The project began from the premise that despite a marked increase in documentary theatre productions on UK and worldwide stages since the 1990s and a growing body of analytical literature in the 21st century, which includes Alison Forsyth and Chris Megson's *Get Real: Documentary Theatre Past and Present* (2011) and Carol Martin's *Dramaturgy of the Real on the World Stage* (2011), considerations of the function of documents themselves still tend to take a secondary position in analysis. Analyses have tended to focus on the generic boundaries of documentary theatre, on the adjacent problem of documenting performance, but they rarely on the documents themselves. The reflexive capacity of the document tends to be subjected to a teleological bias that limits the scope for a reading of the document as something other than mere evidence.

In deconstructing the foundations of this bias and in seeking to displace its effects towards a new appraisal of the capacity of digital documents in documentary theatre, this project adopts a reverse approach to the standard reading of documentaries. Instead of departing from the documentary as a genre of theatre bound by a set of conventions, it engages the work from the perspective of the documents themselves, approaching them as parts of an assemblage, and tracking the transformations that documents undergo in pre, mid and post-production processes, thereby drawing conclusions on the differing capacities of documents in a digital age, and the shifting definition of what constitutes a document and where its authority lies (if at all).

3 . 研究の方法 (method of study)

The main method of study for this project was archival research. This involved collating, reading and responding to current literature in the fields of documentary theatre and critical theory. It also involved viewing performances, either live or as film recordings in research institutions. As such, the institutions I visited to conduct the research include the following: the British Library (London, UK), the Live Art Development Agency Library (London, UK), the Brotherton Library (Leeds, UK) the Theatre Collection (V&A Museum, London, UK), the Bibliotheque National de France (Paris, France), and The New York Public Library (New York, USA). The third strand of the research methodology consisted of interviews conducted either online or in person with theatre practitioners including playwrights Dennis Kelly and Philip Ralph, performance artists Eiko Otake and Yumi Umiumare, playwright and director Takuya Murakawa, and Kyoto Experiment directors Yusuke Hashimoto and Juliet Knapp. These materials were used as the basis for the research publications that follow in the next section.

4 . 研究成果 (achievements a summary of 4 years)

In May 2016, I published an essay titled “On Document Becomings and the Documentary Theatre” in the journal *Studies in Literature and Culture* at Konan Women’s University. **The essay pieced together the findings from the first phase of the research on the use of documents in 21st century British documentary theatre. It looked specifically at the moment of formation of analogue and digital documents in performance and concluded that current definitions of documents in this context are restrictive and need rethinking in order to account for the various transformations that occur in the relationship between performers, audiences, spaces and documents. This led to my decision to broaden the scope of the research and to redefine the term document and to consider factors such as space, time, absence, deletion and simulation. It moved from documents as objects to the document as an assemblage of traces created by bodies in performance across time and space.**

In June 2016, I read a paper at the International Federation for Theatre Research (IFTR) Conference, at the Univ. of Stockholm titled “In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan.” Writing this paper **was part of the process of broadening the scope of what constitutes a document in performance. It focused on a site-specific performance called “Twilight” by the Japanese theatre company Ishinha performed in Soni Village, Nara Prefecture. This paper looked at the relationship between the body, the document and the ecological site in performance. It asked what is constructed in the interactions between these three elements, what is left behind and what can be learned from it in terms of understanding the intersection between theatre and ecology. The paper was rewritten and published as a chapter in the Osaka University Press publication 漂流の演劇: 維新派のパーспекティブ, edited by Prof. Nagata Yasushi in 2020.**

In late 2016 and early 2017, I published four articles in the Japan Times Newspaper covering international theatre festivals in Japan, including Kyoto Experiment, Festival Tokyo, the Echigo-Tsumari Art Triennale and Tokyo Theatre Commons. Part of writing these articles meant attending the festivals and viewing a wide range of international work. It enabled me to gain new insight into uses of documents in performance and allowed me to broaden my network of contacts in the performance field.

In August 2017, I read a paper at the 15th International European Association of Japanese Studies Conference, held at the Universidade Nova de Lisboa in Lisbon, titled “Mourning in, as and for the Theatre: the Case of Ishinha’s Amahara.” The paper continued the work that I began at IFTR in 2016 and analyzed the relationship between body, site, performance and mourning in a production called “Amahara” – the last work by Ishinha following the death of company founder and director Yukichi Matsumoto. The paper questioned the extent to which the body itself can function as a document in performance and the implications this has on the traditional juridical evidentiary definition of the document. In November 2017, I participated in a workshop led by Ishinha theatre company members as part of Osaka University’s “Documentation/Archive” Project, which examined approaches to documenting corporeality in performance through the work of Ishinha. I was able to share insights from my research with the workshop group and to forge new contacts.

In late 2017 and early 2018, I published 3 articles in the Japan Times Newspaper's culture section on three different Japanese theatre artists living and working in New York, Melbourne and Berlin: Otake Eiko, Umiumare Yumi and Tanaka Naoko. Each of these interview-based articles looked at the shifts in performance practice that artists undergo in working outside the conventions of their native land. These articles opened doorways onto each artist's work and in the case of Otake Eiko, it provided me with new case material for this project. I read a paper in 2019 that looked at Otake's ongoing project called "A Body in Fukushima", which is a dance piece captured on film and in photographs, then "remixed" and reprojected in different venues for live audiences.

In July 2018, I read a paper titled "Dwelling on the Documentary Body in Takuya Murakawa's 'Independent Living'" as part of the Choreography and Corporeality working group at the IFTR conference at the University of Arts, Belgrade, Serbia. The paper explored the transcultural performative bodies in Murakawa's documentary play, 'Independent Living.' I encountered this production thanks to the festival articles I had written for the Japan Times. I was able to conduct an extensive interview with Murakawa about his ideas on documentary performance and specifically on the problem of staging a documentary play in which the protagonists, who all have severe disabilities, are absent and replaced by an audience member.

In September 2018, I read a paper titled "Learner Autonomy and Applied Theatre in the ESL Classroom" at the Independent Learning Association conference at Konan Women's University. The paper examined the relationship between applied theatre models and learner autonomy in an ESL classroom in Japan. It was based on a course I ran in the fall semester at Konan Women's University experimenting with documents and performance in the form of "living newspapers". This course brought together strands of my Kakenhi research project. In December 2018, I published an article in the peer reviewed journal, *International Association of Performing Language* on this class. The article, titled "Re-performing News Narratives in an ESL Classroom in Japan through Living Newspapers." The ability to use the research material from my Kakenhi project in the classroom was fundamental in terms of testing out the different ideas that had surfaced over the research period thus far.

In 2019, I read a paper titled "Learning to linger: on memory and migration in Eiko Otake's movement art" as part of the Japanese Theatre Workshop, Deutsches Institut Fur Japanstudien, Tokyo. I also I published an article in the Japan Times Newspaper on the performing arts section of the Aichi Triennale. The article looked at the role of performance as a political mode in the context of "fake news" and digital documents. I published two further articles in the Japan Times, one on the Theatre Olympics in Toga Village, Toyama and another that looked back at 10 years of Kyoto Experiment through an interview with former festival director, Hashimoto Yusuke. In late 2019 and early 2020, I also published a chapter called "In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan" in the aforementioned book 漂流の演劇: 維新派のパーспекティブ.

5. 主な発表論文等

〔雑誌論文〕 計9件（うち査読付論文 2件／うち国際共著 8件／うちオープンアクセス 8件）

1. 著者名 Andrew Eglinton	4. 巻 Vol.3
2. 論文標題 Re-performing news narratives in an ESL classroom in Japan through Living Newspapers	5. 発行年 2018年
3. 雑誌名 International Association of Performing Language (IAPL) Journal	6. 最初と最後の頁 1-25
掲載論文のDOI (デジタルオブジェクト識別子) なし	査読の有無 有
オープンアクセス オープンアクセスとしている (また、その予定である)	国際共著 該当する

1. 著者名 Andrew Eglinton	4. 巻 -
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3. 雑誌名 The Japan Times Newspaper	6. 最初と最後の頁 -
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オープンアクセス オープンアクセスとしている (また、その予定である)	国際共著 該当する

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1. 発表者名 Andrew Eglinton
2. 発表標題 Learning to linger: on memory and migration in Eiko Otake's movement art
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4. 発表年 2019年

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4. 発表年 2017年

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3. 学会等名 International Association of Performing Language (招待講演) (国際学会)
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1. 発表者名 Andrew Eglinton
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〔図書〕 計0件

〔産業財産権〕

〔その他〕

Book chapter Eglinton, Andrew. "In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan." 漂流の演劇: 維新派のパースペクティブ. Ed. Nagata Yasushi. Osaka University Press, 2020. 92-110.

6. 研究組織		
氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考

7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8 . 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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