

(For JSPS Fellow)

Form B-5

Date (日付) 23. 01. 2016

(Date/Month/Year: 日/月/年)

Activity Report -Science Dialogue Program-
(サイエンス・ダイアログ事業 実施報告書)

- Fellow's name (講師氏名) Barbara Geilhorn (ID No. P_14702)
- Participating school (学校名) Yoshida High School, Fuji Yoshida
- Date (実施日時) 19.01.2016, 13:55 -15:35 (Date/Month/Year: 日/月/年)
- Lecture title (講演題目): **Japanese Theatre after "Fukushima"** (in English)

フクシマの後の日本演劇

- Lecture summary (講演概要): Please summary your lecture 200-500 words.

My lecture was divided in three parts: In the first I introduced myself and Germany and answered basic questions such as: how did I get interested in Japanese culture, why did I choose to work on my recent research project etc.

The second part provided some basic background knowledge about the Fukushima calamity. The triple disaster combined an earthquake, tsunami with the ensuing nuclear meltdown. Although undeniably linked, the three components of Japan's 11 March 2011 disaster are of a clearly different quality. Comparing the visual impact, deadliness and timeframe of the natural and man-madeⁱ disasters, it becomes clear that the destruction caused by the earthquake and tsunami was massive, immediate and undeniable. On the other hand, the damage of the nuclear catastrophe was hardly visible and had a psychological dimension missing from the earthquake and tsunami disasters. While the tsunami caused instant death, the nuclear catastrophe unfolds over time. Moreover, the nuclear contamination extends the time of catastrophe into the distant future. The uncertainty surrounding the implications of 'Fukushima' inevitably opened up space not only for debate but also denial. These factors are central to artistic responses of the disaster. Disaster sociology has suggests, that neither the 'disaster' itself nor its implications are in any way self-evident but rather the outcome of social interpretation. Needless to say, artists participate in shaping perceptions about 'disasters' through their very work.

In my third and final part I analyzed three representative works of contemporary theatre to scrutinize how performance shares into this work of interpretation and shaping of cultural memory. I choose three artists from various localities to show how this positionality influences their very work. While Hatasawa Seigo's *Moshiita – Moshi kōkō yakyū no joshi manējā ga Aomori no Itako o yondara* (*Moshiita – What If the Manager of a High School Baseball Team Called in an Aomori Itako Shaman*, 2011), is a play for high school theater, that was written to provide solace to people living in the disaster zones, the other two also include the nuclear

dimension of the topic. *Kiruannya to Uko-san* (Kiruannya and Uko, 2011) by the Fukushima born Ōnobu Pelican draws a positive image of his home province that goes against images of Fukushima as a place of devastation and radioactive fallout. Nevertheless he does not miss to take a critical stance towards responsible parties. The third, *Current Location* (Genzaichi) by Okada Toshiki convincingly shows the emotions of Tokyo inhabitants and their feeling of being trapped in the metropolis after the nuclear disaster. Although Okada does not take a clear position or offer possible solutions, his criticism of Japanese society for silencing critical views and warning voices instead of responding actively to what is threatening human civilization can hardly go unnoticed.

- Language used (使用言語): English

- Lecture format (講演形式):

◆Lecture time (講演時間) 70h min (分), Q&A time (質疑応答時間) 30 min (分)

◆Lecture style (ex.: used projector, conducted experiments)

(講演方法 (例: プロジェクター使用による講演、実験・実習の有無など))

powerpoint presentation _____

◆Interpretation (ex.: assistance by accompanied person, provided Japanese explanation by yourself) (通訳 (例: 同行者によるサポート、講師本人による日本語説明))

English only

◆Name and title of accompanied person (同行者 職・氏名)

None

◆Other note worthy information (その他特筆すべき事項):

- Impressions and opinions from accompanied person (同行者の方から、本事業に対する意見・感想等がありましたら、お願いいたします。):
