

当初はコロナ禍が原因でソロ作品が目立つのかと思われたが、インタビューからはコロナ禍の閉塞感より、大学から社会人になる人生の境界で揺らぎ不安を抱いているダンサーが多かった。賞を取った2名は、奇しくも日本の社会的歴史的な問題を自らの境遇や立場から捉えた作品。国家間の歴史の領域から作品を起こすことを選択すると、問題になるのが「大文字の歴史」観である。20世紀型の戦争や植民地支配は、若い世代にはどう映るのか。我々を含み多くの国民は、20世紀型の戦争の未経験者だ。経験の有無は発言する権利と重なるのか。同時代性という切り口でどう語り得るのか。ややもすれば、一見優等生的なポリティカル・コレクトネスに陥りがちになってしまう。しかしそれは完全なる思考停止とも言える。いまここにある自らの身体と「大文字の歴史」とをどう関係付けることが可能か。解りやすい「正義」に身を投じることで盲目になってはいけない。歴史問題という外的なテーマを通過して、自らの身体性を突き破る強い衝動を見たい。アルトーが「現代の役者は叫ぶことができない」と言い放ったことが想起される。大文字の歴史も良いが、半径3メートルから自分の言葉の叫び聲を聞いてみたくなった。

ヴィヴィアン佐藤 (美術家)

At first, I thought that I would see more solo performances due of the pandemic, but what I learned from the interviews was that there were many dancers who were worried about entering the real world after graduating from university, rather than feeling encased or closed off due to Covid-19. By curious coincidence, the two award-winning pieces were ones that captured the social and historical issues of Japan, seen from their own circumstances and positions. When choosing to create a work from the realm of cross-national history, one must consider the problem of only looking at history from the scholastic history book perspective. How do 20th century wars and colonial rule look to the younger generation? So very many people, including you and I, never experienced the wars of the 20th century. Does not having the experience mean we don't have the right to speak? How can we begin to speak from a contemporary perspective? If you do, you tend to fall into what at first glance seems to be some kind of honor-roll student-like political correctness. But when that happens it's really marking the complete end of any proper thought process. How can one relate their body here and now to the scholastic national-level history that is fed to us? One must not be blinded by throwing themselves into obvious and naive "justice." I want to see the strong urge to break through one's own physicality and pass by outer themes like historical issues. I recall that it was Artaud who said something along the lines of, "Modern actors aren't able to scream." The history that we are taught is splendid in its own right, but I wanted to hear the screaming voice of one in their own words regarding what's going on in the three-meter radius around them.

Vivienne Sato (Artist)

2021年はなんだかぼんやりした1年でした。いつも何かしら規制があり、日常生活は少し窮屈で、夏には2020年を謳う大きな催しすら行われていました。

そんな中で若い創り手たちは状況を悲観するのではなく、柔軟に適応し創作を続けるための道を切り開いていたように感じています。これは私たち観客にとって、本当に大きな希望です。

しかし一方で「創ること」だけに執着しすぎてしまったような気もしています。荒削りでもいいから、その人にしか出来得ない表現を欲するのは欲張りなのかもしれません。でも参加者の皆さんは、その可能性を十分に秘めていました。

10分間で出来ることには限りがあります。「何を選び、どうやって見せるのか」、そこに観客を思い描くことが出来ていたでしょうか？踊ること、創ること、観客に見せること、少しずつレイヤーが異なります。振付家とはどういう者なのか？そしてそれを評価するためのコンペティションの仕組みとはどうあるべきなのか？創り手と共に悩み、進んでいくためのコンペティションでありたいと改めて感じました。

ぼんやりした世界だからこそ、身体そのものの強さと鮮やかさを見せつけるような作品を創り続けて欲しいと心から願っています。

加藤弓奈 (急な坂スタジオ ディレクター)

2021 was a rather vague year. There were always some restrictions, everyday life felt a bit cramped, and there was even a large-scale event claiming 2020 held in the summer.

Throughout these circumstances, I feel that the young creators were paving the way for flexible adaptation and continued creation, instead of feeling pessimistic about the situation at hand. This truly stands as a big hope for us spectators.

On the other hand, however, I feel that we became too obsessed with just "creating." It may be greedy to want a creator to express something only they are able to, even if it's rough at the edges. But the participants this year had more than enough potential to do so.

There is a limit to what one can do in 10 minutes. "What to choose and how to show it?" Were you able to picture an audience in there? Dancing, creating, performing in front of an audience—there are layers and they are slightly different. What kind of person is a choreographer? And what is the ideal mechanism of the competition to evaluate their work? It reminded me that I wish these kind of competitions were places where the judge ponders and wavers right along side the dancer.

I sincerely hope that you will continue to create works that show the strength and vividness of the body itself because of the very fact that this is a vague world.

Kato Yumina (Director, Steep Slope Studio)

コロナ禍で社会は変容を続けます。その影響が身体にも精神にも浸透し、作品を通して滲み出るのはちょうど今頃ではないか？そんな予測を期待に変えて、“身体の声とまなざし”に着目し、アーティストとしての視座も持ち寄って初の審査員を務めさせて頂きました。

上演とその後の面談を通して、ファイナリストの皆さんからは「この情勢を受け入れる」そんな姿勢を受け取りました。そこから生まれた表現にはそれぞれの意思や趣向がしっかり見受けられ、ソロでは受賞者の浅川奏瑛さんをはじめ[齋木穂乃香さん、山口なぎささん]には、作品世界をクッキリと立ち上げる丁寧さが光りました。また身体に強い意志を宿したような愚直さを、[伊藤 奨さん、内藤治水さん、平田祐香さん、吉沢 楓さん]から感じました。しかし同時に、いずれも「小さな世界に留まっている」ような印象も受けました。その点で表現する事を楽しむような軽やかさを放った[徳田美佳さん、中嶋千歩さん]。そして全ファイナリストの皆さんに誠実にダンスと向き合う姿勢が見受けられ非常に好感を抱きましたが、一方で抜き出た表現とまでは一步及ばず、審査には時間を要しました。10分という短い時間で作品世界を構築するのは至難の業です。若く可能性に溢れるうちは、クリエイター(振付家)として生み出す作品世界に没入し過ぎず、客観性を持ち合わせながら、観客に(社会に)向けて開かれた身体と感覚を解き放って欲しいと願います。とことん“疑い”その先で“解放”された時に、初々しいダンスが芽吹くのではないかと。コンペティションはあくまで通過点です。受賞が叶った方も悔し涙を飲み込んだ方も、これをすべてだと思わず、益々好奇心の翼を広げて欲しいです。最後に、この苦しい時代の中でエントリーされた全ての皆さんに心からの感謝と敬意を表します。大切なのは、「ここから」と「これから」です。

北尾 亘 (Baobab 主宰・振付家・ダンサー)

Society continues to change due to the coronavirus. I've felt its influence permeate the body, mind and I suspected that I could now be seeing it exuding through into choreographic work? Turning this prediction into expectation, I joined this competition as a judge hoping to hear the voices and catch the looks of the bodies that would be performing on stage with my own perspective of an artist.

Through the performance and the interviews that followed, I got the feeling that the finalists had all accepted the situation we are in for what it is. The various expressions that came to shape from each of their experiences showed their own intentions and tastes. As for the solo performances, the award-winning Asakawa Kanae, as well as Saeki Honoka and Yamaguchi Nagisa shined through with their thorough build up of the world inside their piece. In addition, I felt a sense of tactless honesty, a sort of strong will residing in the body of Ito Sho, Naito Naomi, Hirata Yuka, and Yoshizawa Fuu. However, at the same time, I got the impression that they were all confined to the boundaries of the small world they had created. In that regard, Tokuda and Nakajima showed a lightness in their enjoyment of expression. I was very pleased to see all finalists facing dance in good faith, but on the other hand, they fell one step short of being outstanding and it took a while to judge.

Building a world in as little as ten minutes is a daunting task. While you are young and full of possibilities, I hope that you do not become too immersed in the world of your work as a creator (choreographer), and that you can hold

on to some objectivity as you untether your body and sensations for your audience (society) to see. When one is able to unleash what had been pent up on the other side of doubt, I think that's when we see the bud of innocent dance. Competition is nothing but a passing point on a longer path. Whether you win an award or swallow your tears, don't think this is all there is. Spread your curiosity more and more.

Lastly, I would like to show my sincere appreciation and respect to all who entered this competition in these difficult times. What's important is what comes after this.

Kitao Wataru (Dance Company Baobab, Choreographer • Dancer)

美術のフィールドからのアプローチもあるなど、ヴァラエティに富んだ個性の12人が揃い、可能性を強く感じさせた。

第二次世界大戦時の特攻を主題に選んだ浅川奏瑛『O ku』は、照明も含めた空間の構築の仕方と、それを食い破るような身体の爆発力に惹かれた。台湾芸術大学に留学中のため映像審査となってしまった橋本真那『パトリオティズム』は、ラジオ体操をモチーフに現在の日本を地理的にも時間的にも異化していく手つきが面白い。とくに前半部分の振付に強度があり、台湾のダンサー4人のしなやかな踊りを実際に見たかったと強く思う。前回に続いて出場した伊藤奨『路路、一ロジー』は、身体性の魅力という点では抜きん出ている。現在ダンサーとして森下真樹作品をはじめ大きな活躍を見せているが、振付自体も今回のほうが彼の本質がより表れていたのではないかと感じる。

出場者には全体的に10分間を綺麗に構成しようという意識が強いようにも見受けられたが、コンペティションIIではむしろ破綻を恐れずに作品自体をぶち壊すような勢いで自分の表現したいものを見せてほしい。既存のコンテンポラリーダンスに鋭い一撃を与えるような才能を次回も待ちたい。

浜野文雄（新書館「ダンスマガジン」編集委員）

I felt a lot of potential from the twelve performers, who all offered a wide variety of rich personalities and different approaches in the field of art.

I was taken away by Asakawa Kanae's explosiveness, which almost devoured the well structured space and lighting of "O ku", her take on the special attack unit (a.k.a "kamikaze") during World War II. Hashimoto Mana's "Patriotism", which ended up being a remote video entry from her current location of practice as a student at the Taiwan University of the Arts, was a take on the common radio exercise custom in Japan using an interesting set of hand movements to dissimilate present-day Japan geographically and over time. The choreography in the first half was particularly strong, and I would love to see the four flexible Taiwanese dancers perform in person one day. Ito Sho, who participated in last year's competition as well, stood out in his piece "logi," with his charm of physicality. He is showing success early in his career, participating in works of Morishita Maki etc., but I feel that as far as the choreography is concerned this piece demonstrated the essence of who he is better.

The contestants seemed to be very conscious of composing a well-balanced ten-minute performance, but I would much rather see them come at it with the intent to express what it is they want to, without fear, even if it means

destroying the piece itself. I still await a talent, the kind that gives a sharp blow to the existing state of contemporary dance, in next year's event.

Hamano Fumio (Senior Editor, Shinshokan Dance Magazine)