

改めて、ダンスを観るよろこびを実感した2日間だった。コロナ禍も真摯に続けられた稽古、思索の時間が、振付の仕事に格別の強度を与えていた。このことは、関係の最小単位である男女デュオの充実に現れていたと思う。台湾のワン・ユークワンは、官能的な暗闇と郷愁を誘う音楽の中で、澄んだ軌跡を描く二人の精密な動き、身体を包む紙に走るインクの遊びが展開し、人の繋がりやコレオグラフィ（一踊りを書くこと）の始原へ観客の思いを運んだ。入手杏奈／香取直登は、高い技術と緻密な構成のダンスによって、性差や愛情から生じ得る非対称的な関係を緩やかに解体し、浮遊感あるユートピアを描いた。

三冠に輝いた中川絢音〈水中めがね∞〉は、男女トリオで自と他、女と男、魂と体、東と西といった古典的な二項対立の矛盾を突き、揺らぎを肯定する。バレエも日本舞踊も学んだ中川の振付は独創的かつ豊かで、腰や爪先の解釈、能面で踊るトリオから、表情の効果を使って踊るソロまで、圧巻だった。

映像を使い実像と虚像を対話させた中屋敷南、舞踊の語彙と歴史をシニカルにリミックスした大森瑤子、男性間の複雑な感情をぶつけ合う中国のショウ・ズージェンや他の出場者も、個を明白に示した。今後が期待される。

岡見さえ（舞踊評論家、共立女子大学文芸学部准教授）

These two days reminded me of how joyful it is to watch dance. The dedicated practice and effort put into creating these works during these difficult times of the pandemic gave the choreography work a certain extra sense of strength that would not have otherwise been there.

I think this was reflected in the fulfillment of the men and women duos, which is the smallest unit of relationships. Wang Yeu-Kwn unfolds as a set of precise movements by two people painting a clear trajectory through sensual darkness—a game of ink running on paper wrapped around bodies played to nostalgic music. It brought the audience to human connection and the origin of choreography, which one might call the "secretary of dance." Irite Anna and Katori Naoto dismantled the asymmetric relationship which can occur from the characteristic differences and love between opposite sexes with their advanced technique boasting fine-tuned structure, drawing a unique utopia which had a sense of floating to it.

Nakagawa Ayane (from <Suichu Megane ∞>, who won a Triple Crown with "my choice, my body" was a mixed trio that poked at the contradicting classical binaries of self and others, man and woman, soul and body, and east and west, affirming a sense of flexibility or fluidity. Nakagawa's choreography, which incorporated both ballet and traditional Japanese dance, was original and rich—a masterpiece, from its interpretation of the waist and toes, to its Noh masks set up, as well as solos incorporating facial expression.

Nakayashiki Minami's use of real and virtual images that interacted with each other, Omori Yoko's cynical remix of dance vocabulary and history, Xiao Zhiren's clashing of masculine expression, as well as other contestants, the performers truly showed their individuality. Their futures are all bright.

Okami Sae (Dance Critic, Associate Professor of Kyoritsu Women's University)

今年度は開催時期も変わり、国内ではようやく順調に舞台公演が上演されるようになった矢先、残念ながら直前になって来日が叶わなくなった国内外の振付家も数名出てしまった。それにもかかわらず、今回のヨコハマダンスコレクションは舞踊創作への根源的な力を実感することができる充実した作品群に出会うことができた。

リハーサルや上演が実施できない状況の中で、それぞれの振付家らが改めて、自身の身体表現と向き合う思考が熟成した時期を迎えた作品に出会ったのではないだろうか。

トリプル受賞となった中川絢音は、コンセプト・構成・演出、そして身体の強度を共有する振付、全てにおいて見応えのある独創性高いパフォーマンスを提示した。持ち前の日本舞踊のルーツを現代的身体表現へと見事に昇華し、面の奥の世界を自身の身体でしっかりと探求した濃厚な時間を体験させてくれた。奨励賞の3組については、入手杏奈／香取直澄は精度の高い振付と身体性でシンプルではあるが非常に難易度の高いダンスの構成力を展開し、中屋敷 南は映像／身体表現のスマートな統合で虚実混同していく個性的な時空間を提示した。また、ワン・ユグウアンは映像上演形式でありながら、振付を超えていく身体のドラマを創出していた点を、それぞれ高く評価した。また、大森瑤子は、“身体の面白さ”という意味では最も目を引き、その強さがどのように作品時間の中に発展していくのか、今後の活躍に大いに期待したい。

北村明子（振付家、ダンサー、信州大学人文学部教授）

The event was held on different dates than usual as we have finally begun to see stage performances happening smoothly in Japan again, so it was unfortunate that there were several choreographers from both Japan and abroad who on sudden notice were not able to come to Japan to participate. Nonetheless, this Yokohama Dance Collection was able to host a fulfilling group of works that allowed us to experience the fundamental power in creating dance performances.

I think it is safe to say that we witnessed many works of art whose creators were able to come face to face with their own styles of physical expression during a time that has allowed their thoughts and approaches to the art mature—despite the difficulty in having events, let alone rehearsals.

Nakagawa Ayane, who won the three prizes, had a spectacular and original performance in all aspects including concept, composition, direction, and choreography that showcased her body's strength. She channeled the roots of traditional dance into a modern body expression, and let us experience a time rich of exploration into the world behind the scenes with her own body. As for the three teams who earned Encouragement Prize, Irite Anna and Katori Naoto showed their ability to compose a dance, simple yet extremely difficult with high-precision choreography and physicality, while Nakayashiki Minami presented a smart fusion of video and physical expression, creating a unique space-time that conjoined reality and the virtual world. In addition, Wang Yeu-Kwn was highly praised for creating a physical drama that surpasses mere choreography, despite being a

video performance. In addition, Omori Yoko was the most eye-catching in regards to the sheer fun one can conjure with just their body, and I have high expectations for her future success and how her strengths develop throughout her work to come.

Kitamura Akiko(Choreographer, Dancer, Professor of Shinshu University)

今年度のヨコハマダンスコレクション

25周年の峠もこえた横浜ダンスコレクション、まずは無事に開催できたことに感謝する。そして今年度は12月開催で応募期間が短くなった。そのため映像審査の段階でダンスや作品に対する方向性が甘味なものが多いと感じられた。

しかしこの世界中を陥らせたコロナ禍ではやはり仕方ないことかもしれない。そんな状況をもふまえ最終審査へと残った10組は、真摯に作品にむかいあう姿勢が感じられた。作品の糸口は色々な所にあるが、回数を繰り返し、再度熟考し焼きなおしていく作業が感じられるものは心に残った。もう一つ強靱な身体へのあくなきアプローチのような部分がもうひと工夫沸々と湧き上がればとも思う。

細かいことだが映像段階での提出とリアルの本番時の差異が大きすぎるものは今一度考えよう！「映像」が簡単に撮影準備できる時代になったことも考慮し、その部分も含めてクリエーションする工夫と誠実さは求めたい。ダンスコレクションは一つのコンペティションであるが一つ一つの作業は「本番」という大切な日の前後に長い峰が続く。

その脈で他の人々とさらに混じりあっていければと願う。

また新たな海を目指すコレクションになればと思う。

近藤良平（コンドルズ主宰・振付家・ダンサー）

This year's Yokohama Dance Collection

I am grateful that the Yokohama Dance Collection was successfully held this year, marking its 27th anniversary. The application period was shortened due to the events move to December, which may have been why I felt a sort of soft approach towards the dance or works themselves in many of the performances during video screening stage.

This may be unavoidable in the times that we are in now as the pandemic has its clench on the whole world. With that said, I could feel the earnestness and sincerity in the 10 groups who remained in the final judging. There are many clues as to how to approach a piece of work, but I was most impressed by those who showed they had put in the work of repetition, re-pondering and reconsidering, and boiling the moves down into memory. I think it would be splendid if there was another part, a certain twist to this endless approach to building a tough and resilient body.

This might sound like nitpicking, but we could all benefit to think once more about the difference between the submissions at the video stage and the real production! Considering that we are in an era where videos can be easily prepared and shot, I would like to see more ingenuity and sincerity there. The Yokohama Dance Collection is a competition. However, each and every inch of effort is but a part of the long peak that continues up until and even after the important "big day."

I hope that those who participated can go on to interact and develop alongside many others with this in mind.

I hope this collection becomes one for people to set sail into an entirely new sea.

Kondo Ryohei (Director of CONDORS, Choreographer, Dancer)

コロナ禍で2度目の開催となった今回のコンペティションIですが、それぞれが自分や自分たちと向き合い可能性を探る意欲作が並びました。審査員賞、在日フランス大使館賞を受賞した中川絢音さんをはじめ、過去のコンペIIのファイナリストから複数がファイナリストに選出され、若手のステップアップの場としての成果、次世代の成長を感じました。今年も海外からの応募を受け付け、結果的には残念ながら映像審査となりましたが、奨励賞、アーキタンツ賞を受賞したワン・ユークワン作品は実際の上演の強度を十分に感じる事ができました。ヤン・ビョンホンの作品にも非常にユニークさと可能性を感じました。海外からの映像審査作品に授賞できたことにもこのプラットフォームとしての意義を感じています。今回奨励賞を過去最高の3組に、ベストダンサー賞と大盤振る舞いとなりました。もちろん各ファイナリストへの評価があつてこそですが、残念ながらコロナ禍の影響で海外からの賞が減っている中、コンペティションをこれからの活動を後押しする機会にしてほしいという審査員の総意です。個人的には中屋敷南さんの映像とリアルの手法の展開、中西ちさとさんのバンド形式のダンスも今後の展開にも期待しています。総じてコロナ禍での苦労や取り組みが作品にとっての奥行きや立ち上がりの強さとして現れた印象があり、これからはまた楽しみになるコンペIでした。

多田淳之介（演出家、東京デスロック主宰）

This year's Competition I was to be held during the pandemic for the second time, both of which were packed with enthusiastic performances where those in it faced either themselves or their team head on. I felt it were a place for the younger generation to step their game up, and the next generation to show growth, including Nakagawa Ayane who won the Jury Prize and the French Embassy Prize, as well as other past finalists from Competition II. We accepted applications from overseas this year as well, and though unfortunately we had to judge via video performance, the work of Wang Yeu-Kwn, who won the Encouragement Prize and the Architanz Prize, still showed strength of performance that was tangible. I also felt unique qualities and potential in the work of Yang Byung Hyun. Not to mention the significance of this platform, in that an overseas video entry managed to receive an award.

This time around was a generous feast for performers, with Encouragement prizes awarded to three groups, the highest of past competitions, not to mention a Best Dancer award. Of course, this represents the evaluation of each finalist, but unfortunately, as the number of awards from overseas has decreased due to the Covid-19 pandemic, it is the jury's consensus and hope that this competition serves as a supportive hand at the back of all participants in their future endeavours.

Personally, I look forward to the future works of Nakayashiki Minami who fused video into the live piece, and Nakanishi Chisato's band-style performance. In general, I had the impression that the hardships and efforts of the pandemic added depth, strength and a sense of perseverance to the work, and I look forward to future competitions.

Tada Junnosuke (Director, Artistic Director of TOKYO DEATHLOCK)

非常な力作ぞろいだった。審査員賞と若手振付家のための在日フランス大使館賞を獲得した中川絢音〈水中めがね∞〉は、日本舞踊の技法を完全に血肉化した上で立ち上がる新たな身体の動きと、アイデンティティをめぐる主題とが鋭く切り結び、魅力的な作品が生まれた。終幕の異様な迫力をもった中川のソロに至るまで、今回もっとも身体が屹立して客席に迫ってきた振付だったように思う。

中屋敷南は、舞台上で離れて踊る身体が映像の上で重なり合う。その試みは、時空を超えて不在の身体と触れ合うという、ピオイ＝カサーレスの特異な小説『モレルの発明』の世界を思わせ、さまざまな表現の可能性を孕んでいる。今回はその探究の端緒に過ぎないが、今後の展開に期待。入手杏奈／香取直登は、力のある2人の出会いが美しい化学反応を生んだ。そのダンスは、繊細な照明が作る2人の影も加わっての四重奏にも見えた。台湾のワン・ユウグワンは、映像からでもその知的な作品の魅力は十分に伝わったが、紙と身体の触れ合いが作るさまざまな音、紙の照り返しが踊る身体を彩る光など、やはりライブで体験したかったという思いが強い。次回こそは海外からの出場者が実際に横浜で上演できることを願わずにはいられない。

浜野文雄（新書館「ダンスマガジン」編集委員）

It was a very powerful set of performances. Nakagawa Ayane (from < Suichu Megane ∞ > who won the Jury Prize and the French Embassy Prize was a fascinating piece of work that featured the sharp clash of two elements; a new composition of body movements born from a complete mastery of traditional Japanese dance technique, and the subject of identity. Even including Nakagawa's peculiarly powerful solo towards the end, I think that it was the most pressing choreography of the competition with towering physical prowess.

In Nakayashiki Minami two separate bodies performing apart from each other overlaps on video. The attempt reminds us of the world of Adolfo Bioy Casares's unique novel *The Invention of Morel*, in which he interacts with an absent body beyond time and space, pointing at the potential for various expressions. This time around was surely nothing but a peak into what lies ahead, to which I look forward to. Irite Anna and Katori Naoto, the encounter between the two powerful individuals gave birth to a beautiful chemical reaction. The dance also looked like a quartet, with their shadows casted behind them by delicate lighting. Wang Yeu-Kwn fully conveyed the appeal of the intellectual work, but I still felt the strong desire to experience it live, with its various sounds made by the contact between paper and the body, and the light that colored the body as it bounced off the paper.

Next time, I can't help but hope that the contestants from overseas can perform in person in Yokohama.

Hamano Fumio (Senior Editor, Shinshokan Dance Magazine)

今年のヨコハマダンスコレクション 2021-DEC コンペティションⅠは、明確なビジョンや溢れるエネルギー、際立った美学を持ったファイナリストたちの水準の高さを示していました。世界が直面している困難な状況下で、文化機関もこの危機の影響を受けていますが、多くの若い振付家たちが情熱の火を絶やさず、私たちにもうひとつの世界観を提案し続けているのは大変心強いことです。

作品のスタイルは実に多様でしたが、この沈滞期にこそ、異なる文化やフォーム間の交流や、私たちを取り巻く身近な世界に、注意を払い続けることが重要です。中川絢音の爆発的エネルギーに満ちた非常に力強い作品のように、身体に関する現代的な問題を扱った作品もありましたが、その多くは、他者との関係という特に繊細な問題や、今日の世界状況の緊急性をあまり反映していなかったかもしれません。

在日フランス大使館は、受賞者が視野を広げ、自身の芸術的実践を他者のそれと向き合わせ、自分の糧となる他文化に触れる機会を提供できるよう引き続き取り組んでいきます。多くの若い振付家にこのような発表の場と機会を与えてくださるヨコハマダンスコレクションの主催者に、あらためて感謝を申し上げます。

サンソン・シルヴァン（在日フランス大使館／アンスティチュ・フランセ日本文化担当官）

This year's Yokohama Dance Collection 2021-DEC Competition I showcased the high standard of finalists—the clear vision, the overflowing energy and outstanding aesthetics they possess. Cultural institutions are also affected by this global crises, but it is very encouraging that many young choreographers keep the flame of passion alive and continue to offer us other worldviews.

The styles of the work were diverse, but during this period of stagnation, it is important to continue to pay attention to the exchanges between different cultures and forms as well as the familiar worlds that surround us. Some works dealt with modern day physical issues, such as Nakagawa Ayane's explosive energy-filled piece, but I felt that many of the performances were not very reflective of the particularly delicate problems found in relationships with others or the urgency of today's global matters.

The French Embassy in Japan will continue to work to provide opportunities for the winners to broaden their horizons, face their artistic practices with those of others, and experience other cultures that are sure to feed them. I would like to once again express my gratitude to the organizers of the Yokohama Dance Collection for giving many young choreographers the opportunity to present like this.

Samson Sylvain (Cultural attaché of the French Embassy / Institut français du Japon)