





# わたしのすがた / 考案：飴屋法水

10/30 (Sat) - 11/28 (Sun)

詳細は、10/30 (Sat) 12:00. HPにて発表

Details are announced on the F/T website on Oct. 30 (Sat) 12:00PM.

## The shape of me / Concept: Norimizu Ameya

演劇 (参加型) Theatre / Audience participation

世界初演 World premiere

### 場所 / 非場所、存在 / 不在の境界線を揺さぶる

F/T09では『転校生』『4.48サイコシス』を演出し、日本演劇史に鮮烈かつ不動の1ページを書き加えた飴屋法水。演劇、美術、音響、動物店の経営など、さまざまなフィールドを越境しながら、一貫して「生命」や「身体」を見つめ続けてきた彼が、ついに戯曲も舞台も俳優もない、脱・演劇的装置の作成に取り組む。

今回飴屋が着目するのは「不動産」。かつて誰かがそこに存在し生を営んでいた空間、しかし今は誰も存在しない場。時間の体積の中で、自己と他者、存在と不在の関係性が揺さぶられ、組み替えられていく。そこで観客が体験するものとは――。

会場や体験方法など作品の全容がわかるのはF/T10開幕当日の正午。その場、その時に立ち会う者だけが知りうる謎に包まれた30日間の幕があく。



#### 考案：飴屋法水

1961年生まれ。唐十郎主宰の状況劇場を経て、東京グランギニョル、M.M.M.を結成し機械と肉体の融合を図る特異な演劇活動を展開。90年代は活動領域を美術へと移行するも、95年のベネチア・ビエンナーレ参加後、作家活動を停止。同年「動物堂」を開設し、動物の飼育・販売を始める。2005年、24日間箱の中に自身が入り続ける「バングラント」展で美術活動を、07年に『転校生』の演出 (F/T09春で再演) で演劇活動を再開。

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Recently gaining much attention for directing “Transfer Student” and “4.48 Psychosis” at F/T09, Norimizu Ameya has a wide background in drama, art, music and even pet retail, and continues to investigate existence and physicality. Now he has arrived at “theatre” without script, stage or actors, an anti-theatre created by its devices.

This new work looks at “real estate”: an empty space where someone spent their life; now there is no one. Self and the other, existence and nothingness will be altered and reconfigured. What can participants expect? On the first day of F/T10 at noon the thirty-day enigma begins.

#### Concept: Norimizu Ameya [Japan]

Born in 1961. In 1978 Ameya joined one of the major troupes of the Underground Theatre Movement in Japan, Juro Kara's Jokyō Gekijō. After forming his own companies - the “Tokyo Grand Guignol” in 1984 and “M.M.M.” in 1987, he left the field of theatre in 1990 and began to engage himself with visual arts. After participating in the Venice Biennale with “Public Sperma” in 1995, he suspended his activities as a visual artist, opening a pet shop in Tokyo. In 2005, he presented a performance in the exhibition “Vanishing Point”, marking a restart of his activities as a visual artist. He has since been active as a director, attracting attention for his highly visual performances in which he frequently collaborates with artists from other genres.