



# 塩見允枝子

塩見允枝子パフォーマンス作品

『～音と詞と行為の時空～』

「詞と概念を演奏する」

「ピアノ×パフォーマンス」

## Shiomi Mieko

Shiomi Mieko Performance Work — *The World of Sounds, Words and Actions* —  
“Performing Words and Concepts”  
“Piano × Performance”

2022.8.6 Sat

愛知県芸術劇場 大リハーサル室

Large Rehearsal Room, Aichi Prefectural Art Theater



STILL ALIVE  
国際芸術祭  
あいち2022

## program A "Performing Words and Concepts"

performers: Uematsu Takuma, Oi Takuya, Kaminaka Asami, Nakamura Keisuke, Hashizume Kosuke, Hashimoto Reiko, Morimoto Yuri, Yamane Akiko

### 1. "And a Nightingale Has Flown - Play Catch with Words" 1992/2020

This is a work that treats words as objects. Two performers stand at a distance and throw words at each other, as if playing catch, reading out what the other has thrown at them. Each performer throws sentence fragments of texts about completely different subjects, and yet sometimes the meanings will match and harmonize.

While the words seem to move through the air, and in the moment when they appear to be caught, other performers play matching sounds. The prototype of this work was performed at Xebec in Kobe in 1992, using different texts and relying on loudspeakers to create the sonic image of traveling words.

### 2. "Poem on a Circuit" 1966/2022

Standing in a circle, eight performers act as human devices equipped with words from different fields. Each of them holds a spotlight in their hands. The leader begins by using their light to illuminate the face of another performer, who then announces one of the built-in words and directs the light onto another performer's face. The illuminated person then says one of the words and repeats the process in the same manner. The words form connections, and when two people are illuminated in quick succession, the words within the ring are layered in two or three voices. Each performer is free to choose how to pronounce the words, and each performer can sit down and turn off the light at any moment, for two pauses of up to 20 seconds.

### 3. "Time Parallel" 1966/2022

Each performer acts according to their own individual timeframe.

One performer plays parts of Bach's Partita 1; another performer announces the time in six different locations whenever the music fades; one performer rings a bell each minute; one performer breathes air into water using a tube; another performer counts his breaths out loud; another performer throws ping-pong balls onto the floor every few breaths; another performer blows into a harmonica every few breaths; one performer swings a pendulum and hits the inside of a piano according to its swings.

What will emerge in this simple time and space composed of these unrelated actions?

### 4. "Azalea and a Shadow" 1966/2022

Two performers sit on swivel chairs placed at a distance from each other. One begins by swiveling their chair and pronouncing a pair of words with a questioning intonation. The other person responds by combining the two words in another way and pronouncing them in an affirmative tone. They continue their exchange with different word pairs. When they hear music played by other performers, they get up and change seats. Then, they continue the same question-and-answer pattern with "Momentary Movement and Obligato", interrupting music, then "Delphinium and Underwater Volcano".

In this phonetic piece two performers elaborate on how to combine two words and pronounce them in various rhythms, intonations and expressions.

### 5. "In Memoriam to G. Maciunas" 2019

This is a parody of In Memoriam to Adriano Olivetti by the late George Maciunas, commissioned by the English group newCELf in 2019. A conductor follows the rhythm of a metronome to give cues to six performers to pronounce or sing words beginning with the letters F, L, U, X, U or S. As the performance proceeds, they gradually replace the words with sounds, using simple instruments held in their hands.

Eventually the conductor begins to give his cues without adhering to the beat of the metronome, resulting in chaos.

While Maciunas' In Memoriam to Adriano Olivetti follows a rigid and unchanging structure, this piece allows for different performances to unfold in each section.

### 6. "Direction Event" 2012/2022

An earlier version of this work was written for "Intermedia/Transmedia" held at the Museum of Contemporary Art Tokyo in 2012. In it, each performer keeps performing while facing a single direction that was decided beforehand.

In this version, the eight performers carry out different actions according to the following announcements: "toward ten minutes from now", "toward the final page of this book", "toward the lowest note of this instrument", "toward longer phrases", "toward high-speed rotation", "toward Prestissimo", "toward growth and expansion", and "toward the stairs."

Direction Event was originally performed in 1965 as my work Spatial Poem No. 2, which regarded the earth as its stage. In 2018, I turned the same concept of directions into an artwork that was installed at WhiteBox in New York. As such, Direction Event functions as an example of transmedia art, where a particular concept is transformed into various forms and media.

## program B "Piano x Performance"

performers: Uematsu Takuma, Oi Takuya, Kaminaka Asami, Nakamura Keisuke, Hashizume Kosuke, Hashimoto Reiko, Morimoto Yuri, Yamane Akiko

### 1. "Albatross" 2021/2022

This piece consists of a small composition, written in 2021 commission by the pianist Oi Hiroaki, and an accompanying performance.

The most distinctive part of this piece is the wide-ranging, single-note phrase played while using the sostenuto pedal of the piano. When this pedal is pressed immediately after a chord was played, only the notes used in the chord remain open strings. Adding other, harmonious notes by pressing hard on the piano keys then creates a resonating, rich sound. As the resonances sound even clearer when stepping on the damper pedal, I made use of this effect. The work also features the appearance of unusual participants who surround the piano.

### 2. "Falling Event for a Pianist" 2022

A narrator sitting on top of a stepladder reads out excerpts from the record of Spatial Poem No. 3 "Falling Event" from 1966. Once an excerpt has been read out, the performer lets the card fall onto the floor, at which moment the pianist plays a short phrase. As a spatial counterpoint, whenever a specific record is read out, a paper airplane folded from paper printed with the record is thrown from the balcony.

I have composed new piano parts based on these records to create a bridge between this piece and the concurrent exhibition of Falling Event in the Contemporary Art section of the Aichi Triennale 2022 on the 10<sup>th</sup> floor of the Aichi Prefectural Museum of Art.

### 3. "About Past Civilizations" 2019/2022

### 4. "Clusters and Afterglow" 2022

### 5. "Glacier and Quetzal" 2019/2022

The three pieces are to be performed as a series. For piece 3, six performers approach the piano while reading out texts about different extinct civilizations in increasingly louder voices. When their volume appears to have reached its peak, the pianist interrupts them with a descending glissando. Then, in piece 4, the pianist plays phrases with various tone clusters. Each phrase is accompanied by a noise or sound from a percussion instrument, like an echo, until the sound eventually becomes a clear, bell-like tone. Then in piece 5, texts about glacier and quetzal are alternately sang in recitativo by baritone and narrated by a female performer, accompanied by a gentle series of chords played on the piano.

The prototypes of pieces 3 and 5 premiered at a concert held at Kyoto City University of Arts in 2019.

### 6. "Anagram" 2022

Anagrams are language games where the letters of a word are rearranged to form a different word. I composed this piece out of curiosity about what would happen if this supertemporal structure were realized using sound alone.

It begins with the introduction of eight short, characteristic phrases which serve as the work's theme. Next, they are arranged and played in different orders. The important point of this process is whether these connections sound natural and musically fresh. Then the first variation begins, where the eight parts of the theme are expanded into longer phrases before being rearranged. At this point, narration and percussion start playing alternately—as the piano phrases grow in length, their arrangement becomes difficult to recognize, but the addition of a distinct, overlapping sound such as short words or percussion should make it easier to discern the musical structure. At points specified in the piano score, the percussion plays short phrases in four different timbre. The narration features the following phrases: "1) From the Ivory Coast, 2) on the rising air current, 3) chamomile, please, 4) by the water fountain."

In the second variation, the piano phrases become even longer, and both percussion and narration grow to include eight different phrases. Although it is possible to continue this pattern endlessly, this is where I stopped for this piece. The selection of the individual percussion sounds is left to percussionist Kaminaka Asami.

My Fluxus friend, the late Jean Dupuy, was a master of anagrams. In the 1990s he used to send me many poems featuring anagrams. I had hoped to write music with this method someday.

### 7. "A Confined Sonata" 2014

The premiere of this piece was at "Fluxus in Japan 2014" at the Museum of Contemporary Tokyo in 2014.

Shortly after a pianist starts playing a sonata (Beethoven's Moonlight Sonata, the First Movement of Op. 27, No. 2), its sounds will be covered by noises generated inside the piano, and after a while the entire performance itself will be visually covered with white net. This piece is meant to be played as an encore.

I am sometimes asked why I choose Beethoven when selecting established music to be destroyed in my works. This choice has neither to do with my liking or disliking his music, nor with any kind of ideology. The reason is that Beethoven's music is very resilient against disturbances by noises, interruptions or violent, loud sounds. I choose his music because it still sounds laid-back, sturdy, warm and friendly even when completely drowned in noise—in short, because his music is worth being destroyed.



Photo: 植松琢磨

# 塩見允枝子

1938年岡山県生まれ

大阪府拠点

1961年東京藝術大学楽理科卒業。在学中より級友達と「グループ・音楽」を結成し、テープ音楽の制作や即興演奏を行う。1964年渡米し、フルクサスの活動に参加。1965年スペシャル・ポエムのシリーズを開始。帰国後は、イベントをパフォーマンス・アートとしても発展させる。1970年大阪へ移住。1990年ヴェネチアのフルクサス・フェスティバルに参加したことから、国内外での多数のフルクサスの企画に携わるようになる。1990年代には電子テクノロジーに興味を持ち、パフォーマンスに取り入れる。以後、音楽やパフォーマンス作品の作曲、視覚作品の制作など、活動は多岐にわたる。2014年より京都市立芸術大学・芸術資源研究センター特別招聘研究員。国際芸術祭「あいち2022」では、『スペシャル・ポエム』シリーズの新作および同シリーズの資料も展示している。

## Shiomie Mieko

Born 1938 in Okayama, Japan

Based in Osaka, Japan

Shiomie Mieko graduated from Tokyo University of the Arts' Department of Musicology in 1961. During her student days, she formed Group Ongaku together with fellow students and experimented with tape music and improvisation. In 1964, Shiomie moved to the USA and became a member of Fluxus. In 1965, she started her "Spatial Poem" series. Following her return to Japan, she developed the gesture of the "event" as performance art. In 1970, she relocated to the city of Osaka. Starting with the Fluxus festival in Venice in 1990, she took part in numerous Fluxus projects held all over the world and in her home of Japan. Having become interested in electronic technologies in the 1990s, she began to implement them into her transmedial performances. Shiomie continues to work in a variety of fields and genres today, including visual art, performance art and music compositions. Since 2014, Shiomie is also active as a Distinguished Visiting Scholar at the Archival Research Center in Kyoto City University of the Arts. At Aichi 2022, she is exhibiting new works from her *Spacial Poem* series and materials from the same series.

## 主な作品発表・受賞歴

- 2014 「フルクサス・イン・ジャパン 2014」東京都現代美術館、東京
- 2013 「塩見允枝子とフルクサス」国立国際美術館、大阪
- 2001 「フルクサス裁判」国立国際美術館、大阪
- 1995 個展「フルクサス・バランス&バランス・ポエム」J&Jドンギュー画廊、パリ（フランス）
- 1994 『フルクサス・メディア・オペラ』ジーベックホール、神戸
- 1990 フルクサス・フェスティバル、ヴェネツィア（イタリア）

## Selected Works & Awards

- 2014 *Fluxus in Japan* 2014, Museum of Contemporary Art Tokyo, Tokyo, Japan
- 2013 *Mieko Shiomie and Fluxus*, The National Museum of Art, Osaka, Japan
- 2001 *Fluxus Trial*, The National Museum of Art, Osaka, Japan
- 1995 *Fluxus Balance & Balance Poems* (solo), Galerie J&J Donguy, Paris, France
- 1994 *Fluxus Media Opera*, Xebec Hall, Kobe, Japan
- 1990 Fluxus Festival, Venice, Italy

作曲・演出：塩見允枝子

Composition & Direction: Shiomie Mieko

出演：植松琢磨  
大井卓也  
上中あさみ  
中村圭介  
橋爪皓佐  
橋本玲子  
森本ゆり  
山根明季子

Performers: Uematsu Takuma  
Oi Takuya  
Kaminaka Asami  
Nakamura Keisuke  
Hashizume Kosuke  
Hashimoto Reiko  
Morimoto Yuri  
Yamane Akiko

舞台監督：尾崎聡  
照明：中山奈美  
音響：有馬純寿

Stage Manager: Ozaki So  
Lighting Designer: Nakayama Nami  
Sound Designer: Arima Sumihisa

記録映像：株式会社青空  
記録写真：今井隆之

Video Documentation: AOZORA, LTD.  
Photography: Imai Takayuki

パフォーマンス・アドバイザー：藤井明子（国際芸術祭「あいち2022」）  
制作：村松里実（国際芸術祭「あいち2022」）、森信子（Wolf-note）

Performing Arts Adviser: Fujii Akiko (Aichi Triennale 2022)  
Production Coordinator: Muramatsu Satomi (Aichi Triennale 2022),  
Mori Nobuko (Wolf-note)

主催：国際芸術祭「あいち」組織委員会  
共催：愛知県芸術劇場

Presented by Aichi Triennale Organizing Committee  
Co-Presented by Aichi Prefectural Art Theater

文化庁「ARTS for the future! 2」補助対象事業

\*塩見允枝子は、本公演のほか、現代美術展（愛知芸術文化センター10階）にも参加しています。  
<https://aichitriennale.jp/artists/shiomie-mieko.html>

Shiomie Mieko will also participate in the contemporary art exhibition at Aichi Arts Center (10F).

## STILL ALIVE 国際芸術祭 あいち2022



## 国際芸術祭「あいち2022」 パフォーマンス

アドバイザー：藤井明子、前田圭蔵  
キュレーター：相馬千秋

プロダクションマネージャー：清水翼  
コーディネーター：村松里実、谷口裕子、芝田遥、菅井一輝

テクニカル・コーディネーター：尾崎聡

票券：小森あや (bench Co.)

翻訳：ロバート・ツェツシェ  
編集：鈴木理映子  
デザイン：山口良太

PAチャンネル



詳しくはこちら

各作品の背景についてのレクチャー、参加アーティストによるトークなど、パフォーマンス・プログラムを多面的に体験するためのオンライン・コンテンツです。

## AICHI TRIENNALE 2022 Performing Arts

Adviser: Fujii Akiko, Maeda Keizo  
Curator: Soma Chiaki

Production Manager: Shimizu Tsubasa  
Coordinator: Muramatsu Satomi, Taniguchi Yuko  
Shibata Haruka, Sugai Kazuki  
Technical Coordinator: Ozaki So

Ticket Administration: Comori Aya (bench Co.)

Translation: Robert Zetzsche  
Editor: Suzuki Rieko  
Designer: Yamaguchi Ryota

2022年7月30日|土|— 10月10日|月・祝|[73日間]

芸術監督：片岡 真実（森美術館館長、国際美術館会議（CIMAM）会長）

主催：国際芸術祭「あいち」組織委員会  
助成：一般財団法人地域創造  
愛知県政150周年記念事業



AICHI TRIENNALE 2022: STILL ALIVE

July 30 (Saturday) to October 10 (Monday, public holiday), 2022  
Artistic Director: Kataoka Mami (Director, Mori Art Museum/President, CIMAM)  
Organized by Aichi Triennale Organizing Committee  
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