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## Index for Obake Tokyo: Introduction

Lecture-performance (60min), Research-project, 2021

A research project on Tokyo, centered on Minato Ward, starting from the urban theory "Obake Tokyo" written by Taro Okamoto in 1965 to conceive "another Tokyo" in a lecture-performance. "Obake Tokyo" refers to a proposed negative image of sorts, or something like an antithesis to Tokyo, for those dissatisfied with the city at the beginning of the high economic growth period. The work ends with an "Obake Tokyo" proclamation and connects that to present-day Tokyo by following the trajectory of Godzilla, the monster that was wreaking havoc in Tokyo (on the movie screen) around the time when the "Obake Tokyo" plans were worked out in 1954.

\*Obake means something like monster/ghost/spirits/phantoms and the like in Japanese.

### Production Credit :

Concept and Direction, Performer | Tomoko Sato

Sound, Movie | Yuki Sato (Edith Grove)

Lighting | Aria Hoashi, Go Ueda (RYU Inc.)

Online participation Movie :

Director | Shintaro Wada

Camera | Jun Kawada, Yukiko Iioka

Editor | Natsumi Aoyagi

Support | Graduate School of Film and New Media, Tokyo University of the Arts

RAM Association, Kohonya honkbooks

Producer | Chiaki Soma

Production Manager | Satomi Shimizu

Operation Staff | Haruka Shibata, Marika Niko, Ushin Tei

Ticket | Fumiko Toda

Venue Support | Minato City

Production | Theater Commons Tokyo

Organized by Theater Commons Tokyo Executive Committee



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やすらぎよ 光よ  
とく かえれかし  
命こめて 祈る我らの  
このひとふしの あわれにめでて  
やすらぎよ 光よ  
とく かえれかし

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Still from Exhibition, Yebisu International Festival for Art & Alternative Visions 2022: AFTER THE SPECTACLE  
Courtesy of Tokyo Photographic Art Museum Photo: ARAI Takaaki

## Index for Obake Tokyo: Introduction, Dual Screen Version

Video Installation (56min), 2022

A lecture performance that was first staged at Theater Commons Tokyo '21, based on research into OKAMOTO Taro's discourse on Obake Tokyo from 1965, was reworked into a video installation. "Obake Tokyo" refers to a proposed negative image of sorts, or something like an antithesis to Tokyo, for those dissatisfied with the city at the beginning of the high economic growth period. The work ends with an "Obake Tokyo" proclamation and connects that to present-day Tokyo by following the trajectory of Godzilla, the monster that was wreaking havoc in Tokyo (on the movie screen) around the time when the "Obake Tokyo" plans were worked out in 1954.

\*Obake means something like monster/ghost/spirits/phantoms and the like in Japanese.

### Production Credit :

Created, directed and performed by: SATO Tomoko

Videography: KAWADA Jun, IIOKA Yukiko, NAGATA Fuka

Sound recording / Mixing: MASUDA Yoshiki

Lighting: YOSHIDA Yukio (RYU inc.)

Editing: AOYAGI Natsumi

Video direction: WADA Shintaro

Video production: thoasa inc.

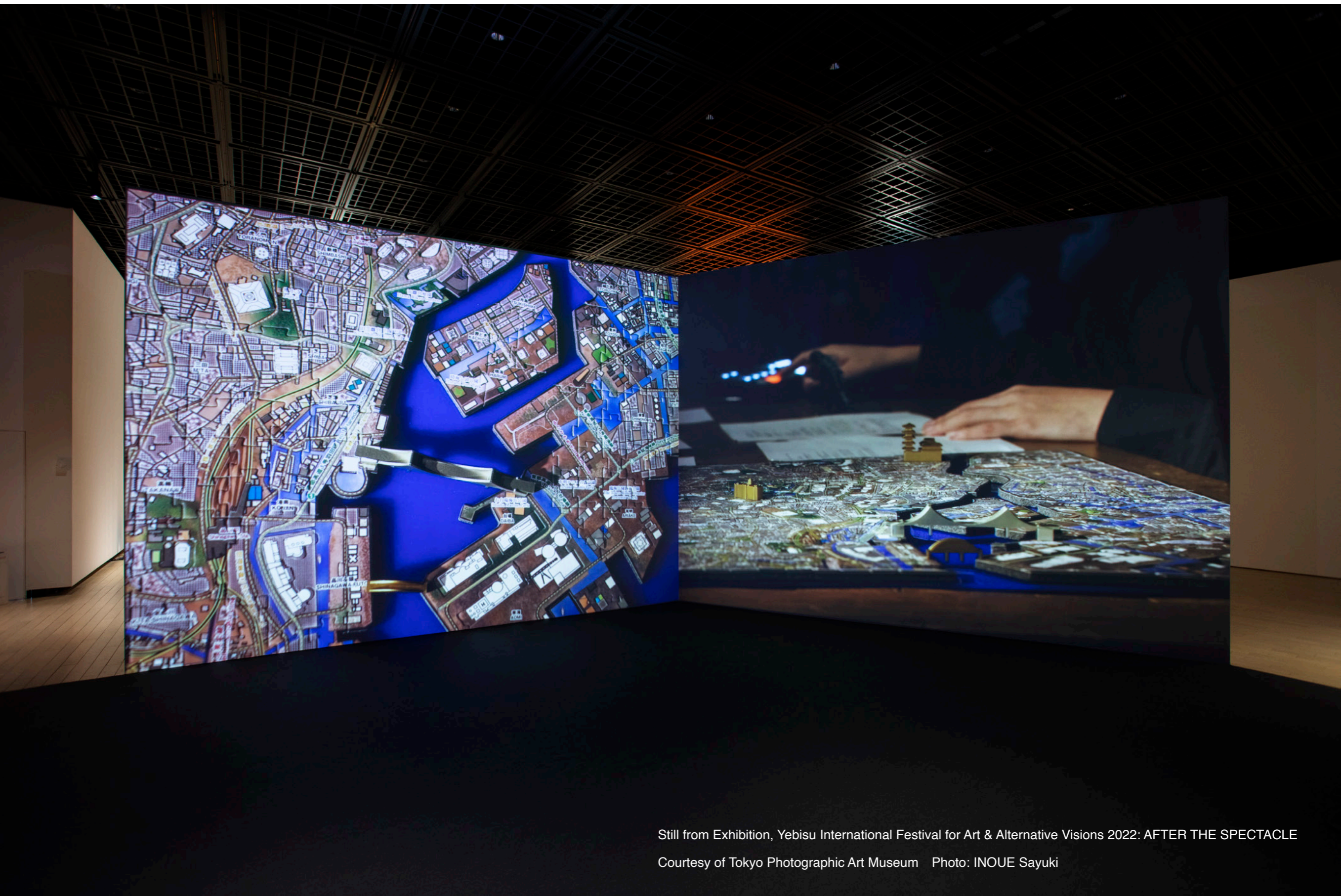
English translation: KITAGAWA Mitsue (Koharu Kisaragi part), IKEDA Kay Eriko (Taro Okamoto part), YAMADA Kyle

Legal supervision: SUDA Yohei

Props Cooperation: AWABEES

Cooperation: Arts Commons Tokyo, Tokyo University of the Arts Graduate School of Film and New Media, RAM Association, UEDA Go(RYU inc.)

Lecture performance premiered and produced by Theatre Commons Tokyo



Still from Exhibition, Yebisu International Festival for Art & Alternative Visions 2022: AFTER THE SPECTACLE  
Courtesy of Tokyo Photographic Art Museum Photo: INOUE Sayuki



Still from Exhibition, Yebisu International Festival for Art & Alternative Visions 2022: AFTER THE SPECTACLE  
Courtesy of Tokyo Photographic Art Museum Photo: INOUE Sayuki



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# Index for Obake Tokyo: Chapter 1

Lecture-performance (70min), Research-project, 2022

A research project on Tokyo, centered on Minato Ward, starting from the urban theory "Obake Tokyo" written by Taro Okamoto in 1965 to conceive "another Tokyo" in a lecture-performance. In the first chapter, places around Tokyo were guided by the perspective of a crow, and it which will open its arms to the city's fluctuations, to inhuman beings (represented by Obakes), delivering a lecture performance that will double as a new urban theory.

\*Obake means something like monster/ghost/spirits/phantoms and the like in Japanese.

## Production Credit :

Concept and Direction, Performance | Tomoko Sato

Online Participation Movie :

Director | Shintaro Wada

Camera | Jun Kawada, Yukiko Iioka, Fuka Nagata

Editor | Natsumi Aoyagi

Theater Commons Tokyo'22

Director | Chiaki Soma

Production Manager | Satomi Shimizu

Production Coordinator | Makiko Yamazato

Intern | Nagisa Mizuno, Alena Prusakova

Ticket | Kyoko Kinoshita, Atsuko Yamaguchi

Stage Manager | Lang Craighill

Sound | Takeshi Inarimori, Hayato Ichimura

Lighting | Aria Hoashi, Megumi Yamashita, Kohei Yoshida (RYU Inc.)

Movie | Yuki Sato (Edith Grove)

Stage support | Hiroo Nakai(URAK)

Support | Graduate School of Film and New Media, Tokyo University of the Arts RAM Association, Kohonya honkbooks

Production | Theater Commons Tokyo

Organized by Theater Commons Tokyo Executive Committee



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## Index for Obake Tokyo: Chapter 2

Lecture-performance (90min), Research-project, 2023

A research project on Tokyo focusing on Minato Ward, starting from the urban theory "Obake Tokyo" written by Taro Okamoto in 1965, the lecture performance aims to envision "another Tokyo". In the second chapter, the history of the Sogetsu Art Center (1958-71), where numerous legendary performances by Yoko Ono, John Cage, and others were held in the 1960s, will be introduced while inviting an ikebana lecturer of the Sogetsu to the stage, to reconsider the history and present state of Tokyo.

### Production Credit :

Concept and Direction, Performance | Tomoko Sato  
Sogetsu Ikebana lecturer | Miharū Akiyama

### Online participation Movie :

Director | Shintaro Wada+Natsumi Aoyagi  
Coordinator | Yurie Nakajima  
Camera | Jun Kawada, Yukiko Iioka, Hiromasa Maeda, Fuka Nagata  
Editor | Natsumi Aoyagi

### Theater Commons Tokyo'23

Director | Chiaki Soma  
Production Manager | Satomi Shimizu  
Production Coordinator | Makiko Yamazato  
Assistant Coordinator | Ayumi Seki  
Ticket | Kyoko Kinoshita  
Reception | See Takamoto, Atsuko Yamaguchi  
Intern | Haruka Fujisaki  
Stage Manager | Lang Craighill  
Sound | Takeshi Inarimori  
Lighting | Aria Hoashi, Megumi Yamashita, Arisa Nagasaka (RYU Inc.)  
Movie | Yuki Sato (Edith Grove)  
Stage support | Hiroo Nakai (URAK)  
Documentation Photography | Shun Sato  
Support | Sogetsu Foundation, Graduate School of Film and New Media, Tokyo University of the Arts, RAM Association, Kohonya honkbooks  
Venue Support | Goethe-Institute Tokyo  
Production | Theater Commons Tokyo, Tomoko Sato  
Organized by Theater Commons Tokyo Executive Committee







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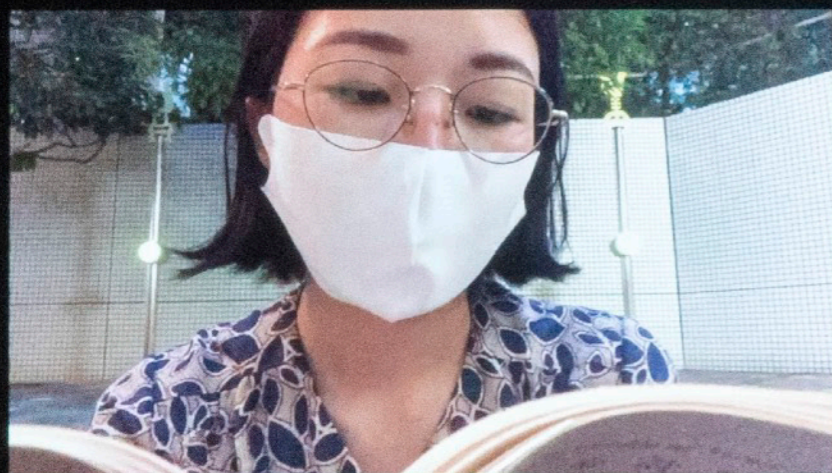
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佐藤朋子

2020.9.20 (Sun) 17:50-17:51

「見えない友だち」

R・L・スティーブンソン(原) 藤原 浩太郎・藤原 浩太郎・高村 孝子(訳)  
「電子書籍 A Child's garden of verses」 英学社 (I・O・S)



Installation view at theca, 2020

Photo: Shintaro Wada

## 「TWO PRIVATE ROOMS – A Circle of Reading」

With Natsumi Aoyagi, Online Reading Performance Project, Video Installation, Website, 2020-

An ongoing online performance project by two artists, Natsumi Aoyagi and Tomoko Sato, since April 2020, in which a story or a fragment of a text is selected for each day and read and retold in a live stream on Twitter.

### Production Credit :

Guest | Chieko Asakura, Yukiko Iioka, Hiroshi Egaitsu, Naha Kanie, Takuro Go, Muku Kobayashi, Chiku Komiya, Marina Lisa Komiya, Rino Daidoji, Aoi Tagami, Team Chipro, Mitsuru Tokisato, Geta Hiyori, Syun Fushimi, Rintaro Fuse, honnninnman, Tomoko Yabumae, Sumito Yamashita

Space planning advicer | Aki Toishi

Technical | Issei Yamagata

Graphic Design | Tomohisa Yanagawa

Producer | Shintaro Wada (honkbooks)

Cooperation | Graduate School of Film and New Media, Tokyo University of the Arts, RAM Association, honkbooks , Soto Nakamura

Organized by honkbooks, Tomoko Sato

Website: [twoprivaterooms.com](http://twoprivaterooms.com)

そのまらぬいび  
その突然変異  
たあがわて、  
かに聞ここめ  
ていたと想像  
なかによここ  
、しづくの中  
  
くは、百けん  
い備定になっ  
る、内部の動  
た、はこめ  
またもや定  
ない、よにか  
あけた金子  
ていた、とさ  
を襲してこの



Installation view at theca, 2020  
Photo: Shintaro Wada

青柳菜摘  
2020.7.9 (Thu) 17:11-17:22

「麦藁蛇と山の祭り」【メドゥーサ】  
竹谷鞠自「富士山文化 その伝説と神話」(2013) /  
ロジェ・カイヨワ(中野好文訳)「メドゥーサと巨頭山」(1998)



Installation view at theca, 2020  
Photo: Shintaro Wada



青柳菜摘

2020.4.28 (Tue) 23:31-23:36

「死神」

水と紙の「阿彌の三平(全)」 現存書房 (1988)





青柳菜摘 2020.10.9(Fri) 21:35-21:44 『地獄的無難題』 ロザリンド・E・クラス (谷川暎・小西信之訳) 月曜社 (2019)

青柳菜摘 2020

Twitter feed content (top):

- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日

Open book image (middle):

Twitter feed content (bottom):

- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日
- 青柳菜摘 @shiraibana 2020年10月9日

QR code at the bottom right of the display.

Installation view of "Random Walk on the Multi-layered World" (NTT InterCommunication Center [ICC], 2022)  
Photo: KIOKU Keizo  
Photo courtesy: NTT InterCommunication Center [ICC]

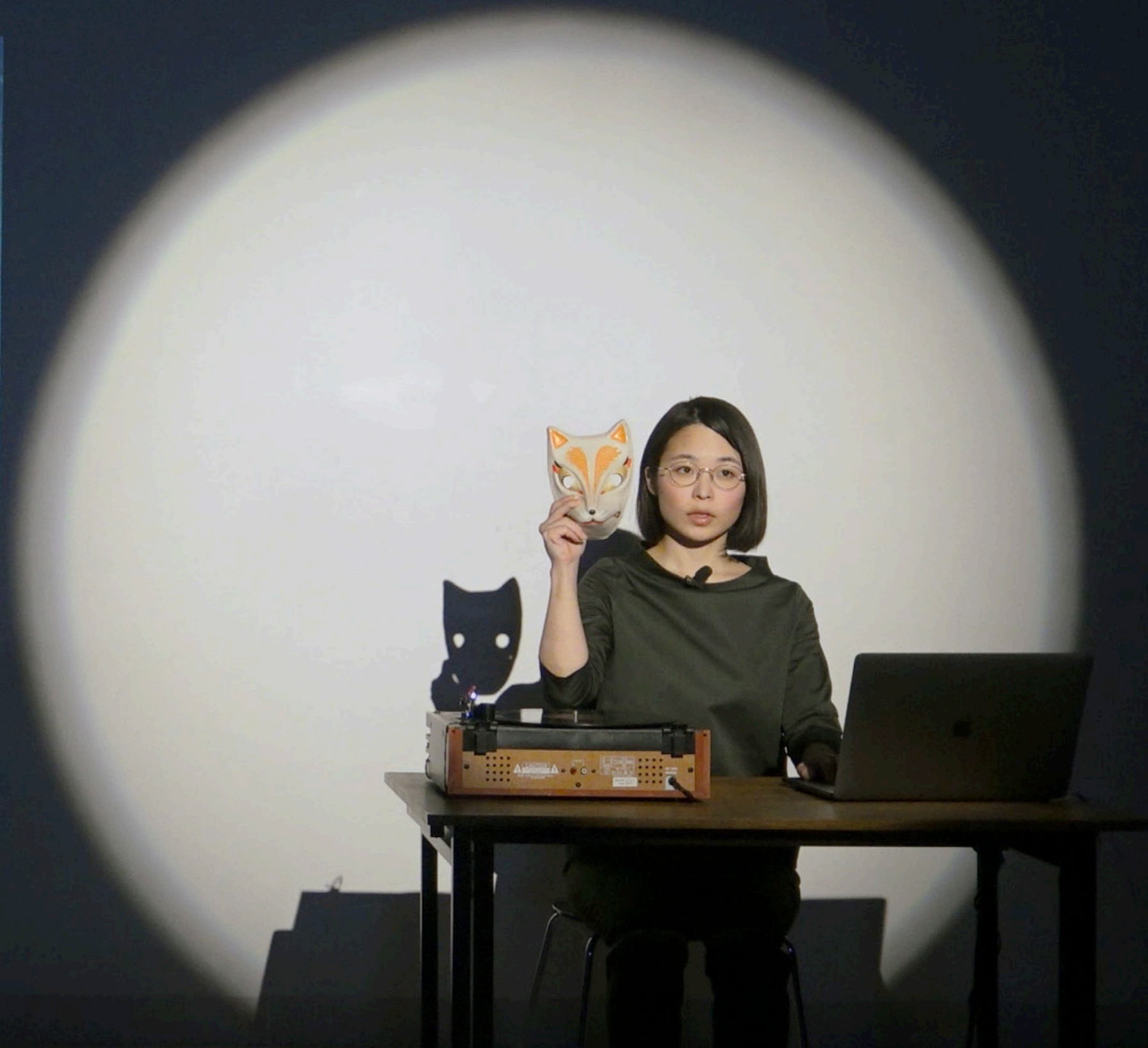
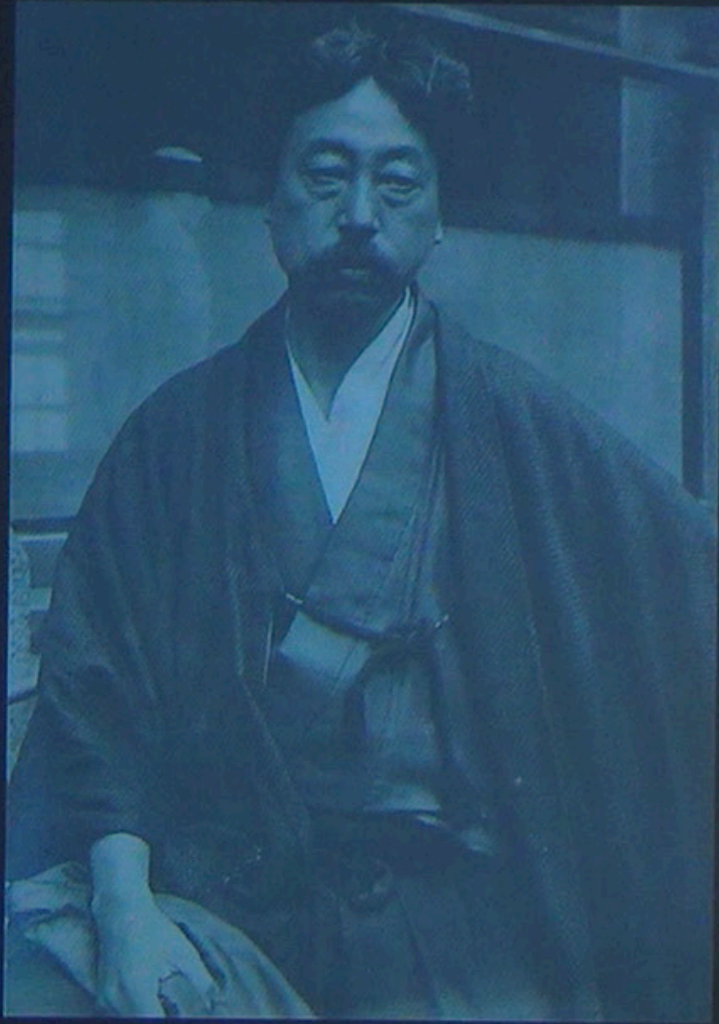
# 往復朗読

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## The Reversed Song, A Lecture on Shiro-Kitsune (The White Fox)

Lecture-Performance, 2018

The legend story of the fox "Shinodazuma" to be retold in a lecture-performance. In Boston in 1913, Okakura Kakuzo (Tenshin) wrote an opera script called "The White Fox" based on "Shinodazuma", but it was never completed. The White Fox" and another opera script, as well as its relevance to the current situation of foxes, will be explained, and the importance of the fox's song in the script will be examined to reconsider what foxes used to be for us and what it means to have lost them around.

Production Credit :

Translation cooperation: Jasmine Johnson, Mitsue Kitagawa, Kyle Yamada

Lyric writing adviser: Mina Isozaki





Photo: Masahiro Hasunuma

## Song of the Fox, August 2022 Version

Lecture-Performance, 2022

Updated version of The Reversed Song, A Lecture on Shiro-Kitsune (The White Fox) in 2018. The legend story of the fox "Shinodazuma" to be retold in a lecture-performance. In Boston in 1913, Okakura Kakuzo (Tenshin) wrote an opera script called "The White Fox" based on "Shinodazuma", but it was never completed. In the performance, "The White Fox" and another opera script, as well as its relevance to the current situation of foxes, will be explained, and the importance of the fox's song in the script will be examined to reconsider what foxes used to be for us and what it means to have lost them around.

Production Credit :

Lyric writing adviser | Mina Isozaki

Vinyl Record Production | Issei Yamagata

Video:

Camera | Jun Kawada, Yukiko Iioka

Recording | Chiku Komiya

Editing | Natsumi Aoyagi

Production Manager | Yurie Nakajima

Video Direction | Shintaro Wada

Video Production | Kohon-ya honkbooks (thoasa Inc.)

Cooperation | Fuka Nagata, Graduate School of Film and New Media, Tokyo University of the Arts, RAM Association

Production | Nagano Prefectural Museum of Art (Naoko Shigehara)





Photo: Masahiro Hasunuma

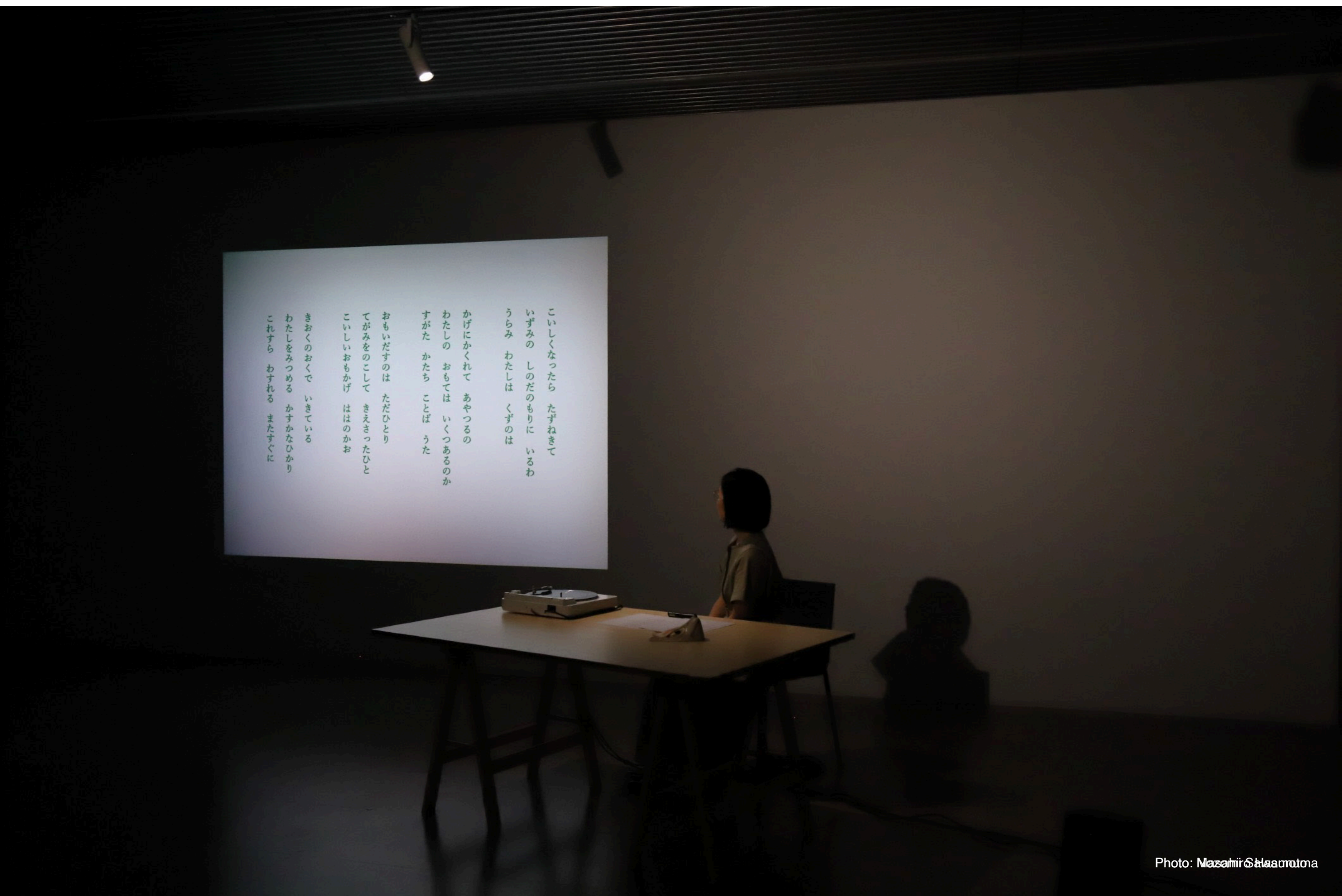


Photo: Masahiro Hasunuma



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KIAC Residence Selection 2022→23: SPA of Narratives  
Tomoko Sato "Crane / Antigone" (2023, Kinosaki International Arts Center)  
photo by bozzo / courtesy of Kinosaki International Arts Center (Toyooka City)

# Crane/Antigone

Lecture-Performance, 2023

A lecture performance developed in collaboration with choreographer/dancer Reina Kimura, based on the research on the relationship between humans and animals that inhabit Japan, such as cranes and storks, as well as on history, legends, and the Greek tragic play "Antigone".

Text, Direction, Performance | Tomoko Sato

Choreography | Reina Kimura

Puppet Creation | Ryuhei Sakurai

Research Cooperation | Wakana Suzuki, Mitsue Kitagawa

Crane Dance Video and Information Cooperation | Kohei Takeda

Title Writing | Issei Yamagata

Cooperation | ITOGUCHI, Kyoto Performing Arts Center: Joint Usage/Research Center, Toyooka Municipal Museum of the Oriental White Stork, Hyogo Park of the Oriental White Stork

Special Thanks | Ben Kato, Naoki Kikuchi, Hiromitsu Koiso, Shitone Sakamaki, Moe Sawashi, Aya Takahashi, Nobutaka Nakahara, Takayo Hisai



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KIAC Residence Selection 2022-23: SPA of Narratives  
Tomoko Sato "Crane / Antigone" (2023, Kinosaki International Arts Center)  
photo by bozzo / courtesy of Kinosaki International Arts Center (Toyooka City)



Photo: Nozomi Sawamoto

## Centaurus on Route 103

Audio tour on city bus, 2081-2019

This is an audio tour-type work in which audiences actually board a Yokohama City Bus (Route 103) and visit the former Negishi Racecourse in Yokohama City. During the ride, visitors listen to a lecture on the former Negishi Racecourse on an audio player while referring to images in a booklet in their hand. The 20-minute experience departs from a bus stop near Koganecho and heads up the hill to the final stop, Negishidai.

The former Negishi Racetrack has a history dating back to the end of the Edo period, and after the war, when it was a Japanese Navy and GHQ printing plant, it still stands in ruins on a hilltop in Yokohama. Several years ago, an agreement was reached to return the adjacent U.S. military living quarters, and calls for the reuse of the land have begun to emerge. In this lecture, five model proposals for symbols to be erected on this land are proposed. The audience will actually ride a bus to the site and think about which model should be adopted.

Production Credit :

Research center design cooperation: Rui Itasaka

Photogram works: Keita Otsuka



Photo: Nozomi Sawamoto

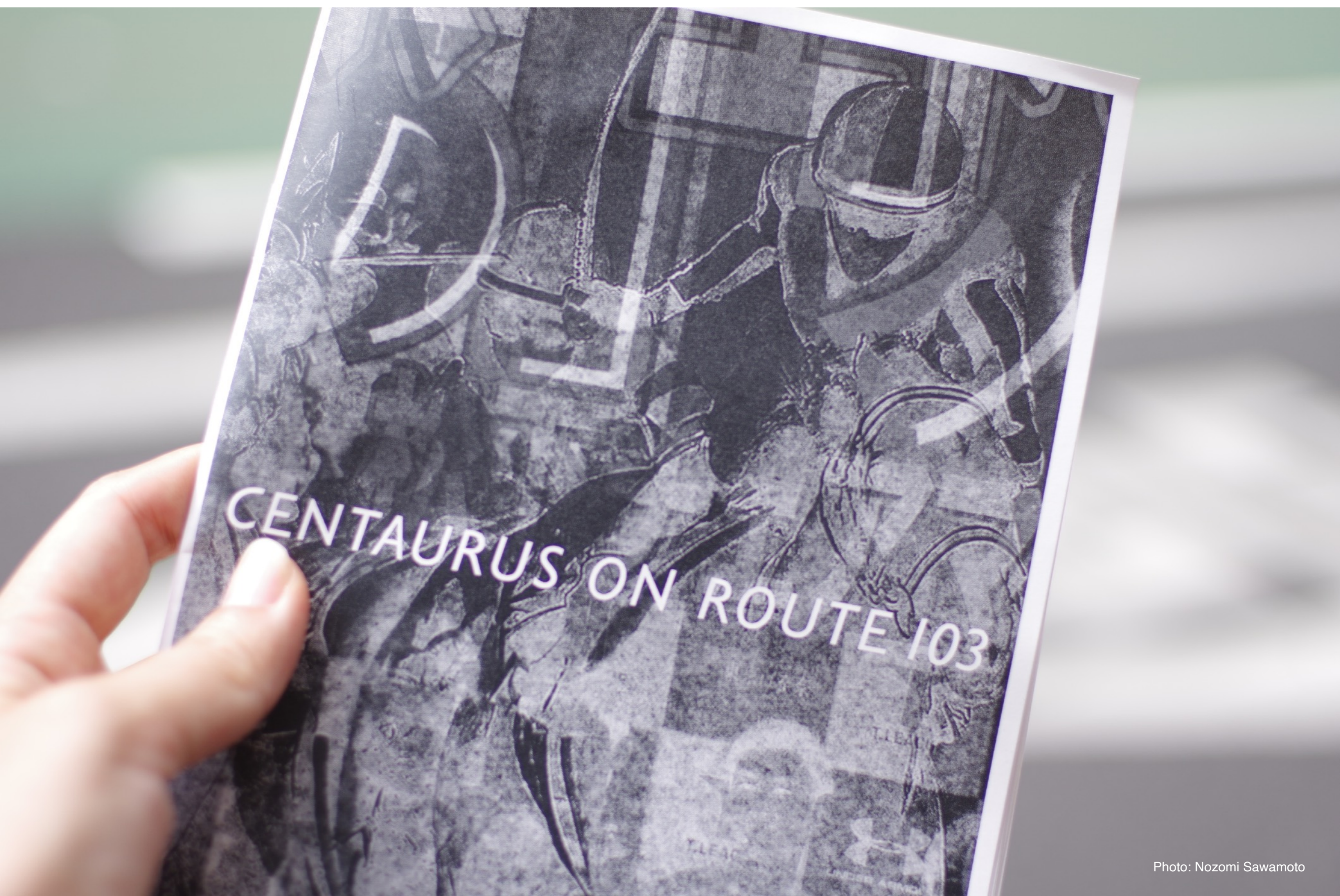


Photo: Nozomi Sawamoto



Photo: Keita Otsuka



Photogram work on the wall, photo: Keita Otsuka





Photo: Masahiro Hasunuma

## The Debris and Tower

Lecture-performance, 2018

Lecture performance based on an interview with Ali A., a Kurdish demolition contractor living in Japan, about the underground rubble, the performance reconsiders the history of Asakusa tower "Ryounkaku", a symbol of Tokyo's modernization, and the tower built after the Great Kanto Earthquake and the Tokyo Air Raid. The performance was presented in Port B "New Tokyo School Excursion Project: Kurd Version".

Production Credit :

Produced and Performed in "New Tokyo School Excursion Project: Kurd Version" by Port B.



Photo: Miku Sato

## Double Tsuburaya

Lecture-performance, 2019

A lecture performance about the "Two Tsuburaya": Eiji Tsuburaya, the god of special effects, and Kokichi Tsuburaya, a marathon runner who won the bronze medal at the 1964 Olympics and committed suicide four years later.

Both Eiji Tsuburaya and Kokichi Tsuburaya were born in Sukagawa City, Fukushima Prefecture. The performance is based on two episodes from the Ultraman series supervised by Eiji Tsuburaya, and intersects topics related to the two men and the multiple histories surrounding the Olympics. The performance was presented in Port B "New Tokyo School Excursion Project: Fukushima Version".

Production Credit :

Produced and Performed in "New Tokyo School Excursion Project: Fukushima Version" by Port B.

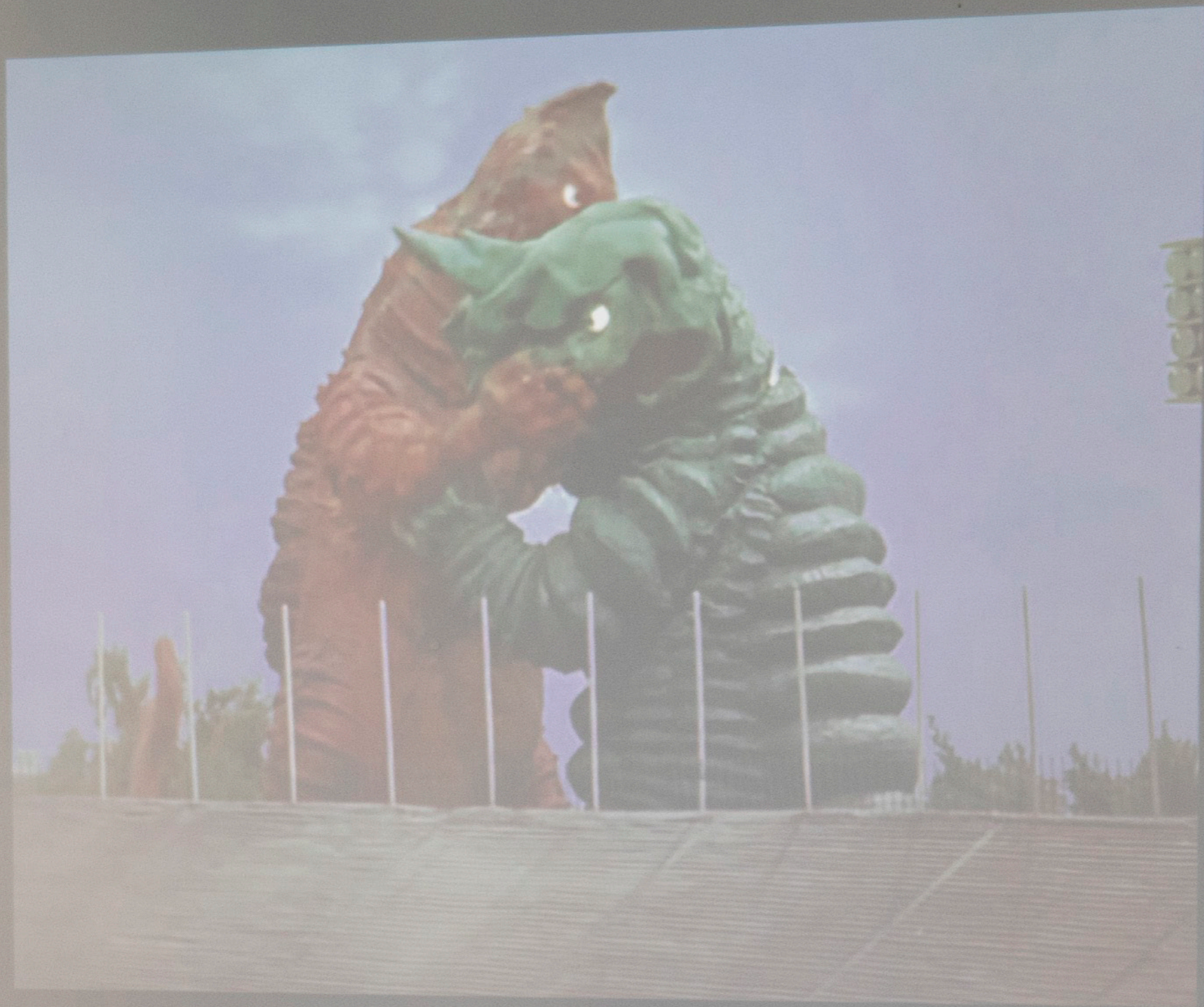


Photo: Miku Sato



Photo: Miku Sato



Photo: Kaya Tei

# Museum

Lecture-performance, Video Installation, 2019

This video installation is based on a lecture performance with a story set in a fictional proposal of a museum that is being planned to be constructed after three silent films were found in a mine shaft that was closed. In collaboration with Ichiro Kataoka, an Bnshi (Japanese performers who provide live narration for silent films), Sato details the proposed construction of the museum, while a screening of three films by Kataoka takes place during the performance. The film references a time when the mines were prosperous and silent films were told by Benshi, bringing to light events that took place during the process of modernization and fragments that have been carried over to the present day.

Production Credit :

Collaboration performer and Video footage cooperation: Ichiro Kataoka

Camera: Takahiro Sato, Ryohei Suga

Editor: Takahiro Sato

Installer: Ryuhei Sakurai

Technical: Issei Yamagata

Graphic design: Yutaro Yamada

Cooperation: CNA Akita cable TV, Tokyo University of the Arts Graduate School of Film and New Media, RAM Association, Shintaro Wada

Organized by Akita University of Art, Art Center Akita

Supported by Akita prefecture Art and Culture Council



Photo: Kenichi Hagiwara



Photo: Kenichi Hagiwara

佐藤朋子 | TOMOKO SATO

Born in Nagano, Japan in 1990. Received her M.F.A. in Film and New Media from the Graduate School of Tokyo University of the Arts. Sato expresses with “narrative,” working mainly with lecture performances. Her recent works include “TWO PRIVATE ROOMS – A Circle of Reading” (Collaboration with Natsumi Aoyagi, 2020–), Participation in the 14th Yebisu International Festival for Art & Alternative Visions (Tokyo Photographic Art Museum, 2020) and “Public Production vol.2 Tomoko Sato: White fox, Antigone, Centaurus” (Nagano Prefectural Art Museum, 2022). Since 2021, she has been working on “Index for Obake Tokyo,” a fieldwork project commissioned by Theater Commons Tokyo.

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