

# aruku

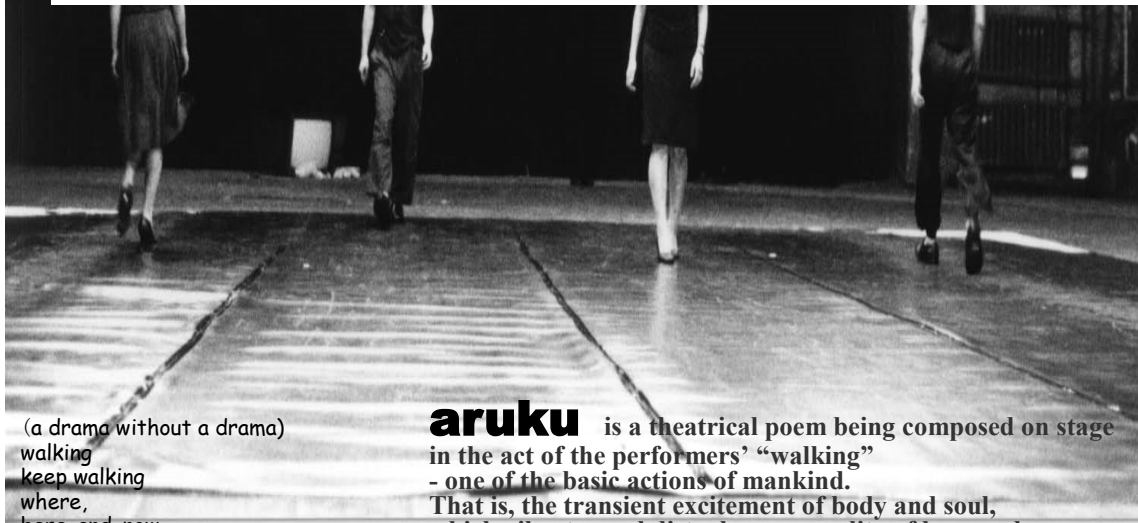
'04 Indonesia version

## Art Summit Indonesia IV

September 18-19, 2004

The Graha Bhakti Budaya Theater

**DA·M**  
Theater  
Japan



(a drama without a drama)  
walking  
keep walking  
where,  
here and now,  
already walking  
not walking  
walking by now  
(the endless everyday labour)  
stop walking  
"I watch"  
start walking again  
(travelling to know my own geography)  
daily landscape fading away  
even further  
cross the borders  
broken ears  
jumping bodies  
languid footsteps  
hands being flung down  
bent bodies  
mouths widely opened  
distorted smiles  
broken knees  
scattered rubble  
stop walking  
numberless memories unnamed  
"I watched"  
listening to a moment, even further  
happening in the world at this moment  
memories, illusions, or realities  
start walking again  
out from the deep silence  
already walking  
here and now  
celebrating

**aruku** is a theatrical poem being composed on stage in the act of the performers' "walking" - one of the basic actions of mankind. That is, the transient excitement of body and soul, which vibrates and disturbs your reality of here and now.

This is not a representation of any play or writing. DA·M has been working on excavating pieces of "improvisational bodily acts" and organising them for several years. In the course of the continuous work, "aruku" was produced and now revised as the Indonesia 2004 version, where some visual images have been newly added, based on the performance in Kyrgyzstan in April 2004.

Walking on the stage in their improvisations or in some organised ways as an ensemble or solo back and forth, the four performers make the seconds tick by to eternity with their footsteps of the "repeated walking". Fragments of their actions or gestures, sudden voices or words, and unidentifiable visual images or sounds are abruptly inserted to their "walking". An unexpected intruders. Interweaving truth with fiction, memories with daydreams, and normality with madness, the stage is turning to an unknown world of <a wilderness>.....

The never-ending chain of violence. In reality, "New War" has become part of everyday events. Focusing on the universal human action of "walking" in ordinary life, we denounce such accompanying reality of it as the world of war, violence, fear, anxiety, and desires through the performance. As interruption and resumption of "walking" are repeated again and again, the continuing sound of the performers' footsteps is fresh and concrete evidence for numberless lives sinking into oblivion in a split second.

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*Finnish:* astuan

*Magyar:* sétá

*Czech:* kracet

*Estonian:* käima

*Polish:* chodzie

*Hawaiian:* hele wawae

*Indonesian:* berjalan

*Iroquoian:* kathaíne'

*Swedish:* promenerar

*Afrikaans:* stap

*Esperanto:* marsi

*Japanese:* 歩

*French:* marcher

*English:* walk

*Spanish:* andar

*Italian:* camminare

*Dutch:* lopen

*Chinese:* buxing

*Norwegian:* gå

*Danish:* marchere

*Portuguese:* caminhar

*Korean:* kotta

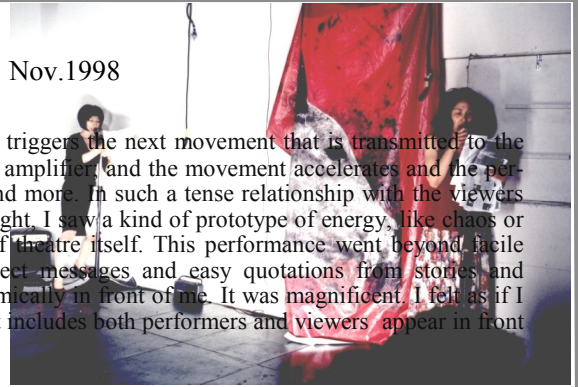
'04 Indonesia version

- Performer:
  - Saki
  - Hijiri Yaegashi
  - Ayumi Imai
  - Akihiro Nakajima
  - Ikumi Ohashi
  - Minoru Hideshima
  - (dance)
- Composition/direction:
  - Hiroshi Ohashi
- Video:
  - Unit 00
  - Kousai Hori
  - Erize Hori
  - Minoru Hatanaka
- Stage design:
  - Soichi Yoshikawa
  - Kumiko Yamazaki
- Stage manager
  - Hitomi Matsushima
- Stage staff(Operation):
  - Kazuo Nakamura



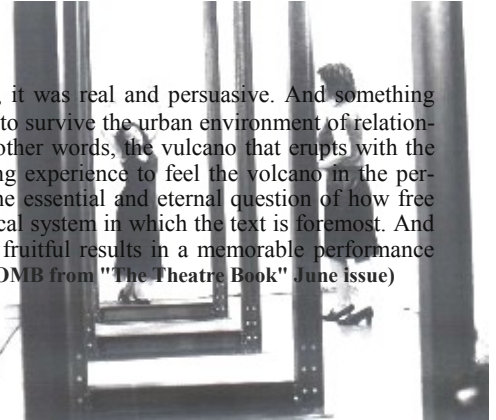
## Midday Horizon Nov.1998

.....This event, in turn, triggers the next movement that is transmitted to the performers as if it were an amplifier, and the movement accelerates and the performance overlaps more and more. In such a tense relationship with the viewers that seemed like a sword fight, I saw a kind of prototype of energy, like chaos or the moment of the birth of theatre itself. This performance went beyond facile understanding through direct messages and easy quotations from stories and myths, and it opened dynamically in front of me. It was magnificent. I felt as if I saw the kind of theater that includes both performers and viewers' appear in front of me. (L/R Nov.issue)



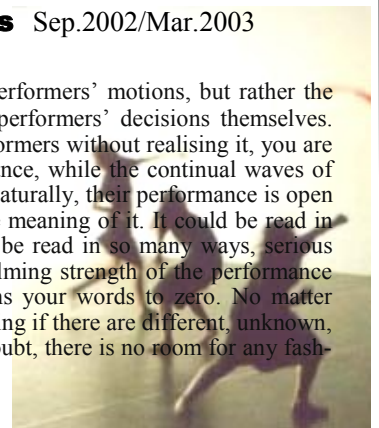
## IL VULCANO Mar.1999

.....Because it was not fiction, it was real and persuasive. And something like energy, the kind that attempts to survive the urban environment of relationship-delusion, was boiling up. In other words, the volcano that erupts with the fire of human life. It was a moving experience to feel the volcano in the performers. D-AM has confronted the essential and eternal question of how free performers can be from the theatrical system in which the text is foremost. And they have accomplished this with fruitful results in a memorable performance of avant-garde theatre. (STAGE BOMB from "The Theatre Book" June issue)



## When we stop eating tomatoes Sep.2002/Mar.2003

.....What the audience watch are not the performers' motions, but rather the cross-sections of those - in other words, the performers' decisions themselves. Becoming unable to take your eyes off the performers without realising it, you are extraordinarily concentrating on their performance, while the continual waves of tension and relaxation are taking you away... Naturally, their performance is open to a variety of "interpretations" if you wish the meaning of it. It could be read in so many ways. Nevertheless, because it could be read in so many ways, serious chats about it would be comical. The overwhelming strength of the performance makes your eloquence meaningless and returns your words to zero. No matter what you say, you will become uneasy, wondering if there are different, unknown, and far more suitable words for it. Without a doubt, there is no room for any fashionable key words. (「CUT IN」 Apr. issue)

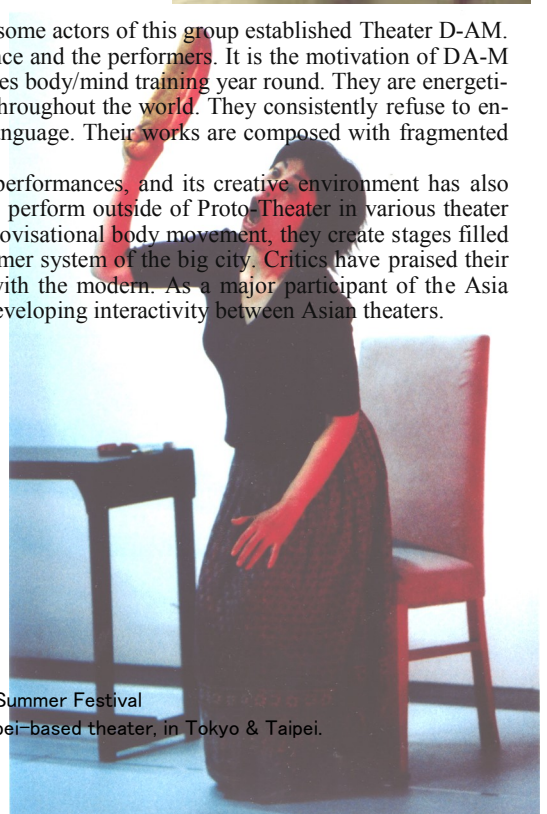


### DA-M

In 1986, after eight years of organizing a theater, director Hiroshi Ohashi along with some actors of this group established Theater D-AM. The name DA-M has no particular meaning but it is an unknown code for the audience and the performers. It is the motivation of DA-M to ask what DA-M is. DA-M acquired the theater space "Proto-Theater" and organizes body/mind training year round. They are energetically creating experimental work in collaborating with artists of diverse disciplines throughout the world. They consistently refuse to enact an existing text and create a stage experience that reaches beyond the limits of language. Their works are composed with fragmented movement, voices and words made by the body in the here and now.

Proto-Theater has been utilized for various workshops and solo and collaborative performances, and its creative environment has also contributed to interactivity between unknown art fields. Since 1995 DA-M began to perform outside of Proto-Theater in various theater spaces and at international theater festivals. Through deepening their method of improvisational body movement, they create stages filled with uncertain life that exists beyond meaning and that does not belong to the consumer system of the big city. Critics have praised their theatrical creativity that moves towards the unknown while mixing the primitive with the modern. As a major participant of the Asia Meets Asia International Theater Festival since 1997, DA-M has contributed to the developing interactivity between Asian theaters.

- 1986 "HARE HORE FURARA" at TOGA International Theater Festival.
- 1986 "Sanctuary," Japanese and American co-production.
- 1989-1992 "Composition" Vol. 1 - 12.
- 1992- 1995 "Experimental Theater Series" Vol. 1 - 22.
- 1994-1995 "Dreams" Vol. 1 - 3.
- 1995 "That is not my dream" at Sendai Theater Festival.
- 1996 "Lesson - My portrait that is framed by the dream"
- 1997 "walking" at Avignon Theater Festival Off.
- 1998 "Daydream Horizon Impro." at Asia Meets Asia 1998.
- 1999 "Il Vulcano"
- 2000 "Unbearable Dream," co-production with Hong Kong theater
- 2001 "When we stop eating tomatoes" at Asia Meets Asia .
- 2002 "When we stop eating tomatoes" version3 at Kampnagel, Hamburg. Laokoon Summer Festival
- 2003 "Unbearable Dream2" co-production with Hong Kong-based theater and Taipei-based theater, in Tokyo & Taipei.
- 2004 "aruku" at Arts Festival "Peace and Respect" in Kyrgyz.



- 名づけえぬ記憶① 反る曲線
- ・名づけえぬ記憶② 傾く角度
- ・名づけえぬ記憶③ ×
- ・名づけえぬ記憶④ 遮断機の前
- ・名づけえぬ記憶⑤ 地団駄
- ・名づけえぬ記憶⑥ 転回
- ・名づけえぬ記憶⑦ 闘牛の死のダンス
- ・名づけえぬ記憶⑧ お手上げダンス
- ・名づけえぬ記憶⑨ 先へ
- ・名づけえぬ記憶⑩ さまよい
- ・名づけえぬ記憶⑪ 赤い点
- ・名づけえぬ記憶⑫ 明瞭と不明瞭

● 行為・状態

- 私／彼女は 見る
- 私／彼女は 聞く
- 私／彼女は つかまえない
- 私／彼女は お手上げだ
- 私／彼女は ハイヒールをはく
- 私／彼女は 椅子を運ぶ
- 私／彼女は 椅子に座っている
- 私／彼女は 見ている
- 私／彼女は 横たわる

● 歩行

- 私／彼女は 立つ
- 私／彼女は 歩き出す
- 私／彼女は 止まる
- 私／彼女は 振り返る
- 私／彼女は 再び歩き出す
- 私／彼女は 歩きつづける
- 私／彼女は 歩かない
- 私／彼女は もう止める
- 私／彼女は 立ち上がる
- 私／彼女は もう歩いている
- 私／彼女は すでに歩いている
- 私／彼女は 歩き続けている
- 私／彼女の手からは 血がしたたっている
- 私／彼女は ふいに笑う
- 私／彼女は 突然叫ぶ
- 私／彼女は 逃げる

無い ない ナイ ない 無い  
 Come on this way  
 カーン カーン カーン  
 カッカッカッカッ  
 Blue ブルー  
 ダッ ダッ ダッ ダッ ダッ  
 ダー ダー ダー ダー ダー  
 オーライ オーライ

今、演劇は自由だ。  
 映画やテレビ、文学や報道やショーで出来ることは  
 それらにまかせておけばよい。それはつまり、演  
 劇が、  
 演劇以外の欲望・目的・責任から解放された、  
 ということである。  
 演劇は素裸でいいのだ。  
 演劇は演劇があるべき、  
 今、ここ、という場の中から  
 自らの楽しみ／ドラマを創り出していけるのだから。

80年代後半バブル経済が膨張しはじめた最中、  
 また、  
 ベルリンの壁が崩壊していく世界にあって、  
 私たちは演劇上演に際して戯曲やテキストを持つ  
 ことを放棄した。  
 人と人の直接的な出会いをもう一度0から目指  
 したのだ。  
 日々さまざまな都市的意匠が生産され、無限の消  
 費の欲望が掻き立てられ、  
 都市消費システムに組み込まれていく。  
 「選択することの自由」が自由になればなるほど  
 何も「選択しないことの自由」が不自由になる。  
 その窮屈さに「演劇」を脱ぎ捨てたとき、観客と  
 われわれが向き合う今、ここ、にあるのは丸裸の  
 空間と身体だけである。  
 この自明性を改めて見出すことが、狭くとも俳優  
 と観客が向き合うこの確かな現実<今、ここ>と  
 の係わりを見つけていくことが、われわれの演劇  
 になったのだ

そこから出発しようではないか。  
 表すべき内容や手段をわざわざ外から探してこな  
 なくても、  
 演劇は演劇があるべき、  
 今、ここ、という場の中から  
 自らの楽しみ／ドラマを創り出していけるのだから。  
 劇団という枠も越えて、