

Travelling Companions in Turbulent Times : Gender, performance art and politics in East Asia

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Abstract: *For more than a decade and a half I have had the privilege of collaborating with Ikeuchi Yasuko on a number of projects devoted to the study of performance art, diaspora and gender in the East Asian context. Participating scholars, artists, activists and curators have explored the complexities of colonial pasts and our militarized present: the focus has been on the potential of contemporary art and interdisciplinary dialogue to perform interventions in dominant narratives of history and culture in the region. Many of the projects received vitally important support from Ritsumeikan University. From 2002-2006, 「演劇／パフォーマンス・アートとジェンダーに関する研究～アジア女性アーティストを中心に～」 made it possible to research the work of women artists of the Korean diaspora. Out of these grew other collaborative projects, such as “Asia, Politics and Art” that helped participants look more closely at intersections between private and public memory in the work of Korean diaspora and Okinawan artists. Work that has emerged from these collaborative engagements has not only shed light on complicated histories, but has helped many of us to better understand and navigate the difficult decade or more since 9.11, an era that Setsu Shigematsu calls, “the age of the ‘war of terror.’ I myself feel very fortunate to be one of Ikeuchi Yasuko’s “travelling companions” through these turbulent times and am quite sure that I would not be doing the work I am doing today if I had not been a part of the many collaborations she has helped foster.¹*

I recall our actual travels—to see the retrospective exhibition of Theresa Hak Kyung Cha’s work, A Dream of the Audience, in Seattle in 2003 on the eve of the U.S. invasion of Iraq; to the suburbs of Seoul in order to visit Nanumu no Ie in 2004; to the Sakima Art Museum, a stone’s throw from Futenma (U.S.) Air Force Base in 2007; and to the Live Art Development Agency in London on March 11, 2011, where together we watched news of the disasters unfolding in Northeastern Japan. Each journey has led to a new and critical juncture between history and present day politics; each has been punctuated with powerful works of visual or performance art that in turn spark dialogue across disciplines, languages and cultures.² These collaborations have helped guide and inspire the work of so many—myself included—who hope to bring to light possibilities for re-thinking the past so that we might also re-imagine the present and future.

The short paper I am contributing to this volume also comes out of this ongoing work on performance art, gender and politics. In it, I introduce works by Ito Tari, a feminist performance artist who has continued to explore questions surrounding the “(in)visibility” of sexual minorities and survivors of sexual violence. In her most recent performance piece, Ito addresses the ongoing nuclear crisis in Fukushima. This paper was presented on a panel titled, “Performing Feminist

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Cultural Politics in Japan—1970s to the Present,” coordinated by James Welker at the Association for Asian Studies Conference held in Toronto in March 2012. Ito was also one of the participants in the Asia, Politics, Art project and was awarded the Matsui Yayori Prize last December after being nominated by Ikeuchi Yasuko, Lee Chongwha and Shinjo Ikuo.

Keywords: gender/feminism, performance art, representational politics, identity

Rubber, Onions and LED Lights: Performance Artist Ito Tari’s Feminist Art-Activism

For over two decades, Ito Tari has continued to produce powerful works of performance art that interrogate the borderline between the visible and invisible, works that explore contested histories of sexual minorities, survivors of sexual violence under Japanese colonial rule and present-day U.S. militari occupation. Her works not only shed light on diverse aspects of the performance of feminist cultural politics in Japan from the late 1980s to the present, they have also helped shape and record part of this cultural history.

A glimpse into the world of Ito Tari’s performance art reveals multiple points of intersection between feminist and LGBT activism in the struggle for recognition in a socio-political context that has marginalized sexual minorities. In more recent works, the artist finds points of intersection between these concerns and anti-U.S. base, as well as anti-nuclear activism. At the same time, each performance piece can be seen as a dynamic and evolving live-art work, building on Ito’s growing vocabulary of innovative live-performance art practices.

In the late 1980s, Ito began producing autobiographical performance works that probe the question of the “(in)visibility” of the “lesbian” body and sexuality. In *Hyohi no kioku* (Memory of skin, 1989), *Watashi ha koko ni iru* (I am here, 1991) and *Jigazo* (Self-portrait, 1996), the artist created pioneering “coming out” works of performance art that allowed her to develop a vocabulary of materials, movement and metaphor that she continues to draw upon in more recent works.

When Ito saw an exhibition of paintings by former “military comfort women” in the mid-1990s, she was prompted to think more deeply about forms of sexual, ethnic and representational violence that destroyed the lives of so many Korean women before and during the War and led to the erasure of their stories from official histories. In her most recent work, Ito raises questions about the “precarious situation” of a friend who lives near the Fukushima nuclear power plant. The artist incorporates elements of earlier works—rubber and onions—and introduces new elements such as LED lights in her response to the ongoing uncertainty and fear, now a part of the daily lives of people in Fukushima.

In my own brief comments here, I will draw on Ito Tari’s conversations with Kitahara Megumi, the artist’s website and my own conversations with her as I propose readings of her earlier works. Then I will go on to focus on more recent performance pieces, including a new

work created in response to the ongoing nuclear disaster in Fukushima.

My interest in and intersection with Ito's work goes back to the late 90s when I invited her to speak and perform in Kyoto. Kasahara Michiko's two ground-breaking exhibitions, *Gender Beyond Memory* (1996) and *Love's Body* (1998) boldly introduced the work of contemporary (transnational) artists grappling with issues of gender and history, sexual violence and race, HIV and migration, and helped bring works like Ito Tari's 「わたしを生きること」 (*Me Being Me*, 1998) to a wider audience.³ As others here have shown, the histories of feminist cultural productions can be traced back to earlier decades of activism and cultural production. I will begin with a brief look at the artist's beginnings as a performance artist, highlighting her involvement with transnational performance art studies and movements.

I. From Mime to Performance Art

Ito Tari began experimenting with the expressive potential of the performative body in the early 1970s. She was a student at Wako University in Tokyo when she first began to study mime. After graduation, she continued to learn and perform mime in Tokyo, but soon left for Europe when given the opportunity to practice there. After a four-year period of living and studying "movement theater" in Holland in the early 1980s, she returned to Japan, strongly committed to working in the field of performance art, a field that has had less visibility and support in Japan than it has enjoyed in Europe. For Ito, this ephemeral, avant-garde form of live, movement art would help her to create a space for innovative explorations and "interventions" into contested past histories and present cultural politics.

In the late 80s, Ito performed original mime and movement pieces such as "*Hyohi to katamari*" (Skin and object) in Tokyo as well as in a series of small, independent performance art festivals in Fukushima at a small avant-garde art front organized by photographer Aita Kenichiro and his partner, Megumi, at Gallery K in Fukushima.⁴

Ito's international connections continued to evolve in the late 80s and early 90s when she was invited to participate in such events as "Theatre in a suitcase" in Sophia, Bulgaria, part of a European performance tour. Her international exchanges with European and later other Asian performance (live) artists helped lay the foundation for her's practice and process. Her performance art works become "interventions" that help create public spaces for the consideration of personal histories and memories that have been obscured or marginalized in official historical narratives.

In the early 90s, her travels also took her to Hong Kong, Indonesia and Thailand, as well as back to Fukushima for the Tajima Performance Festival held there in 1991. She also performed at Franklin Furnace in New York, still an important center for feminist live-performance art there.

Early in her career, Ito began exploring a range of expressive materials and themes. In *Hyohi no kioku* (Memory of Skin, 1989, Image #1), she used sheets of rubber, molded in the shape of women's bodies, suspended like garments (or so many animal skins) as in the



Memory of Skin (1989)

Image #1

Photo: Nishimura Akiko

image shown here. Rubber—suggestive of skin, the sense of touch (perhaps as much or more than sight) and with numerous other associations—soon became one of the key elements in the artist’s “palette” of materials. In her performance works, the use of rubber garments and objects as interactive elements has continued to evolve. In the mid-90s, the pieces began to take shape as a series of autobiographical “coming out” works in which Tari used her own “explicit” body (to borrow Rebecca Schneider’s term) to give performative expression to the “lesbian” body and sexuality. In these pioneering “coming out” works, *Watashi ha koko ni iru* (I am here, 1991) and *Jigazo* (Self-portrait, 1996), *Me Being Me* (1998), the artist developed a vocabulary of materials, movement and metaphor that she continues to use today. In the new millennium, *Osore ha Doko ni Aru* (*Where is the Fear*, 2002, 2006), and *Niji iro no hitobito* (*Rainbow-colored People*, 2004)

confront homophobia and sexism in the larger society.⁵

Rebecca Schneider’s term, the “explicit body” may be useful in reading Ito Tari’s work in the context of transnational feminist performance art. Schneider uses this term to refer to ways in which performance artists use the body as a medium and stage to explore questions of identity, sexuality, violence and intersecting/contested histories from a feminist perspective. It is interesting to note here the recent resurgence of interest in histories of live performance art by women as seen in a number of studies and ongoing projects.⁶ Ito Tari’s work can also be read in the trajectory of these histories. Schneider writes:

At base, the explicit body in much feminist work interrogates socio-cultural understanding of the ‘appropriate’ and/or the appropriately transgressive—particularly who gets to make what (in) appropriate where, and, who has the right to appropriate what where—keeping in mind the double meaning of the work “appropriate.” (Schneider, p. 3)

At the same time, it is important to recognize that Ito’s works are grounded in specific locations with specific histories where questions of visibility and invisibility, recognition and erasure continue to be debated and contested. As I hope to show here, these include not only the ‘visibility/invisibility’ of lesbians in Japan, but that of violence against sexual minorities, militarized sexual violence, and—in the current work, the question of ‘visibility/invisibility’ of radiation for those who have been affected by the nuclear disaster in Fukushima.

One further question can be raised in relation to Ito’s works: while they continue to be motivated by an activist desire to make the invisible visible, or to demand access to and recognition in the public sphere, the works themselves give repeated attention (in performative acts) to the borderline between the possibility and impossibility of such claims.

They point to the repeated exclusion, the ban of certain modes of life (to borrow Agamben's term) in physical/visceral terms of performance art.⁷ Rather than certainty or affirmation, we are often left with a sense of the 'precarity' of the lesbian/sexual minority body, the survivor of the military comfort woman system, the women survivors of sexual violence near US Bases in Okinawa—and now the bodies of people in Fukushima who live with uncertainty and fear in the ongoing crisis there. In looking at the artist's more recent works, I have tried to give attention to these questions in a tentative way.

II. 'The Labor of the Performance Artist': "Me Being Me" (1998), "Where is the Fear" (2002/2006), "Rainbow-colored People (2004)

In numerous interviews and on her website, Ito articulates her view of what the role of an artist should be. As performance art is her medium, this also immediately begs the question of the artist's role—her labor—in relation to her audiences. In a statement on her website, Ito writes:

'The labor of the performance artist is to propose, without fear or hesitation, a 'way of seeing things from a different perspective.' In order to do that, it is necessary to be strong-willed and to act on that will, and avoid being swept away by more powerful forces. It is precisely because I believe art can move people and become a catalyst for change that I become connected in a relationship with the audience. To do (produce) performance art means to seek out themes/materials in daily life and to give expression to living itself...the art of living...Moreover, that act itself creates a space, that comes to include activism.⁸

In another section of her website, Ito shares her views with a friend or colleague, about the need to speak out about the rights of lesbians and sexual minorities. "If no one speaks out publically, our existence as lesbians will be erased," She writes, "and if that happens, human rights cannot be upheld."⁹ In her 1998 work *Me Being Me* (Image #2) "coming out" to her own family is central theme of the work. Wearing a semi-transparent rubber outfit, She performs in front of large photographic portraits of herself and her mother projected on a screen. Her back to the audience, she looks (with the audience) at the images on the wall, and a piece of skin-colored rubber in the shape of a vagina also hanging there. In the projections, the artist's mother is unraveling a knit red sweater, while the artist winds it into a ball. In the performance, she begins unwinding the red yarn, symbol for the blood tie between generations of



Me Being Me (1998)
Image #2

Photo: Matsumoto Michiko

women, and we hear a dialogue between the artist and her mother about the difficulty of ‘coming out’ to the relatives. In another segment of the performance, the artist crawls beneath a layer of rubber latex she peels off the floor, giving bodily/visceral expression to the sensation of being caught in the tense and constricting space between ‘inside and out.’ These performative practices reappear and evolve in later works.



Where is the Fear (2006)
Image #3

In *Where is the Fear* (Image #3), Ito began to confront homophobia in Japanese society at large in more direct ways. In the 2006 version of the work, she makes use of projected images of documentary footage of a journalist’s interview with Tokyo Metropolitan Governor Ishihara Shintaro. Six years after a violent attack on a gay person in a park, another gay person was assaulted in the same park; when questioned, the young assailant explained that he “thought [he] could get away with it because he didn’t think a gay person would go to the police.”¹⁰ In response to the ongoing situation, and partly out of a sense of frustration

with the ongoing “invisibility” of sexual minorities, Ito decided to introduce a large, soft breast-shaped object (again made of rubber) into the performance. She writes,

If I just call attention to the negative situation of lesbians, or try and appeal to majority heterosexuals about the reality [we face], I cannot escape the feeling that I’m being ignored. So, I chose do something positive like play with a big, soft rubber tit.¹¹

In *Niji iro no hitobito* (Rainbow-colored People, Image #4) Ito uses recorded interviews with Sawabe Hiromi and Park Yung-ja, both of whom speak about the dilemmas associated with naming and identity they experienced when they “came out” as lesbian and Zainichi Korean respectively. The artist gives expression to the vulnerability both felt, lying half-



Rainbow-colored People (2004)
Image #4

Photo: Yasuda Kazuyo

hidden beneath a sheet of metal on the floor and speaking through a microphone. Both of these works beg closer attention. A particularly interesting reading of the 2006 version of *Where is the Fear* discusses the artist’s introduction of documentary clips of the above-mentioned Ishihara Shintaro interview and statements made by Osaka Prefectural Representative Otsuji Kanako, the first elected representative to “come out” as lesbian. This reading helps explicate the complex ways in which the artist helps us to “differently see” circuits of pleasure and desire through live art performance.¹²

III. “I Will not Forget You” (2007), and “One Response” (2008–2010)

Even while exploring the explicit body of lesbian sexuality in her work in the 90s and early 2000s, Ito was also concerned with the politics of violence and representation made evident by emerging testimonies of former “military comfort women.” I see this in the context of emerging transnational feminist discussions among Korean and Japanese feminists, prompted by the testimonies, beginning with that of Kim Haksun, but reaching back to the 80s and possibly earlier in the works of other feminist writers and artists.¹³

In 1995 Ito saw works of art by Kan Dokkyun and Kim Sundeok, survivors of the military comfort women system who were then living outside Seoul. This exhibition, titled “*Harumoni no kaiga ten*” (an Exhibit of Paintings by the *Harumoni*) and her later visit to the *Nanumu no Ie* (House of Sharing) prompted her to begin new works on the theme of “the existence of survivors of sexual violence who have been treated as non-existent, even though they had, and have been living among us.”¹⁴ In 「あなたをわすれない」 (*I will not Forget You*) the artist projects images of their paintings on the screen, and responds to these works—and to the *Harumoni*—with her live art performance. (Image #5)

In 2002, Ito Tari visited the *Nanamu no Ie* (House of Sharing) and performed an early version of the piece. She explains that she tried to give visceral or corporeal expression to commonly held assumptions about the female body by blowing air into parts of her rubber costume— inflating imaginary breasts, belly and buttocks in the live act which she imagined would call attention to the way women’s bodies are often viewed. After the performance Kim Sundeok, commented, “you want to peel away your shell like peeling away the layers of an onion, layer by layer.” In response to Kim, Ito has included a segment in which she actually peels onions, layer by layer in subsequent performances of the work (as well as in other works). This introduces sound, smell and sharp burning in the eyes along with a gesture familiar in every day life. At the end of the performance, she also reaches out to shake the hands of audience members, further emphasizing—in a visceral way—the connections she hopes we will sense. The repetitive gesture reminds us that we must keep peeling away the layers, but we may never find an answer: “We haven’t made real progress toward a solution.”¹⁵

In 2007, the artist performed *I will not Forget You* in front of Maruki Iri and Toshi’s paintings of the Battle of Okinawa at the Sakima Art Museum, Ginowan City, just a stone’s throw from the U.S. Air Base at Futenma. This was part of the collaborative ‘Asia, Politics, Art’ project that brought artists, scholars and curators together, and the event marked Ito’s first trip to Okinawa. After that trip, Tari became interested in Okinawa as a location where



I will not Forget You (2007)
Image #5
Interakcje Festival, Poland

*One Response (2009)***Image #6**

Photo: Ishigaki Katsuko

*One Response (2012)***Image #7**

Photo: Kakubari Koji

histories of the military comfort system during WWII and present day violence against women around U.S. Bases intersect. During her visit, she learned that there had been Korean “military comfort women” in Okinawa, as she travelled around the enormous U.S. Futenma and Kadena bases. Well aware that she had only begun to learn about these histories, she explained she felt the need to create a work in response to both these histories and the current situation. In the press release for “One Response—an action in Okinawa and Tokyo—for Bei Boungi and Countless other Women,” she writes, “we must not forget those whose very existence was hidden and made invisible so that we never lose words [to guide us] in the future.”¹⁶ (Image #6, #7)

IV. From Okinawa to Fukushima: “Perhaps it’s better that radiation has no color?...with a deep sigh”

It was July, 2011 when I spoke to Ito about the possibility of giving a paper on her work at the AAS conference in Toronto. She was just about to make a trip to the Fukushima area to visit Aita Megumi and other friends she had met in the 80s at the performance art festivals and exhibits held there. The work I would like to end my discussion with here, had not been created when I wrote the abstract for this paper. It is still a work in progress and was performed again on April 7, 2012 in Tokyo. In the announcement for the first performance of the work on December 17, 2011, Ito wrote that when she visited the Haeburu Community Center to perform “One Response” only a month after the disasters had struck northern Japan on March 11, 2011, she sensed that new “politics of (in)visibility” were taking shape. Already, the question of how the testimonies, fears and memories of survivors, of the disasters and people living in the vicinity of Fukushima would be represented—or hidden—was becoming a burning question.¹⁷ It was in Okinawa that Ito began to develop an idea for a new work in response to the nuclear disaster in Fukushima. In an interview with Kitahara Megumi, Ito explains the process of creating the work and the background to its title:

I had met Aita Megumi (in the 80s) when she invited me to participate in performances

in Gallery K near Fukushima Station. In mid-July, 2011, I went to visit Sendai and Aita-san in Fukushima. When I saw her then, she burst out, ‘if only radiation had color...’ The brightly shining green of the rice fields and trees sprouting leaves—and radiation. It was hard to believe the landscape we were seeing (was real). (She was thinking) Should we leave, or should we stay? It’s a place we love, so we don’t want to leave. When I called her in September, her tone had changed. ‘It’s probably better that radiation has no color...’ Megumi has grown children and so she must have thought about it a lot. “I think this is where I want to stay and I want to keep doing pottery”... I heard her say on the phone. So I invited her to have a show in the gallery near my house, and she said yes. I started to create a work in response to the words she had uttered, ‘Perhaps it’s better that radiation has no color...’¹⁸

It was the change in her friend Megumi’s tone that prompted Ito to respond through this new performance work. The photographs projected on the screen in the gallery were those she herself had taken as Megumi drove her into the evacuation zone near Date-shi (Image #8). I will quote another (rather long) segment of the interview here:

Kitahara: Her change in tone and your work in response to this.... it conveys the ongoing tension and fear of those in the stricken areas.

Tari: Yes, the tension she feels is completely different from what I feel in Tokyo. It’s that some decision has to be made every moment in daily life. When you go out to cut flowers in the garden, you have to think twice about putting them in a vase inside... ‘Oh, these persimmons are from Aizu, so they’re ok! Back up in the hills, they found 3 microseiverts! We put lots and lots of charcoal in the well... If only it had color we could do something!’ She was going back and forth, so worried about these things...

It was in the midst of this that I asked her to take me to Iidatemura and Kawamata-cho ...Yamamotoya Elementary School. It was especially the school that got me. The school ground was covered with weeds, the play equipment was rusty, “April 15th” was written on the blackboard of the first grade classroom—the school had stopped at that moment. A device for measuring radiation after the accident was just sitting there. The shouts and cries of the children had also vanished. Ropes blocked the driveways to peoples’ homes, and everything used in daily life had been put away, with no sign of when the owners might return. Gas stands, beauty shops and bakeries....all just abandoned....But even so,



“Perhaps it’s better that...” (2012)

Image #8

Photo: Denis Rylov (Finland)



“Perhaps it’s better that...” (2011)

Image #9

Photo: Kawahara Misaki



“Perhaps it’s better that...” (2011)

Image #10

Photo: Kawahara Misaki

the autumn leaves were turning beautiful colors and the autumn grasses were showing their plumes...as the evening sun set in the west...¹⁹

For the first time since her performance of *Me Being Me*, Ito applied rubber to the floor and peeled it off as part of the performance.. Some members of the audience asked whether this was an image of “decontamination.” Similarly, she introduced the act of peeling onions into the work, but this time, they were painted with bright-colored, fluorescent paint that glowed—like her body—in the darkened gallery space. (Image #8). The LED lights twisting underneath her signature rubber outfit are meant to “look like an artery visible through the skin” and to convey “an image of the fear and uncertainty of radiation exposure.” (Image #9, #10, #11)

One viewer of the performance recorded impressions of the work as it unfolded and the impact it had on her.

Another change of scene. Having taken off her jacket (of rubber), Tari begins clawing at the surface of the floor, looking for someplace where she can start to peel it off. She finds an edge and suddenly begins pulling it up, rising from the hips. She grabs hold of it and with her bare, strong hands, begins peeling off the rubber. I want to peel away the many Becquerels of substances that cover Fukushima. I want to peel away the membrane that is hiding what’s really going on. I also want to peel away my own silence, my own inaction, and the way I have seen things til now.²⁰



“Perhaps it’s better that...”

Image #11

Photo: Kawahara Misaki

At the conclusion of the performance, we

see an image of Kadena US Air Force Base projected on the screen. The artist states that this is “because I could not think of the this nuclear accident as separate from the situation in Okinawa,” making reference to the constant state of fear and uncertainty experienced by residents of both places.²¹

I have tried in this brief presentation to introduce the work of this important feminist activist performance artist and suggest ways in which the themes she explores and the performative practices that continue to appear and evolve in her work shed light on the recent history of “performing cultural politics” in Japan. As a feminist artist, Ito Tari seeks to engage with her audiences and effect social change. Her bold experiments in live performance art help us to see what others would have us forget—and to see “in a different way.”

Notes:

- 1 Setsu Shigematsu, *Scream from the shadows: the women's liberation movement in Japan*, University of Minnesota Press, 2012, p ix. I have been inspired by Moira Roth's notion of “Travelling Companions” as seen in her “Travelling Companions/Fractured Worlds,” *Art Journal*, Vol. 58, No. 2, (Summer, 1999), College Art Association, pp. 82-93.
- 2 For example, 「Borderline Cases ～境界線上の女たちへ」 Tokyo, 2004.
- 3 This work was created and performed for “Love's Body—Rethinking Naked and Nude in Photography.” Ito Tari has played an important role in feminist art exhibitions and projects such as WAN (Women Artists Network, 2001) FAAB (Feminist Art Action Brigade, 2002), “Borderline Cases—Co-Responses of Women on the Borderlines” (2004). More recently, the “Asia, Politics, Art Project” coordinated by Lee Chongwha and Shinjo Ikuo took her to Okinawa in 2007.
- 4 Aita Kenichiro, was a photographer who worked closely with live performance artists, including Ono Kazuo. His photographs document such performances, presumably including some of Ito Tari's early works. His photographs also seem to have inspired Ito Tari to use projections and still photographs in her own performances.
- 5 See: <http://ccas.uchicago.edu/celebratingprotest/TariItoConcept.pdf>
- 6 See Alice Maude-Roxby (2007), Rebecca Schneider (1997), Cherise Smith (2011), Amelia Jones (2012)
- 7 Here, I am referring to Agamben's notion of “bare life.” See: <http://www.sauer-thompson.com/archives/philosophy/003184.html> (accessed March 6, 2012)
- 8 See: <http://itotari.com/about.html> (English translations by author)
- 9 See: <http://itotari.com/speaks.html>
- 10 See: <http://rubbertit.exblog.jp/4753030/>
- 11 See: <http://ccas.uchicago.edu/celebratingprotest/TariItoConcept.pdf>
- 12 FemTumYum, On “*Osore ha doko ni aru* 2006version: (<http://d.hatena.ne.jp/tummygirl/20061011/1160557389>) “[igbtq][art]恐れはどこにある 2006version” Hatena: Diary entry, 11-10-06 (accessed March 6, 2012)

- 13 Tomiyama Taeko's *Memories of the Sea* (1986) and Shimada Yoshiko's *Past Imperfect* (1992) are examples of works by artists. Byong Young Joo's *Murmering* (1995), is an important example of film that links military sexual violence in WWII to present day violence against women around US bases in South Korea.
- 14 Tari Ito, "About the performance *One Response*," performed in Beijing in 2009 (Courtesy of the artist).
- 15 Ibid.
- 16 Artist's press release announcing performances held at Haebaru community Center in Okinawa, April 28, 2011, and at 3331 Arts Chiyoda, Community Space, June 18, 2011.
- 17 Artist's email announcement for "Nuclear Power — No Thanks!" (Performance of "Perhaps it is better that radiation has no color? ...with a deep sigh" in Tokyo, Dec. 17, 2012. See Appendix #1.
- 18 Kitahara Megumi, *Impaction*, No. 183, Jan. 2012 pp. 168-169. (author's translation)
- 19 Ibid. pp. 169-70.
- 20 Suzuki Mari, "Aa-to no mado," A-WAN, <http://wan.or.jp/art/?p=1479>
- 21 Kitahara Megumi, *Impaction* #183, pp. 170-71.

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- Kitahara Megumi; "Watashi wo ikiru koto—Ito Tari no Love's Body koen," (*Me Being Me*—Ito Tari's 'Love's Body' performance), アート・アクティヴィズム 24, in インパクトジョン (*IMPACTION*), No. 122, Feb, 1999.
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Websites, VHS/DVD:

- * Ito Tari's website: <http://itotari.com/index.html>
Selected works on DVD, courtesy of the artist.
- * FemTumYum, On "Osore ha doko ni aru 2006version: (<http://d.hatena.ne.jp/tummygirl/>)

20061011/1160557389) “[lgbtq][art] 恐れはどこにある 2006version” Hatena: Diary entry, 11-10-06 (accessed March 6, 2012)

- * Kum Soni (DVD, editing and production), “Ito Tari’s *I will not forget you*” in *Zansho no oto*, Iwanami Books (Tokyo), 2009.
- * Suzuki Mari, “Aa-to no mado”, A-WAN, <http://wan.or.jp/art/?p=1479>
- * *Watashi wo ikiru koto* (Me Being Me), VHS, 1998
- * *Ekkyou suru onnatachi—bideo dokyumento*, Women’s Art Network VHS, 2001

Appendix #1:

Announcement for the Dec. 17th, 2011 Performance:

“I helped organize an exhibit of pottery with my old friend, Megumi Aita, and I will present a new performance piece at the opening event. Aita-san has been making pottery in Date-shi, Fukushima Prefecture.

I went Fukushima to take photographs for the new performance piece. Megumi drove me to the planned evacuation areas (Yamamoto Ya) and we looked around at the towns/villages that have been abandoned. (now ghost towns) There was no one at all at the farm that her friend had spent 30 years building up, no one in the greenhouses now filled with weeds, and no one in the elementary school that was vacated on April 15th. (I felt I had glimpsed) the deep despair of the people of Fukushima who had suddenly lost their homes, whose lives are threatened and who are now living with fear day in and day out. The government and authorities have abandoned them saying, “it’s not a big problem,” passing them by.

Fear, Fear, Fear...

As with the military comfort women and the US bases imposed on Okinawa, the government is using the same trick to deceive them. We won’t walk away with our tails between our legs!” (From announcement sent out in early Dec. 2011)

ジェンダーとパフォーマンス・アート —(In)visibility を問うイトー・ターリの作品をめぐって—

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本稿は、今年度トロントで開催された Association for Asian Studies のカンファレンスで行った発表をまとめたものである。数十年間パフォーマンス・アーティストとして活躍してきたイトー・ターリの作品を紹介し、イトーが独自の素材や身体表現を探りながら「不可視」にされがちな存在をどのように「可視化」してきたかを論じる試みである。

イトー・ターリは1970年代からパントマイムを始め、その後、パフォーマンス・アートに転じ、身体表現の可能性を追求してきた。80年代前半にオランダに滞在し、「movement theater」を学んだが、日本に帰国してから自らの記憶や体験を題材にする画期的なパフォーマンス・アート作品を次々と発表した。『表皮の記憶』(1989)、『私はここにいる』(1991)、『自画像』(1996)など、独自の素材や身体表現法を築きながら「不可視」とされてきたレズビアン¹の存在を「カミング・アウト」するライブ・アート作品で現した。その後、自らの家族との関係や日本社会におけるホモフォビア(同性愛嫌悪)をテーマにするパフォーマンス作品(『Me Being Me』1998、『恐れはどこにある』2001、『虹色の人々』2004)を国内外で発表して注目を浴びた。

「(不)可視性」を続けて問うイトーは、90年代半ばに『ハルモニの絵画展』を見て、日本軍による性暴力を受けた女性たちの物語を自らのパフォーマンス・アート作品に取り入れる可能性を考え始めた。2002年にソウルの郊外にある「ナヌムの家」を訪れた後、元「従軍慰安婦」金順徳の言葉と絵画作品を自身のパフォーマンスに取り入れた最初の作品は、『あなたを忘れない』(2006)であった。

2008年から現在まで、イトーは独自の素材—ゴム、タマネギ、そしてLED ライト—を取り入れながら、米軍基地の近辺で起きている性暴力事件をテーマにしたパフォーマンス作品を作り続けている。2008年に発表した『一つの応答』では、沖縄戦を生き延びた元「従軍慰安婦」ペ・ポンギの語りや沖縄の米軍基地に駐留している米兵による性暴力を受けた女性たちの不可視で「危うい」存在を表している。『放射能に色がついていないからいいのかもしれない……と深い溜息……をつく』(2011)という最新作では、「見えないようにされつつある」現在継続中の福島第一原発の事故に遭遇した人々の現状と不安を私たちに投げかけてくれる。

キーワード：ジェンダー、フェミニズム、パフォーマンス・アート、アイデンティティ

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