

Tomoko Mukaiyama

KUMANO

Dutch Tour 2022



The Kumano region is known for its overwhelming nature, the many pilgrim routes and the countless sacred places and temples from pre-modern Japan. It is a place where heaven and earth, past, present and future meet.

In the performance, this Kumano is designed as an interim/space of great beauty. The things that always travel with us, that are dear to us, appear here, pass and disappear. Tomoko finds itself in this interim period and (re) writes and shares its history through film images, photos, a narration and music by Shalygin, Vivier, Ravel and Tomoko, among others.

Music

J.S. ORGAN	SONATA	NO'4	arr.	Bach Stradal
(	1	7	3	0)
Maxim PRELUDE		NO.1,		Shalygin NO.4
(	2	0	0	5)
Claude S	H	I	R	Vivier A Z
(	1	9	7	7)
Maurice e x c e r p t				Ravel p t
PIANO	CONCERTO	IN	G	MAJOR
(	1	9	3	1)
Tomoko AFTER	RAMEAU	NO.1,		Mukaiyama YELLOW
(	2	0	2	1)

Programme

Pianist

Tomoko Mukaiyama is a Dutch-Japanese pianist, performer and visual artist, based in Amsterdam. She has been involved with and collaborated with many prestigious orchestras and ensembles around the world, including Ensemble Modern, New York Philharmonic and the Royal Concertgebouw Orchestra. Her work has been exhibited at the Sydney Biennale, Yokohama Biennale and Hermes Gallery. Tomoko often uses autobiographical elements in her work, and through various media she transforms and sublimates her own story into universal themes and communicates with her audience on an intimate level. She moves between performing in more prestigious venues and creating musical experiences for the intimacy of just one visitor.

Artist

Director

When I was a child, I used to live in a house at the Ohama-sea.

It was an old house with a water well and with a magnificent Kaki tree in the garden.

The veranda facing the garden was my favourite place for daydreaming.

One day, sitting on the veranda,
a white butterfly fluttered around me and landed on my lap.

I took her in my hand, and without being aware I frantically ripped off a wing.

I felt frightened and then sad for what I just did.

I laid her in a small box covered with a soft cotton pad.

Yet, the next morning the butterfly did not move anymore. I do not remember what age I was that day.

The veranda was my place for fantasizing and many things have happened there.

One day my mother was killed in a car accident.

I fantasized about people dying.

I imagined the sadness about the death of my mother and practiced how to cry and to shed tears.

I practiced cring with shedding tears.

Here, this is my mother, Haruko Mukaiyama. She turned 83 this year. And my father, Sei Ueno. He lives in Osaka for a long time, alone.

私が子供の頃住んでいた家は、大浜から2、3分のところに建っていました。
お勝手の傍には使われていない井戸があり、庭には結構立派な柿の木があった。
庭に面した縁側が私のお気に入りの場所でした。

ある時縁側に座っていると、モンシロチョウが飛んできて私の膝に止まりました。
手で掬って捕まえると、思わず羽をむしり取ってしまった。
慌てた私は、蝶々を綿の入ったマッチ箱に入れて看病しました。
でも蝶は次の朝、箱の中で動かなくなっていた。

あの日私は何歳だったのでしょうか。

縁側は私のお気に入りの場所でした。そこでは次々と事件が起こった。
ある日突然、私のお母さんが交通事故で亡くなりました。
人が死ぬ、ということを空想しました。
お母さんがいなくなって悲しい、と想像しました。
涙を流して泣く練習をしました。

これが私の母です。向井山陽子、今年83歳になりました。
父の名前は、上野精。もう何年も前から一人で大阪に住んでいます。

Interlude

I was seven years old.

#2

On Sundays, my grandfather and his colleagues used to take me on a short pilgrimage to a shrine with a waterfall. Grandfather's family business, which had lasted for several generations, was not doing well. Grandfather seemed to think that if he would keep visiting the shrine, climbing the harsh mountain path, he would be blessed and find peace of mind.

A woman named Aya was the leader of the group. She decided the time schedule and planned the route we would take. Every week before we went into the mountains, Aya told this to us.

If someone slipped on the path was seen as a sign of bad behaviour in the past week.

Being a child the mountain paths, crossing fast moving streams, were steep for me.
Week after week, I slipped on the mossy stones in the stream.

It wasn't until I became an adult that I learned that our mountain walks were part of the network of pilgrimage trails, called Kumano Kodo. In earlier days retired emperors with their entourage, escaping from the turbulence of life, for a month or so walked from Kyoto to Kumano while they took part in rituals of worship and purification.

They maintained the mountain trails, built temporary lodgings, secured food and Sake, moving all the goods with packhorses. A gorgeous procession around 40 to 50 people is said to have entertained themselves along the way, reciting Waka poems, dancing Shirabyōshi and Kagura and enjoyed Sumo wrestling.

7歳になった頃、日曜日になると私は祖父とその仲間に連れられて、大きな滝と神社にお参りに行くのが習慣でした。

何代か続いた家の商売がうまくいっておらず、祖父は厳しい山道を登ってお参りを続けると心が穏やかになって、ご利益がある、と考えたようです。

あやさん、という名の女性のリーダーが、時間割や、道筋を決めお参りするのです。

山に入る前にあやさんは毎週こう言いました。

道行き、川に足を滑らす人は1週間の行いが悪かった人です。

流れのある小さな川をいくつも渡る山道は、子供の私には険しかった。

苔の生えた岩を渡りきれず、毎週のように私は小川に足を滑らせました。

あの山道が1000年前、京都から上皇たちが1ヶ月もかけて祈りの旅をした熊野古道、ということを知ってから知りました。

道を整備し、仮の宿を作り、食糧やお酒を用意し、この馬を連れ立った

4、50人の豪華な行列は、その道筋で和歌を詠み、白拍子が舞われ、神楽、相撲が奉納されたということです。

It was a hot summer evening.

Two kids appeared in front of me as I was strolling around. They looked like sisters and were a little younger than me, say 4 or 5 years old.

The two wore a peculiar hat, which made them look much taller.

Suddenly one kid said, “Hey, why don’t we run across the street? If you land on your right foot first, you win, and if you land on your left foot first, we win.”

Right

foot?

Left

foot?

Unable to comprehend the rules of this game, I listened absentmindedly, but nevertheless, we started running eagerly. The other side of the road was not as far as I thought, and my right foot reached it first. I looked around, but the kids with the strange hats were gone.

暑い夏の日の夕方でした。

ぶらぶらと歩いている私の前に二人の子供が現れた。

兄弟にも見えるその二人は私より少し歳が下、そう4、5歳だったと思います。

二人は頭の上に大きな、妙な帽子のようなものを付けていたので、とても背が高く見えた。

突然一人の子供が「ねえ、道の向こうまで駆けっこしない？右足でついたらあんたの勝ち、左足が先についたらあたしたちの勝ちね。」

右足？

左足？

ゲームの規則がのみこめず、ぼんやり聞いていた私はそれでも、懸命に走り出しました。

道の向こう側は思ったほど距離はなく、右足が先についた。あたりを見回したけれど、変な帽子をつけた二人の子供はどこかに行ってしまったあとでした。

Production

Credit

Concept	Tomoko Mukaiyama
Piano/narrator	Tomoko Mukaiyama
Visual/light installation	Reinier van Brummelen, Tomoko Mukaiyama
Technical director	Yutaka Endo (LUFTZUG)
Sound technician	Yuji Tsutsumida
Visual technician	Neda Gueorguieva
Lighting technician	Frank van Schie
Production manager	Yayoi Manabe
Graphic Design	Simo Tse
Production	Tomoko Mukaiyama Foundation
Co-production	Multus, Aichi Prefectural Art Theater
Supported by	Fonds Podiumkunsten
Special thanks to	Hana Murakami, Nina Murakami, Chris Maene

KUMANO

Dutch

Tour

2022

1 September – De Duif Amsterdam

9 September – KORZO Den Haag

11 October – SPOT/De Oosterpoort Groningen

For more information

www.tomoko.nl

Tomoko
Mukaiyama
Foundation

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CHRIS MAENE
Straight Strung Concert Grand