

# 21st Century Museum of Contemporary Art, Kanazawa

PRESS RELEASE

2020.1.23



chelfitsch & Teppei Kaneuji  
**Eraser Forest**

2020.2.7 (Fri) - 2.16 (Sun)

**Galleries of the 21st Century Museum of Contemporary Art, Kanazawa to set the scene for *Eraser Forest!*  
Exciting new offering from the team of OKADA Toshiki,  
playwright and leader of the theater company chelfitsch, and contemporary artist KANEUJI Teppei!**

Title	chelfitsch & Teppei Kaneuji <i>Eraser Forest</i>
Period	Friday, February 7 – Sunday, February 16, 2020 *Closed Monday, February 10.
Hours	Opening hours: 10:00-17:00 / Live performance: 11:00-16:00 *Last admission 30 minutes before closing time.
Venue	Gallery 7-12 and 14, 21st Century Museum of Contemporary Art, Kanazawa
Admission	General: ¥2,300 (¥2,000), Pair: (¥3,800 *advance ticket only) College students / Groups of 20 or more / 65 and older: ¥2,100 (¥1,800), Elem/JH/HS: ¥1,100 (¥800), Members: ¥2,100 (¥1,800) * ( ) indicate advance ticket prices. * Advance ticket sales start: Wednesday, November 20 10:00- *This exhibition ticket also allows entry to "Where We Now Stand—In Order to Map the Future[2]" (Valid February 7 – February 16, 2020).
Advance Tickets	Museum shop, "Peatix" <a href="https://keshigomumori-kanazawa21.peatix.com">https://keshigomumori-kanazawa21.peatix.com</a>
Organized by	21st Century Museum of Contemporary Art, Kanazawa (Kanazawa Art Promotion and Development Foundation)
Supported by	The Agency for Cultural Affairs, Government of Japan in the fiscal 2019
Production	chelfitsch
Co-produced by	〈Eraser Mountain〉 KYOTO EXPERIMENT, Wiener Festwochen, Festival d'Automne à Paris, Künstlerhaus Mousonturm Frankfurt 〈Eraser Forest〉 21st Century Museum of Contemporary Art, Kanazawa
Planning and Production Management by	precog co., LTD.
In co-operation with	CONNELING STUDY / YAMABUKI FACTORY, Steep Slope Studio, Kyoto City University of Arts, Kyoto Art Center Artists-in-Studios program
Inquiries	21st Century Museum of Contemporary Art, Kanazawa (Tel: 076-220-2800)

This project consists of two versions: *Eraser Mountain* (premiere: October 2019 / Kyoto Experiment) and *Eraser Forest* (premiere: February 2020 / 21st Century Museum of Contemporary Art, Kanazawa).

Media Contact 21st Century Museum of Contemporary Art, Kanazawa

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**Overview of  
the performance**


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**Hot on the heels of *Eraser Mountain* theater version comes *Eraser Forest* for the museum setting!**

*Eraser Mountain* (the theater version of the production) and *Eraser Forest* (the art museum version) have their origin in 2017, when playwright OKADA Toshiki visited the city of Rikuzentakata in Iwate Prefecture devastated by the earthquake and tsunami of March 2011, and found the landscape there completely altered by excavation work for an embankment to protect the area from any future tsunami damage. Gravel had been scooped out of the surrounding hills to build up the land, transforming the former landscape at an alarming rate, in Okada's words, creating something no longer human in scale. Harboring doubts about the anthropocentrism of confronting recurrent environmental changes, Okada developed the concept for chelfitsch's latest work into a piece of "theater" based on a totally new approach. Surely we ought to be questioning why we human beings, who remake nature like this, see ourselves as pitted against the environment, despite in fact being part of it? If this idea were to be invoked in theater, surely the audience, rather than engaging with the story playing out on stage or the actors, would simply be part of the environment existing in that place? Even what we know as stage design or scenography, has no up nor down, left nor right when it comes to the relationship with the audience, but exists on the same level. Because *Eraser Forest* is an attempt to conceive and trial a form of non-anthropocentric, environmental theatre, it differs greatly, in various ways, from so-called ordinary "theater." Responding to these ideas thrown out there by OKADA Toshiki are chelfitsch, the theater company he has led since 1997, and artist KANEUJI Teppei, who is providing the scenography. KANEUJI Teppei has already to date joined Okada in numerous experiments on the presence and relationships of objects and people in spaces.

While *Eraser Mountain* progressed according to the flow of time on the inescapable space of the stage, in the *Eraser Forest* performance in the gallery spaces of the 21st Century Museum of Contemporary Art, Kanazawa, spectators will be able to choose their own space and time. Because "you" who are thinking about where to start, what order to proceed in, and how much of the performance to see, are also part of the *Eraser Forest*, perhaps spectator is no longer the right word. *Eraser Mountain* and *Eraser Forest* also incorporate OKADA Toshiki's "EIZO-Theater" technique. EIZO-Theater is a new theatrical format that OKADA embarked on in conjunction with digital stage designer YAMADA Shimpei, that creates ambiguity by having those watching the video performance oscillate between reality and fiction.

So please do take the time, if you can, to become part of *Eraser Forest*, be there to observe a magnificent experiment, and enjoy this new offering from chelfitsch, OKADA Toshiki, and KANEUJI Teppei, in which they dramatically redefine the meaning of theater.

KUROSAWA Hiromi (Chief Curator)

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**Features**


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**The 21st Century Museum of Contemporary Art, Kanazawa galleries as setting for the radical *Eraser Forest* theater**

Hot on the heels of *Eraser Mountain*, the work for theater by chelfitsch and KANEUJI Teppei that caused such a buzz at KYOTO EXPERIMENT 2019 in October, comes the long-awaited museum version *Eraser Forest* to be staged in the galleries of the 21st Century Museum of Contemporary Art, Kanazawa. Chelfitsch and KANEUJI Teppei will reinterpret the properties and narratives of the Museum's distinctive gallery spaces of various sizes to install the museum version, *Eraser Forest*.

### The thrilling tag team of OKADA Toshiki, playwright and head of chelfitsch, and contemporary artist KANEUJI Teppei

OKADA Toshiki, playwright and head of the theater company chelfitsch, has earned a reputation in Japan and internationally for his revolutionary challenging of theater conventions. Artist KANEUJI Teppei meanwhile employs mainly collage techniques, avidly incorporating theatrical viewpoints to expand his creative horizons. His work can also be found in the museum's permanent collection. Written and directed by Okada, with scenography by KANEUJI, *Eraser Forest* is an exciting new endeavor by two leading figures in contemporary theater and contemporary art.

### chelfitsch in their latest incarnation incorporate EIZO-Theater in their ongoing quest to update theater

The theater version *Eraser Mountain*, and museum version *Eraser Forest* to be staged at the 21st Century Museum of Contemporary Art, Kanazawa, incorporate many elements of the "EIZO-Theater" concept chelfitsch has been devoting energy to in recent years. EIZO-Theater not only adds multiple layers to the work, but presents new layers of relationality between images, space and viewer. By placing themselves in each gallery, viewers forge new relationships between themselves and the work, and with the time and space in that location. Don't miss the opportunity to witness the latest attempt by chelfitsch to dissolve the boundaries between theater, art, and more.

### Inspired by scenes of Rikuzentakata on a visit after the Tohoku earthquake and tsunami

#### Topical theater turns galleries into laboratories, and tackles the relationships between humans and objects

Having seen in person the alarmingly swift manmade transformation of the landscape on a 2017 visit to the city of Rikuzentakata in Iwate Prefecture, which suffered catastrophic damage in the March 2011 tsunami, OKADA Toshiki conceived the idea for this work casting doubt on the concept of a "human scale." The topical *Eraser Forest* turns galleries into laboratories, creating an experience in which the environment itself becomes the play, as opposed to the usual adversarial relationship of performer and spectator, and tackling the question of how we can rethink the relationship between people and objects via bodily expression.



1.2.  
chelfitsch & Teppei Kaneuji *Eraser Mountain*, ROHM Theatre Kyoto, KYOTO EXPERIMENT 2019  
Photo by Yuki Moriya, Courtesy of Kyoto Experiment

**What I am trying  
to do with  
*Eraser Forest***

**OKADA Toshiki (Playwright/Director)**

I hope to arrange the exhibition / performance titled *Eraser Forest* in a way that will help people understand—even slightly, at sensory level—and approach a perspective that will encourage them to step outside a wholly anthropocentric view of the world. outside a wholly anthropocentric view of the world.

Achieving this will mean making *Eraser Forest* a place offering an alternative connectedness to the usual master-servant relationship between people and objects, eg that of object being used by person as a tool / person using object as a tool; a setting showing that transformation of the relationship between objects and people.

This will include video as a means of smoothing out the differences and boundaries between people and objects, even possibly dissolving them entirely. Which will mean making ample use of the “EIZO-Theater” technique we have been working on since 2018.

I hope to employ the format of theater to produce multiple different performances with diverse variations on the relationship between people and objects, including theater by people (actors) for people (spectators); theater by objects for people (spectators), theater by objects for objects, and theater by objects for somewhere.

**KANEUJI Teppei (Scenography)**

A new relationship between humans and objects and space and time. The thoughts of people not yet born / who do not exist. Objects occupying systems and spaces formed out of lots of time and the ideas of many people, drawing and destroying random borders totally different from existing borders. Finding the materials for a time machine at the DIY store. Utilizing the systems and spaces and techniques and concepts of theater (or chelfitsch), sculpture (or Kaneuji) or museum to make these and other, in a sense unimaginable things, reality, is what I'll be attempting to do here.

If the theater version *Eraser Mountain* was like gazing from afar on a mountain that doesn't exist or existed in the past, the museum version *Eraser Forest* will be like stepping right in there yourself. If you go down to the woods today you could be in for a big surprise...

**Profiles**

**OKADA Toshiki**

Born in 1973 in Yokohama and now based in Kumamoto, Toshiki Okada is a theater artist, novelist, and head of the theater company chelfitsch. His work has attracted attention at home and abroad for its attempts to overturn theater conventions. In 2005, his play *Five Days in March* won the prestigious Kishida Kunio Drama Award. In July that year, he was a finalist for the Toyota Choreography Award. He made

his debut as a novelist in 2007 with the collection of short stories *The End of the Special Time We Were Allowed*, winning the Oe Kenzaburo Prize the following year. He has served as a judge for the Kishida Kunio Drama Award since 2012. In 2013, he published his first book on teatrology. In 2014, a collection of his play texts was published by Kawade Shobo. Since 2016, he has undertaken a commission from the Münchner Kammerspiele, one of the foremost public theaters in Germany, to direct work for its repertoire across four consecutive seasons. He staged *Pratthana – A Portrait of Possession*, adapted from a novel by Thai author Uthis Haemamool, in Bangkok in August 2018 and then at the Festival d'Automne à Paris in December.



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## chelfitsch

The theater company chelfitsch was founded in 1997 by OKADA Toshiki, who writes and directs all of its productions. Acclaimed for its approach whereby it explores the relationship between a highly particular vernacular and physical movement, it has attracted much attention in both Japan and abroad as a group at the forefront of contemporary theater. Its slovenly, “noisy” physicality, which seems at times to exaggerate ordinary gestures and not to do so at others, has been likened to dance. The company made its debut overseas in 2007 when it presented *Five Days in March* at the Kunstenfestivaldesarts, widely regarded as one of the most important festivals in the European performing arts scene, in Brussels, Belgium. It has since staged its work in a total of 70 cities in Asia, Europe, and North America. In 2011, *Hot Pepper*, *Air Conditioner*, and *the Farewell Speech* received the critics' award from the Association québécoise des critiques de théâtre in Montreal, Canada. In more recent years, the company has collaborated on international co-productions with major festivals and theaters around the world, including *Current Location* (2012), *Ground and Floor* (2013), *Super Premium Soft Double Vanilla Rich* (2014), *Time's Journey Through a Room* (2016), and *Five Days in March – Re-creation* (2017). It is constantly updating its methodologies and exploring new means expression beyond conventional dramaturgy. In 2018, it created *Beach, Eyelids, and Curtains: chelfitsch's EIZO-Theater* at the Contemporary Art Museum, Kumamoto, simultaneously exhibiting and staging a theatrical space through video imagery. <https://chelfitsch.net/>

## KANEUJI Teppei

Born in 1978 in Kyoto, where he remains based, KANEUJI Teppei studied at the Royal College of Art, London, as an exchange student in 2001 while attending Kyoto City University of Arts. He then completed an MA in sculpture at Kyoto City University of Arts, where he currently works as an associate professor. Employing a collage-like approach in his practice, Kaneuji makes his work out of the everyday objects he collects. Across a

wide range of media such as sculpture, painting, video, and photography, he searches for sculptural “systems” that manifest the relationship between images and materiality. In addition to exhibitions in Japan and overseas including the solo shows *Teppei Kaneuji's Mercator Membrane* (Marugame Genichiro-Inokuma Museum of Contemporary Art, 2016), *Cubed Liquid, Metallic Memory* (Kyoto Art Center, 2015), *Towering Something* (Ullens Center for Contemporary Art, 2013), and *Teppei Kaneuji Exhibition: Melting City / Empty Forest* (Yokohama Museum of Art, 2009), Kaneuji's output also encompasses stage set and book cover designs. Alongside the stage designs for *We Can't Understand Each Other Like Household Appliances* (Owlspot Theater, 2011) and *Wakatta-san's Cookie* (2015–2016) for the KAAT Kids Program 2015, his previous theater work includes *tower (THEATER)* (2017), in which he adapted his own video piece into a stage performance.

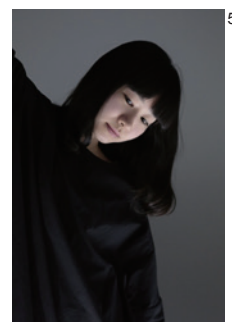


photo: Kotori Kawashima

## Cast Profiles

## AOYAGI Izumi

AOYAGI Izumi first appeared in a chelfitsch production with the Salzburg performances of *Five Days in March* in 2008. She started acting in the productions of Takahiro Fujita's *Mum & Gypsy* from 2007. She has since built a successful career performing regularly for both companies at home and abroad. Her recent credits include chelfitsch's *Time's Journey Through a Room*, Teppei Kaneuji's *tower (THEATER)*, and director Takahiro Fujita's *Mieru wa* (written by the novelist Mieko Kawakami) and *CITY*. Alongside her work with the musician Ichiko Aoba, she is also a voice-over artist and writer. Her manga, *izumisan*, co-written by Machiko Kyo, was published by Chikuma Shobo.



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**ANDO Mari**

ANDO Mari took part in a OKADA Toshiki workshop and performance at Itami Ai Hall in 2006. She has since continued to appear regularly in the work of chelfitsch, including *Freetime* in 2008, *About the Memory of a Room* (as part of “Hundred Stories about Love” at the 21st Century Museum of Contemporary Art, Kanazawa) and *Hot Pepper, Air Conditioner, and the Farewell Speech* in 2009, *We Can’t Understand Each Other Like Household Appliances* in 2011, and *Time’s Journey Through a Room* in 2016.



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**ITABASHI Yuri**

Born in Miyagi Prefecture, ITABASHI Yuri started performing in the theater after entering Shobi University. Following graduation, she has appeared in productions by the likes of Naotoshi Oda, Ungeziefer, and Analog Switch. Her recent credits include chelfitsch’s *Five Days in March – Re-creation*.



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**HARADA Takuya**

Born in Osaka Prefecture in 1981, HARADA Takuya graduated from Kyoto Saga Art College. He is a visual artist whose group exhibitions include *Uchu* (galleryDen58, 2007), *oneroom3* (former Rissei Elementary School, 2008), *What(n)ever* (Coop Kitakagaya, 2013), and *DAYDREAM withGRAVITY* (Hotel Anteroom Kyoto, 2015).



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**YAZAWA Makoto**

Born in Fukushima Prefecture in 1972, YAZAWA Makoto’s acting credits include NODA MAP, Uchu Record, Nibroll, Mikuni Yanaihara Project, COMECOME MINIKI-NA, Yoko Ando Project, U-enchi Saisei Jigyodan, Company Derashinera, and the Off-Broadway musical *Little Shop of Horrors*. For chelfitsch, he has acted in *We Are the Undamaged Others*, *Ground and Floor*, and *Super Premium Soft Double Vanilla Rich*.



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**YONEKAWA Kou Leon**

YONEKAWA Kou Leon was born in Mie Prefecture in 1993 to a British father and Japanese mother. He studied acting at Kyoto University of Art and Design and at the Film School of Tokyo. His major acting credits include chelfitsch’s *Five Days in March – Re-creation*, *Double Layered Town / Making a Song to Replace Our Positions* (directed by Haruka Komori and Natsumi Seo), and Futoshi Miyagi’s *Sight Seeing*. He is also a member of hakuraku, organizing film productions and screenings in the town of Sumita in Iwate Prefecture.



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**Cast/Staff  
credits**

Playwright/Director: OKADA Toshiki  
 Scenography: KANEUJI Teppei  
 Cast: AOYAGI Izumi, ANDO Mari,  
 ITABASHI Yuri, HARADA Takuya,  
 YAZAWA Makoto, YONEKAWA Kou Leon  
 Video Director: YAMADA Shimpei  
 Lighting Director: TAKADA Masayoshi (RYU)  
 Sound Planner: NAKAHARA Raku (LUFTZUG)  
 Costume: FUJITANI Kyoko (FAIFAI)  
 Stage Manager: KAWAKAMI Daijiro  
 Assistant Director: WADA Nagara  
 Producer: OUKI Tamiko (precog)  
 Associate Producer: TANAKA Miyuki

Production Assistant: ENDO Nanami (precog)  
 Publicity Design: Lemonlife  
 Publicity Photography: MORIYA Yuki  
 Graphic: KANEUJI Teppei  
 Planning and Production Management by:  
 precog co., LTD.  
 Director: NAKAMURA Akane  
 Senior Producer: HIRAOKA Kumi  
 Chief Administrator: MORITA Yuka  
 Tour Manager: MIZUNO Megumi  
 International Sales Manager:  
 SAKIYAMA Takafumi  
 Education Coordinator: KURITA Yuika

**Open Rehearsal  
for the Press**

**Date/Time:** Monday, February 3, 14:00–15:00 (TBC)  
**Venue:** Galleries, 21st Century Museum of Contemporary Art, Kanazawa

**Related Events****Post-performance Talk: SHINOHARA Masatake × OKADA Toshiki  
× KANEUJI Teppei**

**Date/Time:** Friday, February 7, 17:15–18:15 (doors open 17:00)  
**Venue:** Lecture Hall, 21st Century Museum of Contemporary Art, Kanazawa  
**Admission:** Free  
**Seats:** 50 (first-come basis; booking unnecessary)

**Post-performance Talk: MIYAZAWA Akio × OKADA Toshiki**

**Date/Time:** Saturday, February 8, 17:15–18:15 (doors open 17:00)  
**Venue:** Lecture Hall, 21st Century Museum of Contemporary Art, Kanazawa  
**Admission:** Free  
**Seats:** 70 (first-come basis; booking unnecessary)

**SHINOHARA Masatake**

SHINOHARA Masatake was born in 1975 in Kanagawa Prefecture. After graduating from the Faculty of Integrated Human Studies, Kyoto University, he went on studying at the Graduate School of Human and Environment Studies of the same university for a doctoral program. He currently serves as a program-specific associate professor at the Graduate School of Advanced Integrated Studies in Human Survivability (GSAIS = Shishu-kan). His publications include *Kokyo Kukan no Seiji Riron* [Political theory of public space] (Jimibun Shoin, 2007), *Kukan no tame ni : Henzaika suru Suramuteki Shakai no Nakade* [For spaces: In omnipresent slum-like world] (Ibunsha, 2011), *Zen-Seikatsuron: Tenkeiki no Kokyo Kukan* [All theories of living: public space in transformation] (Ibunsha, 2012), and *Ikirareta Nyu Taun: Mirai Kukan no Tetsugaku* [New town that would have survived: philosophy of future space] (Seidosha, 2015), *Fukususei no ecology* [The ecology of the multiplicity] (Ibunsha, 2016), *Jinshinsei no Tetsugaku* [Philosophy in the Anthropocene] (Jimibun Shoin, 2018).



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**MIYAZAWA Akio**

MIYAZAWA Akio is a playwright, theatre director, and professor in the Faculty of Letters, Arts and Sciences at Waseda University. Born in 1956, he co-founded a theatre company called the *Radical Gadji-Beri-Bimba System* in the mid-1980s, writing and directing all the productions of the company. In 1990, he formed *U-enchi Saisei Jigyodan* (“the Playland Regeneration Projects”) wherein all the projects have been executed as far-out performances with a different cast each time. He won the Kishida Kunio Drama Award for *Hinemi* in 1992 and the Ito Sei Literary Award for *A Time-Consuming Reading* in 2010. He is a prolific writer and playwright and is well known for his play *The Country of the Fourteens* (1998), his novel *Search Engine System Crash* (short-listed for Akutagawa Literary Award in 2000), and his critical writings on the drama titled *Chekhov’s War* (2005).



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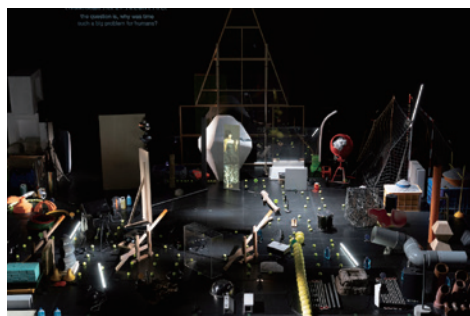
14



15



16



17

13-15.  
[Graphic : Teppei Kaneuji]  
Photo by Yuki Moriya, Courtesy of Kyoto Experiment,  
Graphic by Teppei Kaneuji

16, 17.  
chelfitsch & Teppei Kaneuji *Eraser Mountain*,  
ROHM Theatre Kyoto, KYOTO EXPERIMENT 2019  
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