

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

Lecture-Performance, 2018

This project is to recite the Japanese myth of fox "Shinodazuma" in a lecture-performance. Japanese art critic, Kakuzo (Tenshin) Okakura wrote unfinished opera "The White Fox" for the Boston Opera House in 1913 based on "Shinodazuma". With Tomoko Sato's interpretation of finding another opera script by Okakura called "Shiro-Kitsuke" which was surfaced from hiding lately, the importance of a song by a fox in the founded script is examined through the lecture performance. This project has started since Tomoko Sato heard the story of people who used to be possessed by a fox in her hometown. It explores the roles and meanings of a fox in Japan now and then.

Production Credit :

Translation cooperation: Jasmine Johnson, Mitsue Kitagawa, Kyle Yamada

Lyric writing adviser: Mina Isozaki

Video version: [https://youtu.be/ RSGcxq76eY](https://youtu.be/RSGcxq76eY)

Script: [http://tomokosato.org/The\\_reversedsong\\_script\\_202002.pdf](http://tomokosato.org/The_reversedsong_script_202002.pdf)

Now, I will introduce one line from the opera "The White Fox"

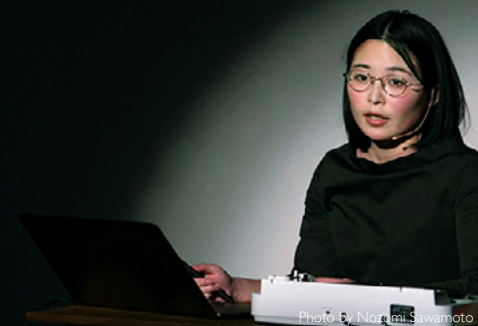
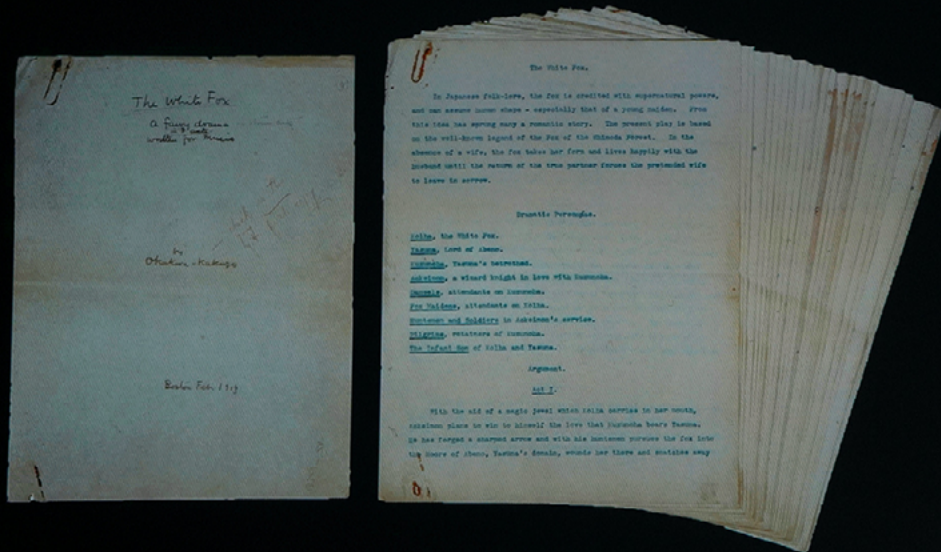


Photo by Nozomi Sawamoto

If you miss me, come to see me, show your face to me  
I will be in Shinoda, the forest of the Izumi  
Urami (Translation: being in sorrow, seeing the backside)  
I am Kuzunoha (Translation: a leaf of Kudzu)



Photo by Nozomi Sawamoto



Photo by Nozomi Sawamoto



## Centaurus on Route 103

Audio tour on city bus, 2019

An audio tour to the main grandstand of Negishi Racecourse in Yokohama by city bus route 103. Viewers listen to a lecture about several topics from the racecourse with an audio player while referring pictures on a booklet.

The bus ride is about 20 minutes to the last stop Negishidai on a hill of Yokohama, from Koganecho which used to be a red light district. Negishi Racecourse is the oldest racecourse in Japan. It was used as a printing factory by the Japanese navy and GHQ during and after the world war II. The main grandstand still exists as a ruin. Since the return of the neighboring US military, living quarters has been agreed, the voice of utilization of the racecourse is raised.

In the lecture, as a proposal of the utilization, building a symbol of the racecourse with possible 5 models is proposed. Viewers ride a bus to the racecourse considering which model should be chosen.



Photo by Nozomi Sawamoto



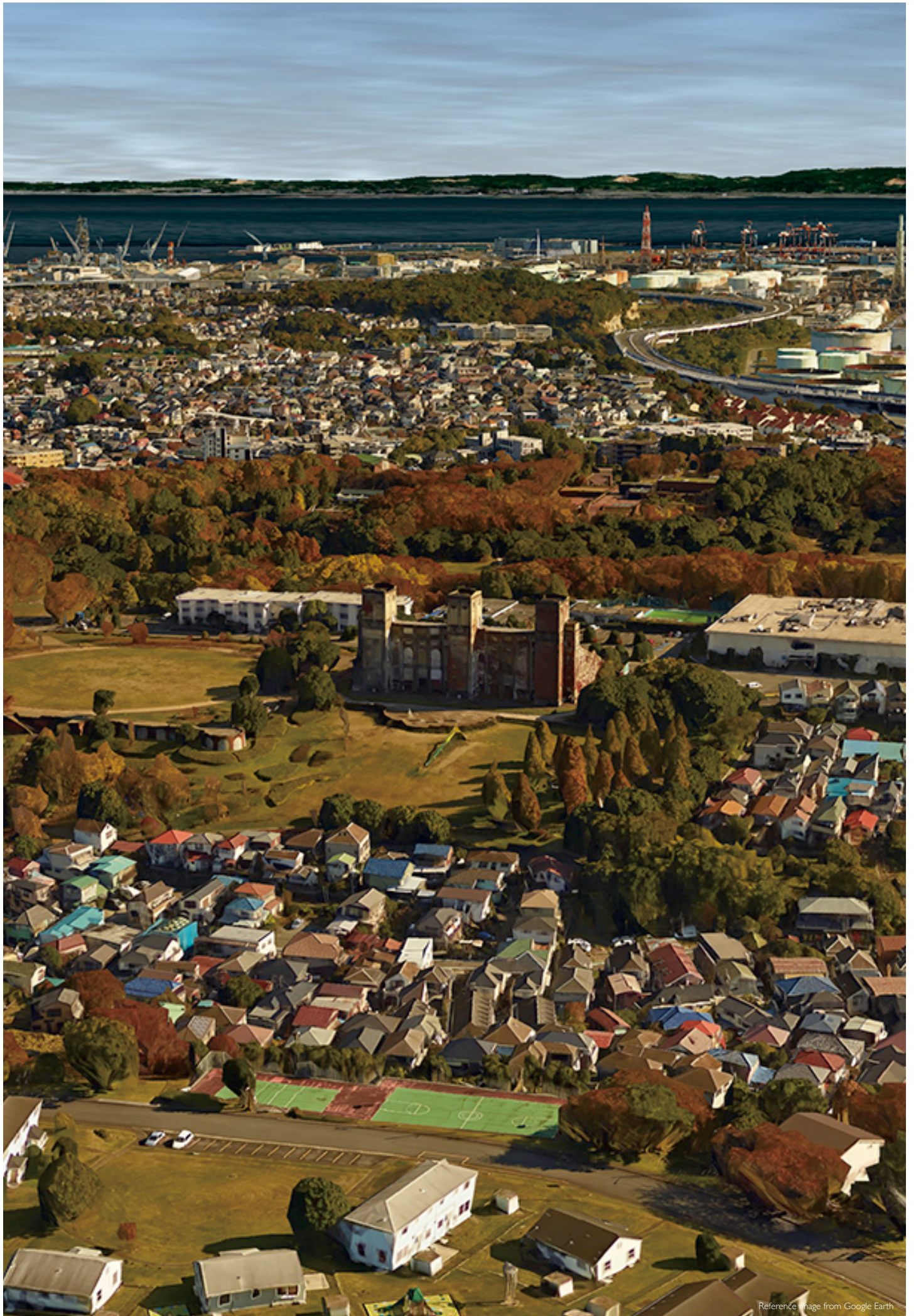
Photo by Nozomi Sawamoto



Installation view at Gallery Saitou Fine Arts  
Guide video on monitor and guide books with pictures and audio  
Photo by Keita Otsuka



Installation view at Gallery Saitou Fine Arts  
Photogram on wall made by Keita Otsuka(大塚敬太)



Reference image from Google Earth

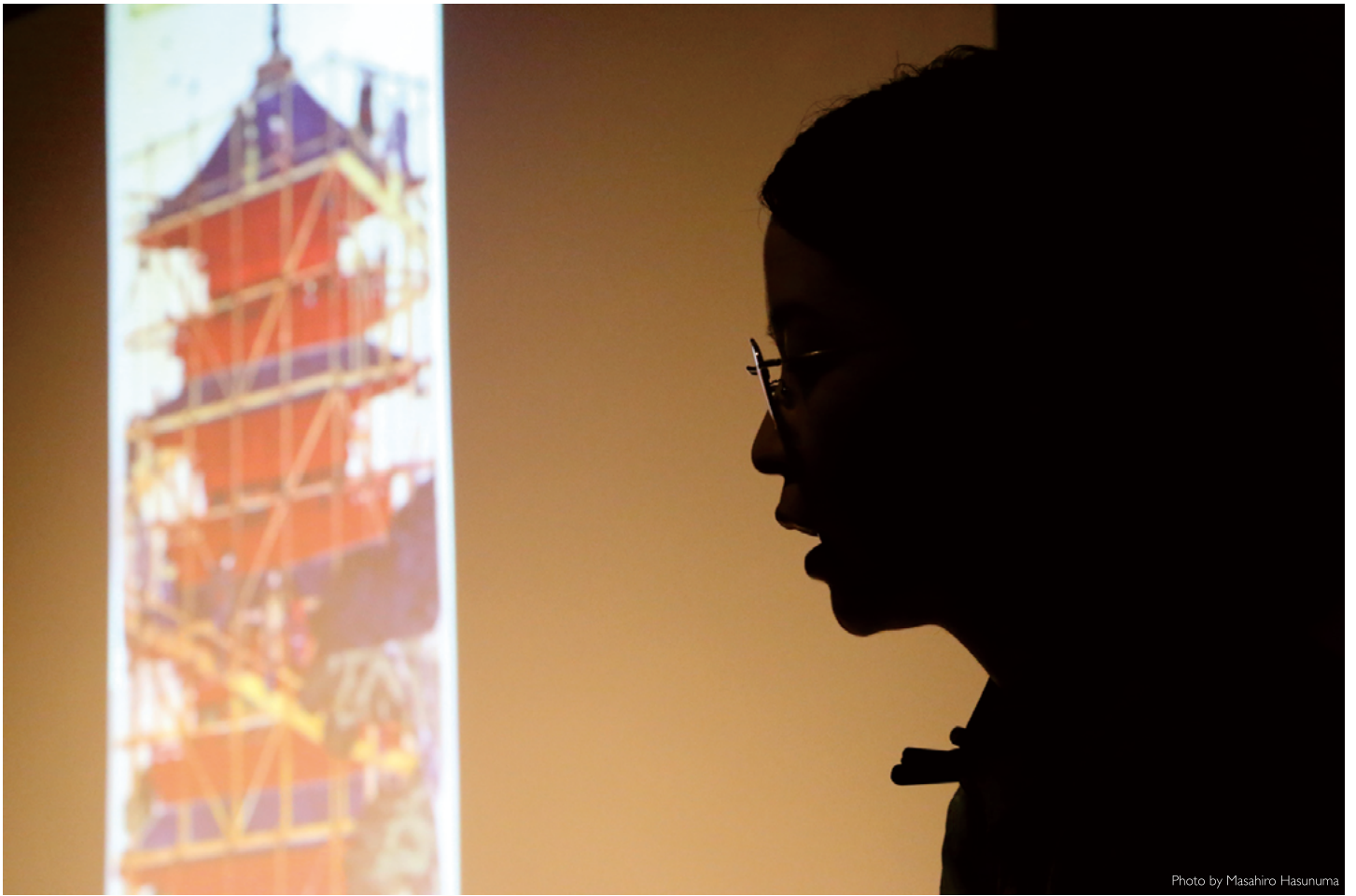


Photo by Masahiro Hasunuma

## The Debris and Tower

Lecture-performance, 2018

A lecture performance about Ryounkaku, a tower existed as a symbol of modernization in Asakusa based on an interview about debris with Kurdish wrecker Ali A. Through the performance, several 'towers' are examined in a context of Great Kanto Earthquake and Bombing in Tokyo.

Production Credit :

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





Photo by Masahiro Hasunuma



Photo by Masahiro Hasunuma



## The Double Tsuburaya

Lecture-performance, 2019

A lecture performance about two Tsuburaya: a creator and producer Eiji Tsuburaya who is called 'a god of special effect' with making Tokusatsu shows such as Godzilla and Ultraman, and a marathoner Kokichi Tsuburaya who won a bronze medal at Summer Olympics in Tokyo, 1964 and committed suicide 4 years later. Eiji and Kokichi are both from Sukagawa, Fukushima. Introducing two stories from Ultraman series supervised by Eiji Tsuburaya, topics of both Tsuburaya and several histories from Olympic games are proposed in the lecture.

Production Credit :

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





Photo by Kaya Tei

## Museum

Lecture-performance, Video Installation, 2019

A lecture performance about a mine and silent films collaborated with Ichiro Kataoka who is Benshi who put narration to silence movies. Setting a story of a museum about a mine and silent movies being planned to be built after three films of silent movies were found in an abandoned mine, Sato gives the lecture of the detail of the plan including the screening of the movies with Benshi (方方) as it was a proper way to watch silent movies for Japanese people at that time. The plan of the museum was made to re-think what the era of the golden time of a mine and a silent movie means to us nowadays after those mines were closed for a long time with leaving the traces behind even though the mines were very important for Japanese modernization.

Production Credit :

Coraboration preformer: Ichiro Kataoka

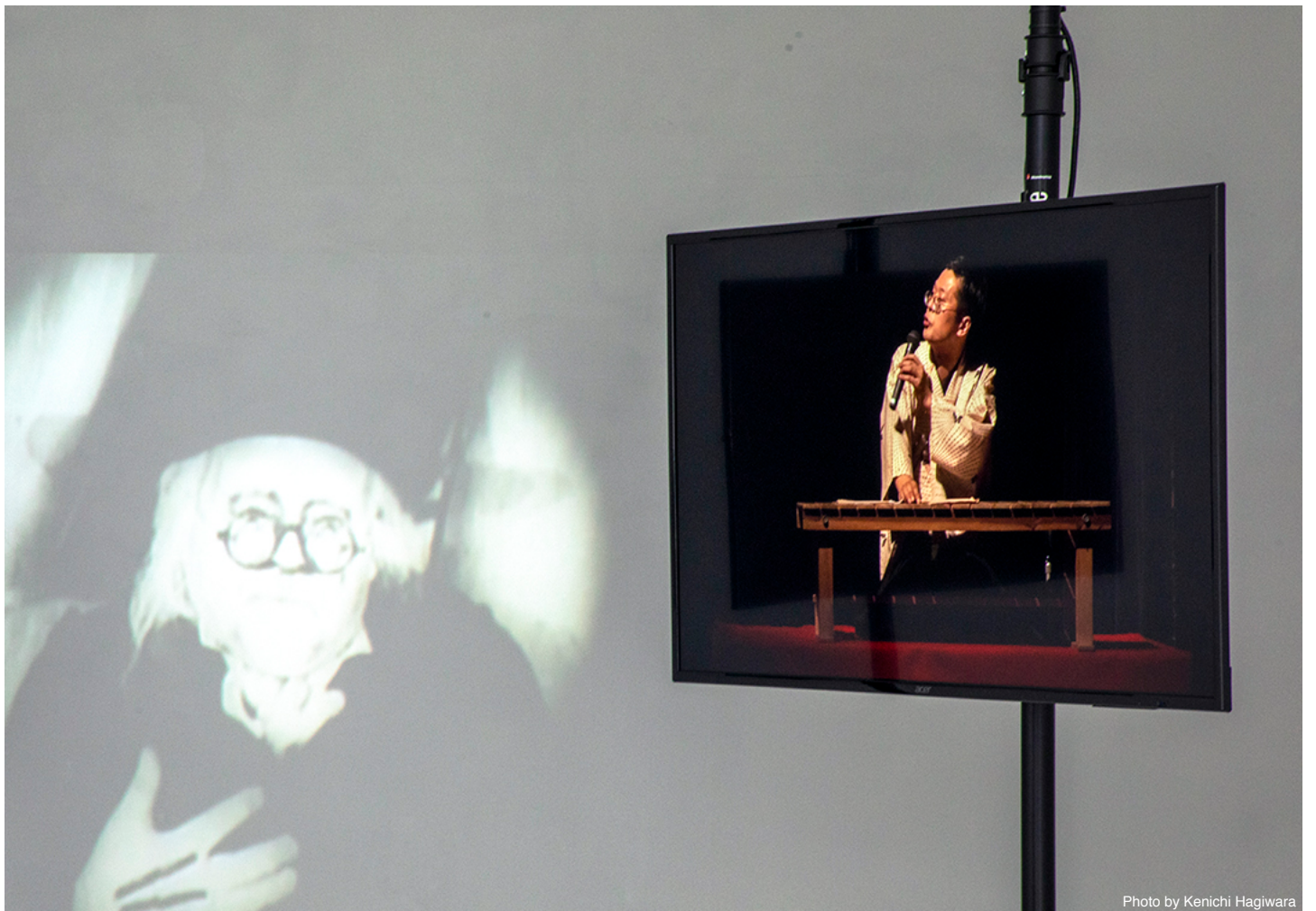
Graphic design: Yutaro Yamada



Photo by honkbooks



Photo by honkbooks



## TOMOKO SATO

Born in Nagano in 1990. Lives and works in Yokohama.

Sato obtained her Master of Fine Arts in Film and New Media from Tokyo University of the Arts in 2018. Making use of a lecture format, Sato's practice focuses on narratives. By linking issues that arise in the process of investigating historical facts in a multifaceted way, Sato constructs a story that interweaves fiction and documentary. Sato's works are the product of her interest in Japan's pursuit of a distorted form of modernization and the plurality conveyed by events that have fallen through the cracks of History with a capital H as well as her attraction to legends and ruins that survive in various places.

Web : [www.tomokosato.org](http://www.tomokosato.org)

E-mail: [contact.tomokosato@gmail.com](mailto:contact.tomokosato@gmail.com)