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This book collates several texts from the international conference *Japan – Film – Theatre – Media Art – East and West: Contemporary Interconnections*, held at the Faculty of Polish and Classical Philologies of Adam Mickiewicz University (AMU) on 10–11th October 2019. The event was organised by the Institute of Film, Media and Audiovisual Arts (AMU) in collaboration with the Bridges Foundation and the Institute of Theatre and Media Art (AMU) to celebrate the hundredth anniversary of establishing diplomatic relations between Poland and Japan. The conference was held under the honorary patronage of the AMU Vice-Rector, Prof. Ryszard Naskręcki, and was part of the Inlandimensions Festival, held jointly by the AMU, the Gdańsk Shakespeare Theatre, and the Grotowski Institute in Wrocław on 4–13th October 2019. The conference also included a number of companion events in Poznań, such as the *Aikido in Actor Training* workshop led by Przemysław Błaszczak and two feature film screenings at the Muza Cinema: *Canary* (2004) and *Wet Woman in the Wind* (2016), directed by Shiota Akihiko, followed by a Q&A session with the director. You may find the event's full programme below.

The conference's initial idea was expressed in the following way:

In the postwar period, Japanese performing arts and filmmaking underwent rapid and profound transformations. Following the era of accelerated modernization, during which Japan had been quickly absorbing cultural influences and patterns imported from the West, a slew of innovative avant-garde theatre and film artists of the 1960s began revisiting and reexamining their own cultural backgrounds and legacies. This strong counter-reaction was also related to Japan's postwar political landscape, as well as the country's military dependence on the United States and the social turmoil that it bred. The prominent Japanese theatre and film innovations, developed over the course of the turbulent 1960s, became part of worldwide cultural processes and have remained interrelated with their counterparts elsewhere, including in Poland, ever since. The conference builds upon this tradition of exploration and innovation, which often involved searching for roots and regenerations. It celebrates and examines the intersections of con-

temporary Japanese-Western theatre and film, including direct artistic collaborations and major impacts on both sides, as well as non-immediate influences and distant reverberations.

Unfortunately, due to the Covid-19 pandemic, declared in early 2020, the publication of the volume has been set significantly back and the volume itself does not include all conference contributions. Nevertheless, we hope that the texts collected here will still be of help in better understanding the relevant issues.

With this volume, we would like to express our gratitude to all those who helped make the conference possible and contributed to it. First and foremost, our most heartfelt thanks to one of its architects, Prof. Ewa Guderian-Czaplińska, who sadly passed away from cancer on 2nd January 2020. We also thank all speakers and guests; Prof. Ryszard Naskręcki; Prof. Tomasz Mizerkiewicz; Dr. Adam Domalewski; Nikodem Karolak; and Daniel Stachuła, as well as colleagues from the Institute of Film, Media and Audiovisual Arts (AMU), who took great care of the administrative and organizational aspects of the conference. We are also grateful to Jan Szelańgiewicz, the English translator who helped to give the majority of the texts in this volume their final shape; Augustine Allain-Labon for his marvellous proof-reading job; Maciej Pachowicz, the graphic designer who collaborated with us on conference materials and this anthology; Przemysław Jasielski, a Poznań-based artist, for kindly sharing a photograph of his work *Paper Bridge Over Stone River* (Tokyo, 2012) and agreeing for it to be published in this volume; and Stanisław Bitka and Monika Sidorowska whose photographs documenting the conference are included in the anthology. Last but not least, we would like to thank Monika Blige from the Grotowski Institute in Wrocław for her help and agreeing to publish the 2016 Suzuki–Lipszyc dialogue and two photographs that illustrate it.