

Teiji Furuhashi on *S/N* (1994)

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This dissertation examines the relationship between performance text *S/N* which premiered in Adelaide, Australia in 1994 and Teiji Furuhashi (1960-1995), and investigates how *S/N* functioned as a medium to present Furuhashi's "coming out" through the performance, moreover how it engaged in his political activities to promote the social reform with respect to HIV/AIDS, sexuality, and gender.

Furuhashi is a central figure of the multimedia artist-group, *dumb type* and played an important role in the creation of *S/N*. His announcement in 1992 that he had HIV influenced the creation of *S/N*.

The dissertation was based on an analysis of the performance footage, interviews with member of *dumb type*, and a research on media discourse as a context of the creation of *S/N*.

Two dimensions form the thesis. One is on the expressions of "coming out," and the other is on the "author" of *S/N*. Furuhashi is related to these two dimensions. First, as a medium to present Furuhashi's "coming out," *S/N* avoids the risk of "coming out" by limiting our lives to some consistent categories such as "HIV positive" or "homosexual". At the same time, *S/N* avoids the discommunication with spectators by denying categories or languages that entail chaos. Furuhashi plays a role to balance the "coming out" expressions by not limiting our lives to some categories and also, by not discommunicating with spectators.

Second, throughout the creation of *S/N*, the fact that each member of *dumb type* contributed to the creation of *S/N*, suggests that each member is an "author" of *S/N*. However, some interviews suggest Furuhashi had some control in choosing and combining multiple citations of existing works or scenes that were created by other members. Furuhashi integrated the performance text, yet at the same time, this suggests Furuhashi existed as a heterogeneous "author" of *S/N* by functioning at a different level.

The thesis concludes Furuhashi functioned not only to compose integration or consistency, but also to decompose the integration or consistency, adopt heterogeneity in both dimensions including the expressions of "coming out" and the "author" of *S/N*. On the expressions of "coming out", Furuhashi plays a role to avoid consistent categorization and to avoid the condition of chaos that entails discommunication with spectators. On the "author" dimension,

Furuhashi integrated the performance text, at the same time, he himself adopted heterogeneity by being “author” in a different level compare to other members. Furuhashi balanced the degree of both sides. That led *S/N* to function as the opening of new possibilities for a collective creation as well as social reform practice by the performance text.