

Aichi Triennale 2013

Outline

- [Title]** Aichi Triennale 2013
- [Theme]** Awakening — Where Are We Standing? — Earth, Memory and Resurrection
- [Period]** Sat., August 10 to Sun., October 27, 2013 (79 days)
- [Venues]** Aichi Arts Center, Nagoya City Art Museum, Areas within Nagoya city (Choja-machi district, Nayabashi district, etc.), Areas within Okazaki city
- [Artistic Director]**
IGARASHI Taro (Professor of Architecture and Building Science, Tohoku University Graduate School of Engineering)
- [Organizer]** Aichi Triennale Organizing Committee

Producers (Performing Arts)

OZAKI Tetsuya (General Producer), MAEDA Keizo, FUJII Akiko, KARATSU Eri

Features of the Performing Arts Program

The program for the Performing Arts section of the 2013 Aichi Triennale has been organized with two core principles in mind.

1. To give prominence to works that span performing arts and visual arts.
From its inception, the Aichi Triennale has embraced performing arts and visual arts equally as its two main interests. This time it presents some powerful pieces that cut across the boundaries between those two genres. All demonstrate a high level of experimentation.
2. To related to the overall theme of "Awakening – Where Are We Standing?"
2013 marks the 60th anniversary of the premiere of that masterpiece of the Theatre of the Absurd, *Waiting for Godot* by Samuel Beckett. This play has influenced not only theater, but also dance, literature, cinema, music, and visual arts, and just about every other expressive medium throughout the second half of the 20th century. It was also a major component in the body of work that won Beckett the Nobel Prize for Literature.
Beckett's worldview was extremely close to the theme of this year's Triennale: "Awakening – Where Are We Standing? – Earth, Memory and Resurrection." Perhaps there is no stage art more appropriate for us at this time than the contemporary classics of Beckett, with their deep contemplation of human life and death, as we reexamine "the place where we stand." Many, though not all, of the works presented in this year's Triennale have been inspired by the work of Beckett or are somehow Beckettesque in nature.

OZAKI Tetsuya (General Producer, Performing Arts)



Performers/Groups

* in Alphabetical Order



LOVE IS BLIND, 2012

photo: Miyauchi Katsu



photo: Yolanda Romero Guerrero



Showing *Node/The Old Man of the Desert*

photo: Maezawa Hideto

ARICA + KANEUJI Teppei

Happy Days by Samuel Beckett *Japan Premiere with new translation.

Oct.12 (Sat.) to 14 (Mon. National Holiday)

Mini Theater, Aichi Arts Center

ARICA was formed in 2001 by artistic director Fujita Yasuki, poet and critic Kuraishi Shino (in charge of textual concepts), and actress Ando Tomoko, former member of the theater company Tenkei Gekijo led by Ota Shogo. Together they have wowed audiences through their collaborations with creative people from all artistic pursuits, in performances that go far beyond theater and dance to incorporate the creativity of all genres, from visual art, music to architecture and design. They have performed at the likes of the Cairo International Festival for Experimental Theatre, the New York Japan Society, and the Delhi International Arts Festival. *Happy Days* which they will perform at AT13 is one of Samuel Beckett's best-known plays. Particular striking is the stage set for the scene where the lead female character is buried up to her chest. The hill she is buried in is designed by artist Kaneuji Teppei. Born in 1978, Kaneuji is known for his assemblage-sculptures with plaster or resin, poured over everyday items and ready-made objects, and for unusual line drawings where the lines extend and interconnect. In 2009 at the tender age of 30 he had a major solo exhibition at the Yokohama Museum of Art. Textile coordinator Ando Yoko is responsible for costume design.

Samuel BECKETT

Quad (under negotiation) Aug.10 (Sat.) to Oct.27 (Sun.)

around Mini Theater, Aichi Arts Center

Born 1906 in Dublin (Ireland), Samuel Beckett was a playwright, novelist and poet who wrote in both English and French. His trilogy of novels beginning with *Molloy* paved the way for the French literary movement of Nouveau Roman, and *Waiting for Godot* (first performed in 1953) earned him recognition as master of the Theatre of the Absurd. Interested in new media, he also wrote for television and radio. Beckett was awarded the Nobel Prize for Literature in 1969. He worked as an assistant to James Joyce, who revolutionized contemporary literature, and often played chess with "the father of contemporary art," Marcel Duchamp. Beckett died in Paris in 1989. Screening at AT13, *Quad* (1981) is a television play, written by Beckett in his later years, that consists of four performers dressed in robes, walking at a quick pace around and diagonally across a square stage in fixed patterns. About this work philosopher Gilles Deleuze writes, "Beckett's text is perfectly clear: it is a question of exhausting space." (*The Exhausted*, trans. Daniel Smith and Michael Greco.)

FUJIMOTO Takayuki + SHIRAI Tsuyoshi

Node / The Old Man of the Desert *World Premiere

Aug.23 (Fri.) to 25 (Sun.)

Mini Theater, Aichi Arts Center

Independent director and lighting designer Fujimoto Takayuki has been a member of the multimedia performance group Dumb Type since 1987, with responsibility chiefly for lighting and technical management. In his other activities he worked with Shirai Tsuyoshi, Kawaguchi Takao, Manabe Daito and six others in producing the 2007 performance work *true/honto no koto*. Collaborating with many artists, including some overseas, Fujimoto has focused on ultra-close synchronization of the human body with LED lighting and other digital devices to construct organic theater. Dancer, choreographer, and director Shirai Tsuyoshi worked in the past with the likes of Ito Kim + Glorious Future and Study of Live Works Baneto, but currently works as the solo unit AbsT exploring the relationship between the human body and space/time through many forms of dance, on his own and in collaborative projects. His dance has been acclaimed for its strong affinity with video art and music and won him prizes at home and abroad, including the Bagnolet International Choreography Award. At AT13, they will present their new work *Node/The Old Man of the Desert*, a fusion of Butoh, contemporary dance and digital technology.



photo: Arai Ririko

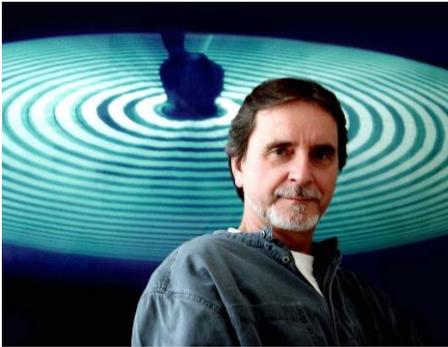
Ho Ho-Do

Ho Ho - Do @Landlady's Requests *New Work

Sep.21 (Sat.) and 22 (Sun.)

Choja-machi Site; Public viewing Site: Jozuiji Temple

The 155cm-tall dance duo of Arashiki Mika and Fukutome Mari have so far performed in more than 20 different cities around Japan and beyond. Since 2009 they have stepped out of the theater to develop their *Ho Ho-Do@* series in which they incorporate the charms and characteristics from each specific time and place, including weather conditions or people passing by, as the context for a one-off, site-specific dance performance. They dance once a month in some everyday location – maybe a café, a corridor in some building, a school, a tunnel, a traditional Japanese house – or in some unlikely place that they've discovered on their extensive and meandering travels. Each performance is then uploaded to YouTube. At the same time, Ho Ho-Do has been experimenting with a variety of ways to expand the possibilities of dance, through a series entitled *Ho Ho-Do x DJs!!*, in which the two women combine their choreography with music from several musicians playing different music. For AT13 they will present a new work based on their research of central Nagoya centered on Choja-machi that involves scenes, memories and people unique to the area with the city as its stage. The work will also be webcast live as a program viewable from any location.



courtesy of the Kylian Foundation

Jiří KYLIÁN

East Shadow *World Premiere

Sep.14 (Sat.) to 16 (Mon. National Holiday)

Mini Theater, Aichi Arts Center

Jiří Kylián (Czechoslovakia, 1947) started his dance career at the age of nine, at the School of the National Ballet in Prague. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967. After this, he left to join the Stuttgart Ballet led by John Cranko. Kylián made his debut as a choreographer here with *Paradox* for the Noverre Gesellschaft. After having made three ballets for Nederlands Dans Theater (*Viewers*, *Stoolgame* and *La Cathédrale Engloutie*), he became artistic director of the company in 1975. In 1978 he put Nederlands Dans Theater on the international map with *Sinfonietta*. That same year, together with Carel Birnie, he founded Nederlands Dans Theater II, which was meant to function as a breeding ground for young talent. He also initiated Nederlands Dans Theater III in 1991, the company for older dancers, above forty years of age. This three dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until December 2009. Jiří Kylián has created nearly 100 works of which many are performed by ballet companies and schools all over the world. Throughout his career he has received many awards among which the 'Chevalier de la Légion d'Honneur' (Paris, 2004) and the Highest cultural award for 'Art and Science' of the order of 'Oranje Nassau' by Queen Beatrix (2008). At the 2013 Aichi Triennale his new work "East Shadow" will be premiered. "East Shadow" is inspired by the world of Samuel Beckett and dedicated to the victims of the Tsunami that hit Japan in 2012. Performed by Sabine Kupferberg and Gary Chryst and pianist Tomoko Mukaiyama, video by Jason Akira Somma.



Ayumi, 2011(Morishita studio)

photo : Aoki Tsukasa

mamagoto

Mr.children *World Premiere

Aug.10 (Sat.) to 15 (Thu.)

Mini Theater, Aichi Arts Center

The mamagoto theater company performs the works of playwright and director Shiba Yukio (born 1982 in Ichinomiya, Aichi, winner of the 2011 Aichi Prefectural Arts Encouragement Prize). Depicting a universal world in scripts that meticulously mine the inner workings of the ordinary everyday, and production effects that import ideas from outside the theater, mamagoto make theater more familiar - like the children's game of "playing house" after which they are named - and richer. They performed in AT10 festival week. This time they will create a work that both children and adults can enjoy. Based on an extended stay in Shiba's home prefecture of Aichi, it portrays a future that children living in the present might imagine, a future that those children should eventually reach, a future that continues even after those children become adults, and ...; "adult time" and "the adult figure" as an extension of "child time." A work in which children and adults once children examine "today" anew from their respective perspectives on the axes of "fiction" and "work."



photo: Marc Coudrais

Mathilde MONNIER

Pudique Acide / Extasis *Japan Premiere
Oct.26 (Sat.) and 27 (Sun.)
Mini Theater, Aichi Arts Center

Born in 1959, Monnier was awarded the Ministry of Culture Prize at the Bagnolet International Choreography Competition in 1986 for her work *Cru*. In 1994 she became artistic director of the Centre Chorégraphique National de Montpellier Languedoc-Roussillon, where she began a series of collaborations with artists working in many different disciplines. She was particularly influenced by jazz musician Louis Sclavis. Monnier has been working with autistic people, adopting an approach to space and the human body based on the perspective of a cooperative unit. She is a standard bearer for contemporary dance in Europe, debuting many of her works at the Avignon Festival. We present the first Japanese performances of *Pudique Acide/Extasis*, a restaging developed in 2011 of two duos that Monnier choreographed in collaboration with Jean-François Duroure: *Pudique Acide* (1984) and *Extasis* (1985).

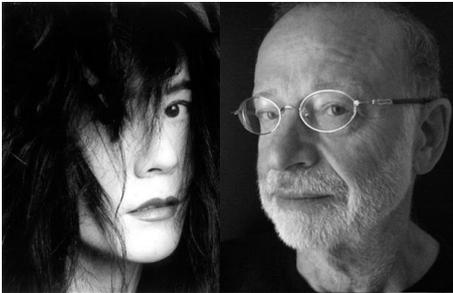


photo: Philip Mechanicus photo: Mukaiyama Tomoko

MUKAIYAMA Tomoko + Jean KALMAN

FALLING *World Premiere
Aug.10 (Sat.) to Oct.27 (Sun.)
5F Okazaki CIBICO, Kosei Site

Based in Amsterdam. Since winning first prize at the International Gaudeamus piano competition in 1991, Mukaiyama Tomoko has been performing as a pianist with prestigious orchestras and ensembles around the world. She has also collaborated with film directors, designers, architects, photographers and choreographers. In recent years she has extended her artistic practice to visual art, exhibiting installation works such as *for you* at the Yokohama Triennale 2005, *you and bach* at the Sydney Biennial 2006, and *wasted* at the Echigo-Tsumari Art Triennale 2009. She directed and performed dance performance *SHIROKURO* at the Dance Triennale Tokyo 2012. Born 1945 in Paris, Jean Kalman has worked extensively as designer and lighting designer for dance, theater and opera since 1979. He has collaborated for stage productions with artists such as Karel Appel, Georg Baselitz, Iannis Kounellis, Anish Kapoor and the composers Mauricio Kagel and Heiner Goebbels. With Christian Boltanski he cosigned a number of installations in particular at the Echigo-Tsumari Art Triennale. In 1991 he received the Lawrence Olivier Award for best lighting designer. Was nominated for Outstanding Lighting Design, Drama Desk Award in 2011. Since 2012 he is Associated Artist to the Royal Shakespeare Company. This time they will present a collaborative performance/installation inspired by Samuel Beckett's *Worstward Ho*.

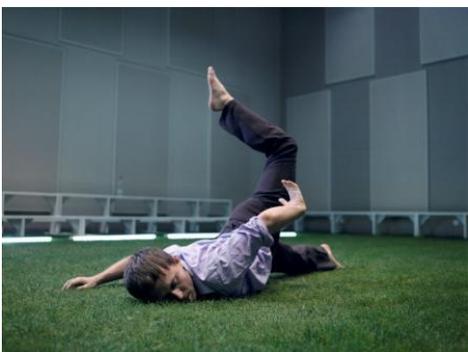


photo: Christian Lartillot

Arthur NAUZYCIEL (Centre Dramatique National d'Orléans)

L'IMAGE *Japan Premiere
Sep.22 (Sun.) and 23 (Mon. National Holiday)
Mini Theater, Aichi Arts Center

Born 1967 in Paris. After studying visual arts and cinema, Nauzyciel enrolled in the École du Théâtre National de Chaillot. In parallel with acting, he has staged numerous plays ranging from Shakespeare, Molière, Chekhov, and Beckett to contemporary works, and since 2007, heads the Centre Dramatique National d'Orléans. *L'IMAGE* (making its Japan premiere at the Triennale) is a reading-dance performance that takes as its text the very short story of the same title by Samuel Beckett. But a few pages in length and containing no punctuation, save a single dot at the end, it spans the last moments of a man's life as he recalls the memory of a spring day spent with a woman and a dog. Recited by actress Lou Doillon (daughter of film director Jacques Doillon and actress/singer Jane Birkin); danced by Damien Jalet, who appeared in works by Wim Vandekeybus and is known for his close work for over ten years with Sidi Larbi Cherkaoui; music by Winter Family.



"Orchestra FUKUSHIMA!" August, 2011
photo: Fujii Hikaru

PROJECT FUKUSHIMA! (directed by OTOMO Yoshihide)

Festival FUKUSHIMA in AICHI!
Sep.7 (Sat.) and 8 (Sun.)
Oasis 21

The huge earthquake and tsunami that hit northeastern Japan on March 11, 2011 dealt an unprecedented blow to Fukushima Prefecture, where the disaster was made worse by the release of radioactive materials from one of Tokyo Electric Power Co.'s nuclear power plants located on the devastated coastline. In response, the battered region came up with the Project Fukushima, exploring the reality of Fukushima Now and prospects for Fukushima Future. Musician Otomo Yoshihide, musician Endo Michiro, and poet Wago Ryoichi – all native sons, and some are still resident in the prefecture – are the frontmen for this venture, which was launched in May 2011 and draws on the talents of many volunteers from inside and outside Fukushima. On August 15 of the same year, *Festival Fukushima!* was held for the first time, attracting around 10,000 visitors. The following year it was expanded into a "synchronized worldwide event." A host of other activities, including internet broadcasting station "Dommune Fukushima!," the educational "School Fukushima!" and a platform for sympathetic artists to share their creativity and fund-raising channel "DIY Fukushima!," have also been running continuously to help with the recovery effort. The Triennale will see them stage a participatory Aichi version of "Orchestra Fukushima!"



photo: Konishi Yasuo

photo: Ueshiba Tomohiro

SHIMIZU Yasuaki + Carl STONE

Just Breathing
Sep.28 (Sat.)
Mini Theater, Aichi Arts Center

Composer and saxophonist Shimizu Yasuaki arranged, performed and recorded the first-ever rendition for tenor saxophone of JS Bach's Six Suites for Unaccompanied Cello, and in 1997, released the Japan Record Award-winning album *Bach Box*. His latest album *Pentatonica* (2007) is a collection of original compositions based on the pentatonic scale. Born 1953 in Los Angeles, Carl Stone has been composing electro-acoustic music since 1972, and is one of the pioneers of live computer music. In addition to performing with numerous musicians, he is on the faculty of the Information Media Technology Department at Chukyo University in Nagoya. For AT13, the two composer/musicians will engage in communication/interaction with each other, the audience and the "place," based on the idea of "breath = air pressure = sound." Courtesy of this "intui-provisation," expect to feel as a bodily sensation at the cellular level - the body's smallest modular unit - the moment when theoretically closed time-space breaks open.



courtesy of the artist

Jecko SIOMPO

Terima Kos (Room Exit) *Japan Premiere
Oct.18 (Fri.) to 20 (Sun.)
Mini Theater, Aichi Arts Center

Jecko Siompo was born in 1975 and raised in the city of Jayapura, Indonesia. He learned traditional dance from an early age and in 1994 he entered the Institut Kesenian Jakarta, majoring in dance. In 1999 he went on to learn hip-hop in Portland, Oregon, USA, and in 2002 he received a scholarship to study at the Volksbank Dance Studio in Germany. Although he had learned many of the traditional dance styles of Indonesia, Siompo took a broader perspective to develop his own skills as a choreographer and pursue an individual style, drawing on the dance traditions of Papuan culture. He has performed these works around Indonesia, and in many other places, including Malaysia, Singapore, Japan, Germany, Denmark, Austria, the USA, France, Taiwan, Hong Kong, South Korea, and Russia. But it's not only the dance traditions of Papua that he has incorporated into his choreography. He also uses elements of the hip-hop dance sub-culture of Jakarta. This is Siompo's long-awaited first appearance in Japan with his own dance company.



Holistic Strata
photo: Maruo Ryuichi (YCAM)
courtesy of Yamaguchi Center for Arts and Media

UMEDA Hiroaki

4. temporal pattern *Japan Premiere / *Holistic Strata*
Sep.6 (Fri.) to 8 (Sun.)
Mini Theater, Aichi Arts Center

Since receiving critical acclaim from the director of France's Rencontres Chorégraphiques Internationales in 2002, Umeda has expanded his activities beyond Japan. During that time he has been invited to perform at a number of international festivals and theaters, including joint productions in 2008 with Festival d'automne à Paris and Romaeuropa. In 2011 he presented *Holistic Strata*, in another joint production, this time with YCAM. He also launched a choreographic project called *Superkinesis* in 2009, leading to his first group work, *1. centrifugal*, to the use of hip-hop dancers in *2. Repulsion* in 2010, and to the unveiling of *3. isolation* in 2011. He won an Honorary Mention at the 2010 Prix Ars Electronica, and in recent years has extended his practice to include video installations and other new outlets for expression. At AT10, he presented *Haptic installation version*. His contribution to this Triennale, *4.t emporal pattern*, employs dancers from other parts of Asia. It is a totally new work and his first production in cooperation with theater groups from other Asian countries.



whenever on on on nohow on / airdrawing
Five channel video installation 2004, edition 5 + 2 AP
Installation view Museum für Moderne Kunst MMK, Frankfurt
photo: Klaus Peter Hoppe
courtesy of the artist, Peter Welz | Studio

Peter WELZ + William FORSYTHE

whenever on on on nohow on / airdrawing *Japan Premiere
Aug.10 (Sat.) to Oct.27 (Sun.)
Gallery G, Aichi Arts Center

The installation is a collaboration between the German multimedia artist Peter Welz and the American choreographer William Forsythe. Born in 1972, Peter Welz studied fine art and sculpture in London, New York, and Dublin. He works primarily in the field of sculpture and video installations. William Forsythe is recognized as one of the world's foremost choreographers. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st-century art form. Forsythe's deep interest in the fundamental principles of organization has led him to produce a wide range of projects including installations, films, and web based knowledge creation. This installation *whenever on on on nohow on / airdrawing* was first released in 2004, featuring Forsythe dancing a solo. His movement is captured from five different angles (two of the five cameras operated by Forsythe himself) to create an epoch-making five-channel video installation. William Forsythe inscribes the title in space, which derives from Samuel Beckett's prose piece *Worstward Ho*.



photo: Kimura Sansei

YANAGI Miwa

ZERO HOUR:Tokyo Rose's Last Tape *New Work
Aug.30 (Fri.) to Sep.1 (Sun.)
Mini Theater, Aichi Arts Center

Artist, born in Hyogo Prefecture (Japan). Represented Japan at the 2009 Venice Biennale. Since 2010, Yanagi has extended her practice to theater, and in 2011, launched the Yanagi Miwa Theater Project, involving herself in the direction, scenario, stage art, costume design, etc. From 2011 through 2012, she produced and performed the trilogy *1924*, which portrayed the infancy of arts movements such as the Tsukiji Shogekijo theater and Mavo Dadaist group in Taisho period (1912-1926) Japan. She followed this in 2012 with her *PANORAMA* series, featuring the panorama exhibition halls popular in the late Meiji period (1868-1912), and weaving the discord itself between media arts and theater into the work in a form unlike anything else to date. For the Triennale she will stage a new work taking as its theme "the specter known as voice" interwoven with elements of Samuel Beckett's drama *Krapp's Last Tape*.