



TOKYO CULTURE CREATION PROJECT
New Wave of Culture from Tokyo

F/T09 ^{AUTUMN} 秋
FESTIVAL/TOKYO

PRESS RELEASE

Inquiries

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<http://festival-tokyo.jp/en/>

/ Festival Outline

Name	Festival/Tokyo 09 Autumn
Time · Venues	October 23 (Fri) – December 21 (Mon) Tokyo Metropolitan Art Space (Theatre, Mini Theatre 1) Owl Spot (Toshima Ward Performing Arts Exchange Center) Nishi-Sugamo Arts Factory Theater Green Setagaya Public Theatre
Program	16 performances presented by Festival/Tokyo 4 performances co-presented by Festival/Tokyo
Organized by	Tokyo Metropolitan Government Tokyo Culture Creation Project (Tokyo Metropolitan Foundation for History and Culture) Festival/Tokyo Executive Committee Toshima City, Toshima Future Culture Foundation, Arts Network Japan (NPO-ANJ)
Co-organized by	Japanese Centre of International Theatre Institute (ITI/UNESCO)
Sponsored by	Asahi Breweries, Ltd., Shiseido Co., Ltd.
Supported by	Asahi Beer Arts Foundation
Endorsed by	Ministry of Foreign Affairs, GEIDANKYO, Association of Japanese Theatre Companies
Special co-operation	SEIBU DEPARTMENT STORE IKEBUKUROHONTEN, TOBU DEPARTMENT STORE IKEBUKURO
Co-operated by	Tokyo Chamber of Commerce and Industry Toshima, Toshima City Shopping Street Federation, Toshima City Federation, Toshima City Tourism Association, Toshima Industry Association, Toshima Corporation Association
Co-operated by	Poster Hari's Company
Supported by the Agency for Cultural Affairs Government of Japan	
Partner Projects	Asian Performing Arts Festival 2009 Tokyo

/ Introduction

Following the launch of “Festival/Tokyo 09 Spring” in February and March this year, the second Festival/Tokyo 09 Autumn is scheduled to be held from the end of October to the end of December.

F/T 09 Spring: a successful start for a performing art festival representative for Japan

The first Festival/Tokyo attracted an audience of more than 60 000 people divided on 19 performances, including new works and world premieres and related events. This marked a successful start for the festival that represents Japan both in reality and in name. With the catch phrase “towards a new real”, the line-up of a diversity of works whose common feature is to question reality in contemporary society and how this can be expressed, made a strong impact on both the Japanese and foreign audience. Further, the strong feeling of “here and now”, and the complexity communicated by live art, made it a place to rediscover the power of the performing arts.

Hereafter Festival/Tokyo will be held in the autumn centering in Ikebukuro

The second Festival/Tokyo will be held from late October to late December 2009. From 2010 and onwards Festival/Tokyo is scheduled to be held every year in the autumn, strengthening even further our partnerships with the Japanese administrative organs and support groups as well as the relations with our overseas partners. In addition to Tokyo Metropolitan Art Space, Owlspot Theater and Nishi-Sugamo Arts Factory, the private Theater Green located at Ikebukuro’s East side, is added to the list of venues. This contributes to strengthen the image of a festival rooted to its local district of Ikebukuro.

F/T 09 Autumn: a line-up of many of the same artists as in the spring

While following the same track as the spring festival, the F/T 09 Autumn aims to go even further. By presenting several of the same artists, the program and orientation of the autumn festival is quite similar to that of the spring. In addition to presenting cutting-edge international co-productions without any “time difference”, we produce works by renowned Japanese artists, transmitting them to the rest of the world. On the other side we plan to expand our activities such as the popular “Oyaji café”, outreach projects including local citizens, as well as workshops and lectures. This will again contribute to give a boost to the festival and to communicate the special charm of the performing arts. From the international city of Tokyo, Festival/Tokyo aims to pioneer the creation of the next generation of values together with the contemporary artists and all the citizens involved in the festival.

Festival/Tokyo organizers

What is the Tokyo Culture Creation Project?

The Tokyo Culture Creation Project is a project executed by the Tokyo Metropolitan Government and the Tokyo Metropolitan Foundation for History and Culture, in collaboration with various arts and cultural organizations and art NPOs. The Project aims to create Tokyo’s unique art and culture, and nurture children through the arts. The project includes events and festivals such as the theater, music, traditional performing arts and fine arts, art programs realized through active collaboration between citizens of Tokyo and artists, and experimental programs for children. We hope you will join us, the Tokyo Culture Creation Project, to participate in the experience and creation of Tokyo culture.

/ Festival/Tokyo concept

Festival/Tokyo program director
Chiaki Soma

Evolving “real”

The theme of the first edition of Festival/Tokyo, the Festival/Tokyo 09 Spring, was “Towards a new real”. For a period of one month, more than 60 000 spectators gathered to see one of the 19 performances divided on 128 shows, engaging more than 500 performers and staff all together. In what way will the Festival/Tokyo 09 Autumn contribute to bring out the feeling of “here and now” shared by the artists and the audience last time?

The festival has moved from spring (February-March) to autumn (October-December). This is how we aim to strengthen our medium- to long-term partnerships with the organizers and supporters in the operation of a stable festival. Launching at the same time as festivals in Seoul and Shanghai, we seek to contribute to the creation and distribution of Asian performing arts on a long-term basis. By this means, it also forms part of an intention to establish the autumn as a “season for Asian performing arts”.

Due to the change of the festival season, year 2009 is exceptional because the festival is held twice, both in spring and autumn. Despite the extremely short preparatory time, spring and autumn forms a pair, both program- and positionwise. We have asked several of the artists for a consecutive participation from spring to autumn in order to emphasize the direction the festival is heading. There is no change to our basic quest, which is to seek the possibilities of theatre as a medium, whose characteristic is the nature of “here and now”. What can the performing arts, a medium that can only be experienced at a certain time and a certain place, provide in an era where manifold media distribute information with ease and at a high speed to the consumers? Where does its strength lie? What role can it play in our everyday lives, and how can it contribute to the community in a time where we find ourselves constantly exposed to the threat of the financial crisis? Confronted with innumerable “reals” reflected by the city of Tokyo, how can we respond through the medium called theatre? With the base in the F/T 09 Spring slogan, “Towards a new real”, we aim to evolve even further in our search for an answer to the above questions.

In order to meet the requirements of our concept, our program consists of 20 different performances. Festival/Tokyo presents 16 of the performances, and co-presents the other 4, which are works playing in the Tokyo Metropolitan Art Space at the same time as the festival. 5 of the works presented by the festival are new creations or world premieres, and another 7 are co-productions with Japanese and foreign theaters or theatre companies. 3 of the works are

either a recreation or a production of a Japanese version of the performance, emphasizing the festival's role as a creator of works of performing art as well.

In our pursuit of a real yet to be discovered, we produce and present a group of works displaying transcendental images. Creating a sensation in the spring with his first Tokyo performance – Hey Girl! - Romeo Castellucci's re-interpretation of Dante's "La Divina Commedia" against a contemporary metaphysical background confronts us with an "Inferno", "Purgatorio" and "Paradiso" yet to be seen. Ishinha leader Yukichi Matsumoto is known for his bold imagination and use of space, especially in his venturesome outdoor performances. In his new creation he invites the audience for a walk in his alley ("roji"). Attracting attention in the spring with his "Transfer Student", director Norimizu Ameya this time confronts Sarah Kane's legendary work, "Psychosis 4.48", in which the antagonism between text, body and sound will lead us to see beyond the conventional borders of theatre. Further, Niwa Gekidan Penino leader Kuro Tanino draws his personal picture of the dark side of human psychology using surreal images sometimes bordering on the extreme. Displaying the raw physical presence of humans and animals, these artists will lead us to a "real yet to be seen", a "real" transcending reality, to a world where the five senses are violently stimulated. The above-mentioned works are all new creations, in which the festival is deeply committed either as the producer or the co-producer.

Another line continuing from the spring is the documentary trend. In the spring festival the works featuring non-professional actors became the focus of attention. The autumn program also assembles documentary theatre applying elements from the reality found outside of the theater building. For their third Japan performance Rimini Protokoll leaves the theater behind and invites the audience to take a seat in the back of a converted truck in a tour performance unveiling the flow of goods in the harbor city, and the everyday life of a trucker. The American artist Chris Kondek exposes the audience to the reality of world economics by connecting the theater to the stock market in real-time. Port B leader Akira Takayama installs a temporary video box in front of the theater where the experiences of individuals and groups unfolding on a daily basis is presented as theatre works and video installations.

On the other hand, The Lebanese artists Rabih Mroué and Lina Saneh use the narrative structure of a famous movie to blur the border between reality and fiction in their critical view on reality in contemporary Lebanese society. These are all works that deliberately deviate from the thought that theatre is fiction presented on the stage. A paradox as it may seem, these are works that together with the audience challenge to seek the social potential of the theatre. Meanwhile, as the name suggest, Shu Matsui's theatre company Sample is "sampling" fragments from the reality of contemporary society, which they sublimate into fictional stories. Now we would like to invite the spectators to interpret how "the real in front of our eyes" can continue to evolve by contrasting fiction with documentary.

In the field of dance we introduce Bruno Beltrão, a talent raised in the streets of Brazil. His unparalleled choreography, in which he deconstructs the codes and languages of hip-hop before he then reconstructs it, is expected to break new grounds in the field of contemporary dance. From Japan we present the bold recreation of Ikuyo Kuroda's work that made her break into the Japanese world of contemporary dance. Challenging the limits of the dancers bodies, this

performance has later become known as one of her representative works. By presenting another masterpiece from Amagatsu Ushio's Sankai Juku's repertory, the Butoh's DNA is passed on to the next generation. As a response to the current state of affairs where the dance world is dominated by introvert works referring to nothing but themselves, this is a powerful repertory seeking for a new vision of dance yet to come, that can only be found in the indigenous possibilities of impulsive physical expression.

This time we have improved the function and programs held at the F/T Station, a casual place for everybody participating in the festival to gather. Like in the spring Kim Itoh's "Oyaji café" (wise old guy café) will open, featuring new members and a new repertory to entertain the clients! In addition events by "faifai" will be held every weekend "to cheer up Ikebukuro", as well as various other programs including audience participation that will contribute to heat up the two months of the festival. Continuing from F/T 09 Spring, Theatre/University, where works "born and raised" in the universities confront each other, is expected to present new exchange and dialogue.

The festival is a platform where expressions of what is truly real and truly urgent of our generation, a response to the reality in which we live, are shared. A place open to all people. From 2010 and onwards Festival/Tokyo is scheduled to be held every year in the autumn. There we will continue to ask questions regarding theatre and society, and the expression of our present generation.

Chiaki Soma

She graduated from the Waseda University of Tokyo (BA in Literature), then she majored in Arts Management and Cultural Politics at the DESS "Cultural Development and Project Management" (MA) of Lyon Lumiere University and had experiences in the artist in Residence and alternative art space in France. Since 2002, she has been working for Tokyo International Arts Festival producing many international collaborative projects and symposia with foreign artists and organizations. In 2006, she founded a new creative space for the performing arts, "Yokohama Arts Platform: Steep Slope Studio" in collaboration with Yokohama City, where she is currently the director. She is also an invited lecturer of Global COE (Educational Program supported by Theatre Museum) of the Waseda University. After having held the position as the program director of the 2008 Tokyo International Arts Festival, she is assigned the same position at Festival/Tokyo.

/ Festival/Tokyo Program

Performances presented by F/T

Yukichi Matsumoto (Ishinha) / "Rojishiki"

Stefan Kaegi, Jörg Karrenbauer (Rimini Protokoll) / "Cargo Tokyo - Yokohama"

Shu Matsui (Sample) / "That Man's World"

Bruno Beltrão (Grupo de Rua) / "H3"

Akira Takayama (Port B) / "Compartment City – Tokyo"

Ikuyo Kuroda (BATIK) / "Flowers flow, time congeals"

Norimizu Ameya / "4.48 Psychosis"

Chris Kondek / "Dead Cat Bounce"

Rabih Mroué, Lina Saneh / "Photo-Romance"

Theatre/University 09 Autumn

Ushio Amagatsu (Sankai Juku) / "The Egg Stands out of Curiosity - UNETSU"

Kuro Tanino (Niwa Gekidan Penino) / "The Town where the Sun and Underwear are seen"

Romeo Castellucci (Societas Raffaello Sanzio) / "La Divina Commedia - Inferno / Purgatorio / Paradiso"

F/T Station

Performances co-presented by F/T

Shiro Maeda (GOTANNADAN) / "No One Alive Here? " / "Who is living? " (tentative title)

Pradit Prasartthong (Makhampom Theatre Group) / "Akaoni" (Red Demon)

Nikorn Saetang (Bangkok Theatre Network) / "Nogyo-Shojo" (Girl of the Soil)

F/T Partner Projects

Asian Performing Arts Festival 2009 Tokyo

/ “Rojishiki” Ishinha

Text/direction: Yukichi Matsumoto



“Kokyu kikai” © Fukunaga Kohji (Studio epoque)

Known for their site-specific outdoor performances, Ishinha has chosen former junior high school Nishi-Sugamo Arts Factory as the stage for their first Tokyo show in six years. After stopping by the food stalls in the schoolyard, the audience is invited into the theater, where they are met by the world of Yukichi Matsumoto.

Dates: Oct 23 (Fri) – Nov 3 (Tue, public holiday)

Venue: Nishi-Sugamo Arts Factory

Duration: 100 min.

10/23(Fri)	10/24(Sat)	10/25(Sun)	10/26(Mon)	10/27(Tue)	10/28(Wed)	10/29(Thu)
19:00	14:00 18:00	14:00 18:00	19:00	off	19:00	19:00
10/30(Fri)	10/31(Sat)	11/1(Sun)	11/2(Mon)	11/3(Tue)		
19:00	14:00 18:00	14:00	19:00	14:00		

Tickets are on sale from Saturday September 5, 2009

Reserved seating ¥4,500 / Students ¥3,000, high school students and below ¥1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ Artist profile

Yukichi Matsumoto Director



Born in Kumamoto in 1946. Ishinha leader.

Majored in studies of fine art at the Osaka Kyoiku University. In 1970 he formed the 'Nihon Ishinha', which was later known only as 'Ishinha', where he has been responsible for the scenarios and the direction of all the works since 1974. With the staging of the outdoor piece "Shonen-gai" ("Boys town") in a container yard in Shiodome, he established his original style called the "Jan-Jan opera". Having a preference for outdoor performances, he has organized performances where he takes the audience "drifting". He is mainly staging his performances in the Muroji Temple in Nara, and on the isolated islands of Okayama – like Inujima. In 2002 he participated in the Adelaide Festival in Australia, in 2001 he went on a tour in Europe, in 2005 to South America, and in 2009 he has been invited to Oceania.

Awards

1999: "Mizumachi" receives the Osaka Prefectural Government Performing Arts Award

2002: "Kankara" receives the Asahi Performing Arts Award

2005: "Ki-ton" receives the Yomiuri Theater Grand Prix Award for most outstanding director award

2008: "Kokyu kikai" receives the Asahi Performing Arts Award

Ishinha

Since its formation in Osaka in 1970, Ishinha activities continuously go beyond the conventional borders of theatre. Matsumoto presents performances that are comprehensive works of avant-garde art, with every element under his direction, including an outdoor theater the troupe built with their own hands. Making use of the Kansai dialect intonation Ishinha are known for their development of what they call "Jan-Jan Opera", which sounds a little similar to Balinese Kecak music. In the recent years, Matsumoto has produced the "Hyoryu series," in which the audience travels around with the troupe. Their performances at locations such as the Muroji Temple in Nara, and on outlying islands have attracted attention. Ishinha received the Asahi Performing Arts Award for Kankara, an outdoor drama performed at the site of a former copper refinery on the island of Inujima.

/ “Cargo Tokyo-Yokohama” Rimini Protokoll

Concept: Stefan Kaegi (Switzerland)

Direction: Jörg Karrenbauer (Germany)



© Anja Mayer

Rimini Protokoll, trendsetters in contemporary documentary theatre, this time start out to explore the world of logistics. “Cargo Japan” invites the audience to take a seat in the back of a converted truck, and depart for a tour tracing the flow of goods. During the tour the two veteran drivers tell episodes from the everyday-life of a trucker.

Detailed information will be announced on the homepage in the near future.

/ Artist profiles

Stefan Kaegi (Concept)



Born in Solothurn (Switzerland) in 1972. He studied visual arts in Zürich and drama/theatre/media at the University of Giessen/Germany. In various constellations he creates documentary theater pieces, radio plays and performances in urban spaces in Europe and South America. In his Argentinian piece „Torero Portero“, in which unemployed facility managers, while standing in the middle of a busy street in the city, talk about their previous work experience as security guards for rich people to the specators, who are viewing them through a window from the inside of a cafe. „Torero Portero“ toured Munich, Frankfurt, and Berlin as well as Bogotá, Rio de Janeiro and São Paulo. In 2005 his "mini train world" for Theater Basel –“Mnemopark” - a live-filmest on the scale 1:87 thematizing the world of modelbuilding - was awarded the prize of the jury at "Festival Politik im freien Theater" and invited to Avignon, Montreal, Barcelona, Wien, Tampere (Finnland) and Tokyo (Tokyo International Arts Festival 2008). Since 2006 his mobile audience room „Cargo Sofia“ – a truck with two Bulgarian drivers – is touring all over Europe.

Jörg Karrenbauer (Direction)



Jörg Karrenbauer studied theatre science and comparative literature in Berlin. At Deutsches Schauspielhaus Hamburg he worked with directors who question the role of actors as representatives of someone else, like René Pollesch, Michael Laub or Jérôme Bel. Here he also met Rimini Protokoll during the work on "deadline", a piece with people working in the funeral business. For the last two years he has toured with a truck, rebuilt for carrying 50 spectators in the back, through a number of cities in Europe and the Middle East. In the cabin there were two Bulgarian truck drivers talking, singing and showing the audience how it feels bringing fish from Turkey to Spain and spare tires from Italy to Damascus.

Rimini Protokoll

Helgard Haug (1969), Stefan Kaegi (1971) and Daniel Wetzel (1969) studied at the Institut für Angewandte Theaterwissenschaft in Giessen and work together (in various combinations) under the name of Rimini Protokoll. They are recognized as being among the leaders and creators of the theatre movement known as "Reality Trend" (Theater der Zeit), which has exerted a powerful influence on the alternative theatre scene. Each project begins with a concrete situation in a specific place and is then developed through an intense exploratory process. They have attracted international attention with their dramatic works, which take place in the grey zone between reality and fiction. Since 2000, Rimini Protokoll has brought its "theatre of experts" to the stage and into city spaces, interpreted by non-professional actors who are called "experts" for that very reason.

/ “That Man’s World” Sample

Text/direction: Shu Matsui



“Burning up Calories” © Tsukasa Aoki

Following his subtle and disturbing staging of Marius von Mayenburg’s play “Fireface” in F/T 09 Spring, Sample leader Shu Matsui will in his new original work continue to explore the mental landscape of contemporary Japan. Observing the pathologies of his characters with a mixture of fright, sympathy and irony, Matsui keeps tracing the “story” of our present.

Dates: Nov 6 (Fri) – 15 (Sun)

Venue: Tokyo Metropolitan Art Space, Small Hall 1

Duration: 100 min. (TBD)

11/6(Fri)	11/7(Sat)	11/8(Sun)	11/9(Mon)	11/10(Tue)	11/11(Wed)	11/12(Thu)
19:30	19:30	15:00 19:30	off	19:30	19:30	14:00 19:30
11/13(Fri)	11/14(Sat)	11/15(Sun)				
19:30	14:00 19:30	14:00				

Post-performance talk

Tickets are on sale from Saturday September 5, 2009

All free seating ¥3,500 / Students ¥3,000, high school students and below ¥1,000 (upon presentation of a valid student ID card)

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/ Artist profile

Shu Matsui

Playwright, director, actor



© Tsukasa Aoki

Born in Tokyo in 1972. In 1996 Matsui entered the theatre company Seinendan as an actor. Still pursuing his activity as an actor, he started to write dramatic texts and has been nominated for the newcomer drama award of the Japan Playwrights Association twice. In addition to his activities as an actor at Seinendan, he founded his own company “Sample” that is regularly presenting new productions written and directed by Matsui. In 2008, Matsui’s recent play “Kazoku no Shouzou” (Portrait of a Family) was nominated for the Kunio Kishida Drama Award. He participated in the Festival/Tokyo 09 Spring with a staging of Marius von Mayenburg’s “Fireface” that won high acclaim for his subtle adaptation of a European play to the condition of contemporary Japanese society. Since 2009 he is receiving a scholarship of the Saison

Foundation as a “junior fellow”. In February and March 2010 a new work produced by Matsui will show at the Kitakyushu Performing Arts Center.

/ “H3” Grupo de Rua

Direction/choreography: Bruno Beltrão (Brazil)



© Bruno Beltrão

Nine young street dancers from Rio’s suburbs pack a powerful punch! This is the celebrated Brazilian choreographer Bruno Beltrão’s awaited first appearance in Japan. Coming from the world of street dance, but also trained in contemporary dance and philosophy, Beltrão deconstructs and shifts the codes and languages of hip hop.

Dates: Nov 7 (Sat) – Nov 11 (Wed)

Nishi-Sugamo Arts Factory

Duration: 50 min.

11/7(Sat)	11/8(Sun)	11/9(Mon)	11/10(Tue)	11/11(Wed)
17:00	13:00 19:30	19:30	19:30	19:30

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/ Artist profile

Bruno Beltrão Choreographer, dancer



©TELMO KEIM

Born in Niteroi, Brazil in 1979. From 1993 Beltrao started to take street dance lessons with an Israeli teacher and fully immersed himself to this dance style, which was not very common in Brazil at that time. In 1996, at the age of 16, he established the 'Grupo de Rua' with his friend Rodrigo Bernardi. During its first two years, the company was devoting to competitive dance festivals and appearances in manifold events and TV shows. In 2001, Beltrao made his debut in the contemporary dance scene

with the duet "Do Popping to Pop or Vice-Versa", presented in a festival in Rio de Janeiro. This work, which maintained a distance from the determined patterns of street dance, became Beltrao's first step towards his individual style and a big turning point in his work. Since then, Belltrao has been seeking for the possibilities of applying hip-hop techniques freely for his own philosophical ideas. In 2002, Grupo di Rua's work was introduced at the "Rencontres choréographiques internationales de Seine-Saint-Denis", which was the occasion of their international breakthrough. From 2003 they were invited to a number of major festivals and theatres in Europe including Belgium, the Netherlands, France and Germany. Currently, while advancing his choreographic ideas, Beltrao is actively engaged in various social activities as well as endeavors aiming at the popularization and elaboration of hip-hop.

/ “Compartment City - Tokyo” Port B

Concept/direction: Akira Takayama



© Masahiro Hasunuma

Known for bringing the theatre out in the street and using the city of Tokyo as the setting for his innovative performances, the location of Port B's new project is the Nishiguchi Park in Ikebukuro. In a group of prefab huts the subjects of “internet café refugees” and “private spaces in the city” is investigated through talks and video installations.

Dates: Nov 15 (Sun) – 22 (Sun)

Ikebukuro Nishiguchi Park

Fee: ¥ 500 / hour, no reservation needed

Open 24 hours (TBC)

off subject from F/T coupon tickets

/ Artist profile

Akira Takayama Director



Born in 1969. From 1994 Takakama was living in Europe, where he – while gaining theatre experience as an assistant director for many drama and opera productions – started to write his own plays. After his return to Japan, Takayama formed Port B, a group especially aiming at the collaboration with artists who exhibit forms of expression apart from the theatre genre. By this, Port B. has been continuously presenting innovative works that go far beyond the scope of conventional theatre. One of the main locations of Takayama's recent works is the Ikebukuro / Sugamo area close to their workbase, the Nishi-Sugamo Arts Factory. With their trilogy centering around the "Sunshine 60" building in Ikebukuro, one of the main symbols of Japan's postwar history, consisting of the stage work "Clouds. Home.", the tour performance "Sunshine 62" and the theatrical installation "Arechi", they have attracted attention not only among theatre spectators but also in the world of contemporary art. The compilation "Clouds. Home." and "Sunshine 63" was re-created and staged together at Festival/Tokyo 09 Spring, gaining critical acclaim.

Port B.'s technique of rearranging media extracts, memories and sceneries from urban spaces and contemporary society, they explore the possibilities of contemporary theatre in permanent search for the 'things to come'. Takayama's work is shown currently shown at festivals and exhibitions in Japan and abroad and raising many expectations for the future.

Port B

Theatrical unit formed in Tokyo by Akira Takayama in 2002, using the theatre method that Takayama studied in Germany as a springboard. Several things can be mentioned as characteristic features of the practical theatre works of Port B, such as project-oriented productions, which extend over a half or a whole year (slow process with numerous redundant efforts), members from various fields other than theatre industry, such as music, art, film, dance, literature, philosophy and architecture, training of "unprofessional" actors, trans-border activities which do not remain in the existing realms of theatre, performances in the places outside theatres, pursuit of monologue and chorus, using texts from poetry and prose, deeper consideration for documentary and authentic performances, and a study of methods for adaptation, including quotations and translations.

/ “Flowers flow, time congeals” BATIK

Concept/direction/choreography: Ikuyo Kuroda



© Youichi Tsukada

Brutally pushing the limits of the dancers bodies, Ikuyo Kuroda's representative work is the corporeal expression of 'time coming to a halt'. This is the bold reconstruction of the 2004 Asahi Performing Arts Award-winning work that left a strong impression on the audience at the time of its premiere.

Dates: Nov 15 (Sun) – 20 (Fri)

Venue: Nishi-Sugamo Arts Factory

Duration: TBD

11/15(Sun)	11/16(Mon)	11/17(Tue)	11/18(Wed)	11/19(Tue)	11/20(Fri)
17:00	19:30	19:30	off	19:30	19:30

Post-performance talk

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/ Artist profile

Ikuyo Kuroda

BATIK leader, choreographer, dancer



Ikuyo Kuroda started learning classical ballet at the age of six. While still a member of Tani Momoko Ballet Company, she went to England in 1997, where she started to study contemporary dance at the Laban school of dance. In 2000 she became a dancer with “Kim Itoh + the Glorious Future”. In 2002 she founded the dance company ‘BATIK’, and her first work “SIDE-B” won the National Committee Award of the Yokohama Platform of Rencontres Chorégraphiques Internationales de Seine-Saint-Denis. In 2003 she won the Excellence Prize at the SPAC Dance Festival 2003 organized by the Shizuoka Performing Arts Center the grand prize at the Toyota Choreography Award 2003. In 2004 she won the 4th Asahi Performing Arts Award and the Kirin Dance Support Award for directing, choreographing and performing in her works “Flowers Flow, Time Coagulates”, and “SHOKU”. Recently Noizm05 leader Jo Kanamori has commissioned works from her, and she has appeared in “ASOBU” choreographed by Josef Nadj, continuously expanding her field of activities

/ “4.48 Psychosis”

Text: Sarah Kane (UK)

Direction: Norimizu Ameya



Constructed of 24 different parts that vary in form from dramatic texts to monologues and poems, Sarah Kane's posthumous work is said to have been written in a lucid moment at dawn when the antidepressants had left her system. This complex work without any narrative or stage directions is interpreted by the legendary director Norimizu Ameya.

Dates: Nov 16 (Mon) – 23 (Mon, public holiday)

Venue: Owlspot Theater

Duration: TBD

11/16(Mon)	11/17(Tue)	11/18(Wed)	11/19(Thu)	11/20(Fri)
19:00	19:00	19:00	19:00	19:00
11/21(Sat)	11/22(Sun)	11/23(Mon)		
19:00	19:00	14:00		

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/ Artist profile

Norimizu Ameya Director/artist



© Yasuhide Kuge

Born in 1961. In 1978 he joined one of the major troupes of the Underground Theatre Movement in Japan, Juro Kara's Jokyo Gekijo, where he was in charge of the sound. In 1984 he formed the "Tokyo Grand Guignol", rendering him cult popularity. In 1987, he founded [M.M.M.], a company working intensively on the relationship between mechanical apparatus and the human body. With the "SKIN" series, they established a cyberpunk scenic expression. After 1990 he left the field of theatre and began to engage himself with visual arts - still proceeding to work on his major topic - the human body - taking up themes like blood transfusion, artificial fertilization, infection disease, selective breeding, chemical food, and sex discrimination, creating works as a member of the collaboration unit Technocrat. After participating in the Venice Biennale with "Public Sperma" in 1995, he suspended his activities as a visual artist. The same year he opened a pet shop in Higashi-Nakano in Tokyo, breeding and selling various animals. In 1997 he published a book, "Do

you know how to live with animals?" (the name was later changed to "Do you know how to live with rare animals?", when it was printed in paperback), where he not only gives information on the distinctions of, and how to breed rare pets, but also reflects on the co-habitation of humans and animals, based on his own experiences. In 2005, he presented a performance in the exhibition "Vanishing Point", which marked a restart of his activities in visual arts after a long break. This is a work in which he is locked up in a 1,8 meter large white box. With only a minimum of fresh air and a fluid diet he stayed inside the box for 24 days, where knocking on the walls was his sole communication with the outside world. The artist's presence was the elementary component of the artwork. In 2007 he directed Oriza Hirata's "Transfer Student" in the frame of the Shizuoka Performing Arts Center's (SPAC) "SPAC autumn season 2007", casting real high school students. The work was also shown at the Festival/Tokyo 09 Spring.

/ “Dead Cat Bounce”

Direction: Chris Kondek (US/Germany)



©Klaus Weddig

Have you ever tried speculation in stock? “Dead Cat Bounce” offers a unique chance to experience the thrill of stock trading live in the theatre. In each performance the box office of that very night is taken and invested for 90 minutes via an e-brokerage account at the London Stock Exchange

Dates: Nov 23 (Mon, public holiday) – 27 (Fri)

Venue: Nishi-Sugamo Arts Factory

Duration: 90 min.

11/23(Mon)	11/24(Tue)	11/25(Wed)	11/26(Thu)	11/27(Fri)
19:00	19:00	19:00	19:00	19:00

Post-performance talk

Tickets are on sale from Saturday September 5, 2009

All free seating ¥4,500 / Students ¥3,000, high school students and below ¥1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ Artist profile

Chris Kondek Video artist/director



Chris Kondek, born 1962 in Boston, has been making video for theater and performance for over 20 years. In 1990 he began creating video with The Wooster Group in New York, designing the video for BRACE UP!, and EMPEROR JONES, among others. In 1995 he worked with Laurie Anderson, co-designing the video, for her multi media concert, "The Nerve Bible", and her opera, "Songs and Stories from Moby Dick. He has made video for Robert Wilson ("D. D. D. 3, The Days Before") and created a two channel video work for composer Michael Nyman's "The Commissar Vanishes." He moved to Berlin in 1999 and since then has created video for the choreographer Meg Stuart and for theater directors Stefan Pucher, Jossi Wieler and Wanda Golonka, among others, at Berlin's Volksbühne am Rosa-Luxemburg-Platz, Münchner Kammerspiele, Schauspiel Frankfurt, Zürcher Schauspielhaus, Salzburger Festspiele. In 2007 he worked with director Sebastian Baumgarten in his production of PETER GRIMES at the Semperoper in Dresden. In 2004 Chris Kondek began creating his own theater work. His first piece DEAD CAT BOUNCE was awarded a price by the Goethe Institute and the ZDFtheaterkanalpreis (tv) at the „Festival Politik im Freien Theater“ in Berlin. In 2006 he created HIER IST DER APPARAT, a free media version of Bertolt Brecht's „Ozeanflug“, in 2008 LOAN SHARK, a performance about currency trading, and STUFF, a piece about commodity trading.

/ “Photo-Romance”

Concept/direction : Rabih Mroué, Lina Saneh (Lebanon)



©Kohei Matsushima

The setting for the Lebanese artists Rabih Mroué and Lina Saneh’s new work is the Italian movie “A Special Day”, but the background is changed to Israel’s attack on Beirut in 2006. While everyone has left their homes to participate in the demonstrations, the lives of a depressed ex-left wing homosexual and a housewife who stayed behind, meet.

Dates: Nov 26 (Thu) – 29 (Sun)

Venue: Tokyo Metropolitan Art Space, Small Hall 1

Duration: 80 min.

11/26(Thu)	11/27 (Fri)	11/28(Sat)	11/29(Sun)
19:00	19:00	14:00 19:00	14:00

Post-performance talk

Tickets are on sale from Saturday September 5, 2009

All free seating ¥ 4,500 / Students ¥ 3,000, high school students and below ¥ 1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ Artist profiles



Rabih Mroué

Playwright, director, actor

Born 1967 in Beirut. After graduating from university majoring in theatre studies in 1990, he began putting on his own plays, performances, and videos. Continuously searching for new and contemporary relations among all the different elements and languages of the theatre art forms, Mroué questions the definitions of theatre and the relationship between space and form of the performance and, consequently, questions how the performer relates with the audience. His works deal with the issues that have been swept under the table in the current political climate of Lebanon. He draws much-needed attention to the broader political and economic contexts by means of a semi-documentary theatre.

From theatre practice to politics, and from the problem of representations to his private life, his search for 'truth' begins via documents, photos, and found objects, fabricating other documents, other 'truths': it is as if the work becomes a dissection table for the dubious processes of Lebanon's war society. With the accumulation of materials, a surrealist saga unfolds, teasing out the proposition that 'between the truth and a lie, there is but a hair'. His piece "Looking for a Missing Employee" is an investigative performance in which the artist becomes a 'detective' interested in using actual documents to understand how rumors, public accusations, national political conflicts, and scandals act on the public sphere as shaped by print media. Mroué incorporates radical criticism, particularly in his video imagery.

Without losing his peculiar sense of humor, Mroué's "Biokhraphia" (in collaboration with Lina Saneh) shrewdly provides a space to consider the invention of biography, with all its dreams, failings, and idiosyncrasies, within the frame of the beginning of a history. In 2004 Mroué wrote "Who's Afraid of Representation", a merging of parallel histories of Western performance art and contemporary socio-political events in Beirut.

Lina Saneh

Director, actor

Born in Beirut in 1966, Lina Saneh has acted in and has written and directed several plays, among them: *Les Chaises*, 1996 ; *Ovrira*, 1997 ; *Extrait d'Etat Civil*, 2000 ; *Biokhraphia*, 2002; *Appendice*, 2007. She made her first video, *I Had a Dream, Mom* in 2006. In her earlier works, Saneh focused on the physical theater in an attempt to produce a Body imprinted by the war. She questioned the socio-political conflicts and contradictions in the middle-east region and the traces that they marked on our bodies.

Today, Saneh spotlights over the nature and role of acts on stage, asking about the role which might be carried out by body language in a virtual world marked by the idealization of the physical body. From this point, her interests in the multimedia artworks, performing arts and video works that interrogate our citizenship status and our position in public spaces, and that might create a new political parole. She is currently an assistant professor at the Institut d'Etudes Séniques et Audio-Visuelles at the Saint-Joseph University in Beirut and at the Saint-Esprit University in Kaslic.

/ “Theatre/University 09 Autumn”



Oberlin University <OPAP>vol.31 “Asamadaki” © Ribun Fukui



Kinoshita-Kabuki “Katsuragawa renri no shiragami” © Hirohito Takezaki



Kinki University “Shojo kamen” © Ryohei Tomita

What is currently going on in the theatre departments of Japanese universities, that have in recent years presented notable results in the fields of research, acting, directing and producing? Each participating university will bring a work that shows its special profile. In this program, accompanied by talk sessions of students and alumni, the future of Japanese theatre will become visible.

Program

- Oberlin University: “Kasabuta”
Choreography: Kuniko Kisanuki (Associate Professor of Oberlin University)
- Kyoto University of Art and Design: Sensuke Suga: “Date musume koi no higanoko” (The Red-hot love), Direction: Yuichi Kinoshita (Master Class Student of Kyoto University of Art and Design)

- Kinki University “Koshimaki osen – girininjo irohanihohentohen”
Text/Direction: Juro Kara (Specially Appointed professor, Kinki University)
- Tama Art University Title Unfixed Text/Direction: TBA

Dates: Dec 1 (Tue) – 6 (Sun)

Tokyo Metropolitan Art Space, Small Hall 1

Theater Green BIG TREE THEATER

	12/1(Tue)	12/2(Wed)	12/3(Thu)	12/4(Fri)	12/5(Sat)	12/6(Sun)
Tokyo Metropolitan Art Space, Small Hall 1		Kinki U	Kinki U		Oberlin	Oberlin
Theater Green	Tama Art U	Tama Art U			Kyoto U	Kyoto U

A detailed performance schedule will be announced on the homepage in the near future

Tickets are on sale from Saturday September 5, 2009

All free seating ¥ 1,000

F/T Ticket Center, F/T Station

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ “UNETSU – The Egg Stands out of Curiosity” Sankai Juku

Direction/choreography/design: Ushio Amagatsu



©Masafumi SAKAMOTO

One of Paris-based Butoh Company Sankai Juku’s masterpieces returns to Tokyo after 8 years. While applying the elements water, sand and light on stage, “Unetsu” creates a mysterious, archaic cosmos that reflects the eternal cycle of birth, death and rebirth.

Dates: Dec 4 (Fri) – 6 (Sun)

Tokyo Metropolitan Art Space, Theatre

Duration: 85 min.

12/4(Fri)	12/5(Sat)	12/6(Sun)
19:00	14:00	14:00

Tickets are on sale from Saturday September 5, 2009

Reserved seating: ¥ 4,500 (S seats), ¥ 3,500 (A seats) / Students ¥ 3,000, high school students and below ¥ 1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ Artist profile

Ushio Amagatsu

Sankai Juku leader, choreographer, director, Butoh dancer



©Yuji Arisugawa

Born in Kanagawa, Japan in 1949. He founded the Butoh Company Sankai Juku in 1975. After the company had presented the works "Amagatsu Sho" (1977), "Kinkan Shonen" (1978), and "Shoriba" (1979) they departed for their first world tour. In 1981 they moved their work base to France, drawing on a long-term cooperation with the Theatre de la Ville in Paris. In that same year Sankai Juku was invited to the Avignon Festival with "Bakki". Since then every two years a new work by Sankai Juku has been premiered at the Theatre de la Ville. Apart from his work with Sankaijuku, Amagatsu collaborated with several artists from different genres. In 1988 he created "Fushi" on the invitation of Jacob's Pillow Foundation in the US, with music by Philip Glass. In 1989, he was appointed the artistic director of the Spiral Hall in Tokyo where he directed "Apocalypse" (1989), and "Fifth-V" (1990) for a team of American dancers. In 1992, he presided over the Jury of the International Meeting of Dance of Bagnolet, and in that same year was awarded the "Chevalier de l'Ordre de l'Art et des Lettres" by the French Cultural Ministry. He has also been directing a number of operas, such as "Bluebeard's Castle" by Bartok in 1997, conducted by Peter Eötvös at the Tokyo International Forum. In March 1998, at the Opera National de France, he directed Peter Eötvös' contemporary opera "Three Sisters" (world premiere), which received the "Prix du Syndicat National de la Critique, France." "Three Sisters" has been seen in the 2001-2002 season at Theatre de Chatelet in Paris, at the Theatre Royal de la Monnaie in Brussels, and at the Opera National de France and at the Wiener Festwochen 2002 in Austria. In 2008, after ten years, he collaborated with Eötvös again for his new opera composition, "Lady Sarashina" based on the diary of a Japanese lady's maid in the 11th century (Sugawara no Takasue no Musume). This work was premiered at the Opera National de Lyon and won the "Prix du Syndicat National de la Critique, France" again.

/ “The Town where the Sun and Underwear are seen” Niwa Gekidan Penino

Text/direction: Kuro Tanino



“Underground” © Aki Tanaka

Known for works like “Underground”, where an operation scene is accompanied by live jazz music, Kuro Tanino brings out both feelings of terror and laughter in the spectators. In his new work, in which the theater becomes a town and the audience visitors, Tanino speculates on how women’s underwear is “displayed” and “regarded”.

Dates: Dec 5 (Sat) – 13 (Sun)

Nishi-Sugamo Arts Factory

Duration: TBD

12/5(Sat)	12/6(Sun)	12/7(Mon)	12/8(Tue)	12/9(Wed)	12/10(Thu)	12/11(Fri)	12/12(Sat)	12/13(Sun)
19:30	17:00	19:30	14:00 19:30	19:30	19:30	19:30	14:00 19:30	14:00

Post-performance talk

Tickets are on sale from Saturday September 5, 2009

All free seating ¥ 3,500 / Students ¥ 3,000, high school students and below ¥ 1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

F/T coupon tickets (3/5/10 performances) and F/T pair tickets available

/ Artist profile

Kuro Tanino

Playwright, director, actor



© Aki Tanaka

Born in 1976 in Toyama prefecture. Besides his activities as playwright, director and leader of Niwa Gekidan Penino, he is working as a psychiatrist in his 'ordinary life'. In 2000, when he was a student at the faculty of medicine of Showa University, he joined the theatre department of that same university and founded the Niwa Gekidan Penino.

Tanino, who is a hobby sculptor and painter, is strongly attached to every detail of the stage design, a fact that is relating to his directing style as well as his personal delusions and simple fantasy.

For his play "Egao no toride" (2007), in which children, participating in an educational program, played a pseudo family and for "Hoshikage Jr." (2008), which had the form of a play within a play he was nominated for the Kunio Kishida Drama Award two years in a row. Recently he is also collaborating with other groups apart from his own as a director and currently working in various fields. Among his outstanding plays are "Dark Master", (premiere: 2003, replay 2006) "Underground" (2006), and "Egao no toride" (2007). His

recent works as a director include "The wild duck" (2007) and "Little Eyolf" (2008) based on the plays by Henrik Ibsen

/ “La Divinia Commedia – Inferno” Societas Raffaello Sanzio

Direction: Romeo Castellucci (Italy)



©LUCA DEL PIA

Romeo Castellucci's interpretation of Dante's epic is a sublime physical expression of life and death, fear and suffering. Overwhelming images and unsurpassed plastic arts characterize “Inferno”, in which the artist is plunged into the dark wood where he is confronted with the crowd and assaulted by the ghost of poetry who bite him like dogs.

Dates: Dec 11 (Fri) – 13 (Sun)

Venue: Tokyo Metropolitan Art Space, Theatre

Duration: 90 min.

Performed in English with Japanese subtitles

12/11(Fri)	12/12(Sat)	12/13(Sun)
Inferno	Inferno	Inferno

“La Divinia Commedia” package tickets are on sale from October 8, 2009

¥ 12,000

Ticket vendors: F/T ticket center, Setagaya Public Theatre ticket center (03-5432-1515)

Telephone booking only

Limited number

“La Divinia Commedia” single tickets are on sale from October 18, 2009

Reserved seating ¥ 6,500 (S seats), ¥ 5,000 (A seats) / Students ¥ 3,000, high school students and below ¥ 1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

Pair tickets available

Off subject from F/T coupon tickets

/ “La Divinia Commedia – Purgatorio” Societas Raffaello Sanzio

Direction: Romeo Castellucci (Italy)



© LUCA DEL PIA

Organized by: Setagaya Arts Foundation and Festival/Tokyo

According to Dante the second part of the trilogy, Purgatorio is a place where the souls of the dead go to expiate their sins. To Romeo Castellucci purgatory is human life in its daily repetition and the trap of routine. In this hyper-real world without a shadow something is lurking behind the perfect surface of a bourgeois family.

Dates: Dec 19 (Sat) – 21 (Mon)

Venue: Setagaya Public Theatre

Duration: 75 min.

Performed in English with Japanese subtitles

12/19(Sat)	12/20(Sun)	12/21(Mon)
Purgatorio	Purgatorio	Purgatorio

“La Divinia Commedia” package tickets are on sale from October 8, 2009

¥ 12,000

Ticket vendors: F/T ticket center, Setagaya Public Theatre ticket center (03-5432-1515)

Telephone booking only

Limited number

“La Divinia Commedia” single tickets are on sale from October 18, 2009

Reserved seating ¥ 6,500 (S seats), ¥ 5,000 (A seats) / Students ¥3,000, high school students and below ¥ 1,000 (upon presentation of a valid student ID card)

Book your tickets via internet: <http://festival-tokyo.jp/en/>

Off subject from F/T coupon tickets

/ “La Divinia Commedia – Paradiso” Societas Raffaello Sanzio

Direction: Romeo Castellucci (Italy)



The third part of the Divine Comedy interpreted by Castellucci is a live installation. “I think that it is the most terrible canto,” says Castellucci. The honour of the glory leaves no room for the artist’s creative activity because there is nothing to do than to repeat what is already evident and self-existing.

Dates: Dec 17 (Thu) – 21 (Mon)

Venue: Nishi-Sugamo Arts Factory

12/17(Thu)	12/18(Fri)	12/19(Sat)	12/20(Sun)	12/21(Mon)
15:00 ~ 17:30 / 19:00 ~ 21:30				

“La Divinia Commedia” package tickets are on sale from October 8, 2009

¥ 12,000

Ticket vendors: F/T ticket center, Setagaya Public Theatre ticket center (03-5432-1515)

Telephone booking only

Limited number

“La Divinia Commedia” single tickets are on sale from October 18, 2009

¥ 500

Book your tickets via internet: <http://festival-tokyo.jp/en/>

Off subject from F/T coupon tickets

“La Divinia Commedia - Paradiso” is an installation work in which each spectator is given 1-5 minutes to watch the work

/ Artist profile

Romeo Castellucci

Societas Raffaello Sanzio leader, director



Born in 1960 in Cesena, Castellucci graduated in stage design and painting at the Academy of Fine Arts in Bologna. In 1981, he founded the Societas Raffaello Sanzio together with Claudia Castellucci and Chiara Guidi. In the beginning of the 80's he focused his interest on theatre and painting, also giving some exhibitions. Considered to be a trailblazer of avant-garde theater in Italy, Castellucci presented several performances as an author and director, also creating sets, lights, sounds and costumes. Known as an author of a theatre addressed to a "total" perception, he has written several books about dramaturgy. In 2005 he was appointed as the director of the Theatre Section of the 37th Venetian Biennale, and in 2008 he was an Associate Artist of the

Avignon International Festival. Among his representative works are "Hamlet. The vehement exteriority of a mollusc's death" (1992), "Oresteia (an organic comedy?)" (1995), "Julius Caesar" (1997), "Genesis. From the museum of sleep" (1999), "Voyage au bout de la nuit" (1999), "Il Combattimento" (2000), "Tragedia Endogonidia" (2001-04), "Hey Girl!" (2006), and Dante's La Divina Commedia: "Inferno", "Purgatorio" and "Paradiso".

Awards and Honours:

- 1996 Special UBU prize for the resistance, following to the exclusion of the company from the public contributions for the experimental theatre by the Ministry for Tourism and Arts of the Republic of Italy.
- 1997 "Oresteia", wins the Premio Masque d'Or as best foreign performance of the year, Festival Theatre des Ameriques, Montreal, Quebec.
- 1997 "Giulio Cesare", wins the Premio Ubu as best performance of the year.
- 1998 Special UBU prize for the Childrens' Theatre, assigned to Chiara Guidi for her Childrens' Experimental Theatre School"
- 2000 Societas Raffaello Sanzio is awarded with the Premio Europa Nuove Realtà Teatrali, Taormina
- 2000 "Genesi from the museum of sleep" wins the Ubu Prize as best performance of the year.
- 2000 "Genesi from the museum of sleep" wins the Prize as Best International Production at the "Dublin Theatre Festival" (October 2000)
- 2000 Grand Prix de la Critique-Paris won for the scenography of "Genesi from the museum of sleep", assigned to Romeo Castellucci.
- 2002 On 22nd February 2002 Romeo Castellucci was bestowed with the title of "Chevalier dans l'ordre des Arts et des Lettres" by the Ministry of Culture of the Republic of France, in the person of the Minister Mrs.Catherine Tasca.
- 2003 Romeo Castellucci receives the nomination of Director of La Biennale Teatro year 2005
- 2004 Special UBU prize, assigned to Romeo Castellucci for the Tragedia Endogonidia Project
- 2006 Special UBU prize, assigned to Romeo Castellucci for the Direction of La Biennale Teatro year 2005



F/T Station



Located in front of the Tokyo Metropolitan Art Space, the F/T Station is a casual place for artists and audience to meet outside of the theater. In addition to selling F/T performance tickets and original goods, talk sessions and live events will be held in the café inside the Station.

Dates: Nov 13 (Fri) – Dec 20 (Sun)

In front of Tokyo Metropolitan Art Space

"Oyaji Café" produced by Kim Itoh

Dates: Every Saturday and Sunday in the period from Nov 14 to Dec 13 (10 times)

The café is open from 12:00 - 22:00 A performance will be held every 30 minutes

No entrance fee, no reservation needed

Food/drink order required

Look! The waiters are dancing! Kim Itoh's wildly popular "Oyaji café" is back with a vengeance!

"faifai's pararirarirara"

Dates: Every Friday from Nov 13 to Dec 18 (6 times)

Time: TBA

The emerging theatre team "faifai" is presenting a pop performance, where audience participation is part of the show!

/ Artist profile

Kim Itoh Choreographer, dancer



Kim Itoh began studies under the Butoh artist Anzu Furukawa in 1987 and began solo performing in 1990. In 1995 he founded the dance company Kim Itoh + The Glorious Future. His works employ satire and a unique sense of humor in portraying “the extraordinary within the everyday.”

In 1996, his group won the Rencontres Choreographiques Internationales de Saint-Denis for *Dead and Alive—Body on the Borderline*, which led to an increasing number of overseas performances. Since then Itoh and his company have presented

new works at a pace of about one a year. In addition to Japan, Itoh has performed in countries including France, Germany, the UK, Spain, Argentina, the Netherlands, the U.S., Canada and Denmark.

In 2001, Itoh choreographed a work for two invited countertenors and dancers from overseas and five chamber musicians in a work titled *Close the door, open your mouth* (produced by the New National Theater, Tokyo) and his company also presented the new work *Hageshii Niwa (Screaming Garden)*. For these activities Itoh received the Shuji Terayama Award in the 1st Asahi Performing Arts Awards, which is awarded to individuals or groups who demonstrate outstanding and innovative work.

Besides performances in the conventional theater space, Itoh began a new type of dance performance in public spaces called *Kaidan Shugi (Stair-ism)* and based on a concept of throwing the body into the everyday spaces of staircases. This series has now included performances in the seven cities of Osaka, Kochi, Kobe, Tokyo, Sasebo and Iwate. In 2005, he served as overall director for the pre-opening parade for the Aichi World Exposition. That year he also introduced new works *Kinjiki*, as a duo work with Tsuyoshi Shirai, and his company’s work *Mirai no Ki*. From 2005 into '06 Itoh backpacked around the world for six months. From the spring of 2007, the name of his company will be changed from *Kim Itoh + The Glorious Future* to just *The Glorious Future* and begin activities again in a new style.

faifai



Tokyo company formed in 2004 with 13 members.

Constantly pushing the conventional borders of theatre, faifai is involved in video works, catering, parties, exhibitions and event planning in addition to stage productions. The members of different nationalities, who come from different backgrounds like cosplayers, designers, cooks and figure creators, call themselves “a group with an happy aura, packaging what is pop today”. Dealing with the complexity of “today”, and the relationship between the metropolis and its people, their works bring about an instant feeling of happiness. In summer of 2009 they go on a tour in Europe with the work “My name is I LOVE YOU”.

© Kazuya Katoh

/ Performances co-presented by F/T

Festival/Tokyo is also collaborating with other theaters and theatre companies in the metropolitan area. Following is a list of performances co-produced by Festival/Tokyo.

/ “No One Alive Here?” GOTANNDADAN

In the moment of death human beings become completely equal. Playwright and director Jiro Maeda, leader of Gotandadan, discovers the grotesque, splendid and humorous aspects of human existence in the words of people facing their near death. The first theatre ever surely was an imitation of death. Maybe being alive is just an imitation of dying?

/ “Who is living?” (tentative title) GOTANNDADAN

Maeda's new work forms part two of his “Grotesque Comedy Series” following the Kishida-award winning play “No One Alive Here”. In this work Maeda employs a cast of unique personalities selected by an audition.

Text/direction: Shiro Maeda

Dates: Oct 17 (Sat) – Nov 1 (Sun) The two performances will be staged simultaneously
Tokyo Metropolitan Art Space, Mini Theatre 1

Tickets inquiries: GOTANNDADAN
<http://www.uranus.dti.ne.jp/~gotannda/>

/ “Akaoni” (Red Demon) in traditional Thai “Likey” style

Text: Hideki Noda

Adaptation/direction: Pradit Prasartthong (Thailand)

Dates: Nov 19 (Thu) – 22 (Sun) The two performances will be staged simultaneously
Venue: Tokyo Metropolitan Art Space, Mini Theatre 2

Renowned as the play which marks the genesis of the relationship between Hideki Noda, Japanese playwright, and contemporary Thai theatre, Akaoni will be performed in the “Likey” style which is one of the most popular styles of traditional Thai theatre, accompanied by traditional music.

Ticket inquiries: Tokyo Metropolitan Art Space
03-5391-2111 <http://www.geigeki.jp/>

/ Nogyou-Shojyo” (Girl of the Soil) in modern Thai style

Text: Hideki Noda

Adaption/direction: Nikorn Saetang (Thailand)

Dates: Nov 20 (Fri) – 23 (Mon, public holiday) The two performances will be staged simultaneously
Venue: Tokyo Metropolitan Art Space, Mini Theatre 2

The setting of Hideki Noda’s original production is adapted to Thailand in Bangkok Theatre Network’s remake of “Girl of the Soil”. This play may have many common features to the present situation in Thailand, such as the juxtaposition of farm villages and urban landscapes, populist excitement and fascism, and the warped state of an organic lifestyle.

Ticket inquiries: Tokyo Metropolitan Art Space
03-5391-2111 <http://www.geigeki.jp/>

F/T Partner Project

/ Asian Performing Arts Festival 2009 Tokyo

An “Asian City” emerges in the basement square of Tokyo Metropolitan Art Space!

Dates: Nov 25 (Wed) – 29 (Sun)

Venue: Tokyo Metropolitan Art Space, Theatre, Mini Theatre 2, and others

Asian performing arts and co-productions with Tokyo and other cities. “Asian kitchen” (A new work whose theme is Asian cuisine. Text: Hideto Iwai, Yudai Kamisato, Takahiro Natsui, Seji Nozoe) “Tokyo Butai live version” selected by Satoshi Miyagi (Participants: Ort-d.d, shelf, Dainanagekijo, chelfitsch, Shigeki Nakano + frankens, Hyottokoranbu, Fujiyama Annette, et al.)

Free entrance

Inquiries: Asian Performing Arts Festival Office 03-3477-0807

/ F/T Ticket Information

Tickets for performances presented by F/T are on sale from Saturday September 5, 2009

“La Divinia Commedia – Inferno / Purgatorio / Paradiso”: package tickets: October 8,
single tickets: October 18, 2009

Performances co-presented by F/T are off subject

A pre-talk event introducing the festival program is scheduled to be held together with the ticket sales launch. Detailed information will be announced on the website.

Ticket vendors

F/T Ticket Center

03-5961-5209 (12:00 – 19:00) (Japanese only)

The ticket center opens at 10:00 on the ticket sales launch dates (Sept 5, Nov 8, Nov 18)

F/T Online tickets

<http://festival-tokyo.jp/en/> (English reservation format available)

<http://festival-tokyo.jp/m> (mobile site, Japanese only)

Mobile site opens in September

F/T Station (Front of Tokyo Metropolitan Art Space)

Open from second half of October

Ticket Pia

Ticket Pia 0570-02-9999 (use the P code in the F/T Calendar when you make your reservation) <http://pia.jp/t>
(Japanese only)

“Cargo Tokyo-Yokohama”, “Compartment City-Tokyo”, Theatre/University 09 Autumn and “La Divinia Commedia – Paradiso” are off subject)

e-plus

<http://eplus.jp/ft09/> (pc·mobile, Japanese only)

“Cargo Tokyo-Yokohama”, “Compartment City-Tokyo”, Theatre/University 09 Autumn and “La Divinia Commedia – Paradiso” are off subject)

- You may not be able to sit at your designated seat if you come late for a performance with reserved seats
- Performances with free seating are sold on a first-come, first-sold basis. Numbers are assigned at time of reservation indicating the order you can enter the auditorium to choose your seat.
- Children under school age are not accepted into the theatres
- The box office opens one hour prior to the performance.
- Tickets sold on the day of the performance can be purchased one hour prior to the performance.
- The theatre opens 30 min prior to the start of the performance
- Modifications and refunds can not be done after the ticket is purchased
- Prices are including tax

We offer tailor-made ticket options. Find one that suits you.

F/T coupon tickets, pair tickets and student discount tickets are only available from the F/T ticket center and the F/T Station

/ F/T coupon tickets

(“Cargo Tokyo-Yokohama”, “Compartment City - Tokyo” and “La Divina Commedia” are off subject)

3 performances ¥ 10,000 (¥ 3,333/each), 5 performances ¥ 15,000 (¥ 3,000/each), 10 performances ¥ 27,000 (¥ 2,700/each)

- Package tickets can be purchased regardless of whether you have decided on which performances you want to see or not
- You can reserve your tickets (telephone, web) for the individual performances after the purchase of the package ticket
- Modifications and refunds can not be done after the ticket is purchased
- Holders of package tickets can enter the theaters without reservation unless the performance is fully booked in advance
- The package tickets are personal and can not be used by others
- Package tickets are sold in a limited number. When they are sold out, the sale will stop.
- All the “Theatre/University” performances can be seen with one single ticket

/ F/T Pair tickets

Purchase your tickets together, and we offer a 10% reduction.

(“Cargo Tokyo-Yokohama”, “Compartment City-Tokyo”, Theatre/University 09 Autumn and “La Divina Commedia – Paradiso” are off subject)

/ Student discount tickets

(“Cargo Tokyo-Yokohama” and “La Divina Commedia – Paradiso” are off subject)

All performances ¥ 3,000 (upon presentation of a valid student ID) High school students and below ¥ 1,000

Tokyo Metropolitan Art Space: A seats

Can also be purchased on the day of the performance

/ “La Divinia Commedia – Inferno / Purgatorio / Paradiso” tickets are on sale from October 8, 2009

¥ 12,000

Ticket vendors: F/T ticket center, Setagaya Public Theatre ticket center (03-5432-1515)

Telephone booking only

Limited number

“La Divinia Commedia” single tickets are on sale from October 18, 2009

/ Main Venues

Festival /Tokyo will be held in four different venues in the Toshima ward, and at the Setagaya Public Theatre .

/ Tokyo Metropolitan Art Space

(run by the Tokyo Metropolitan Foundation for History and Culture)

The Tokyo Metropolitan Art Space was opened in October 1990 by the Tokyo Metropolitan Government with the purpose of promoting the arts such as music, theatre, and dance among the citizens of Tokyo, and enhancing international cultural exchange. The facilities include a full-scale concert hall, a medium-sized hall (Theatre) with a proscenium stage and two mini-theatres, one with a free stage and another with a thrust stage. The space also has conference rooms and an exhibition gallery. Hideki Noda formally assumed the position of Artistic Director summer 2009.



/ Owlspot Theater

(run by Toshima Mirai Cultural Foundation)

Aiming at the creation, cultivation and communication of performing arts, Owl Spot (Toshima Ward Performing Arts Exchange Center) opened in September 2007, focusing mainly on the dramatic arts. With its 301 seats this compact theatre creates a feeling of intimacy between the spectators and the artists. In addition to the production and co-production of stage performances, Owl Spot also engages in hosting workshops and lectures as part of their goal of nurturing emerging artists.



/ Nishi-Sugamo Arts Factory

(run by NPO Arts Network Japan and Children meet Artists)

Turning a former junior high school into a base for the creation of cultural arts, Nishi-Sugamo Arts Factory opened in August 2004. Since its opening Nishi-Sugamo Arts Factory has engaged in supporting artistic activity, as well as initiating various art programs with the aim of introducing art to the local community. In addition to providing training



room facilities, the former school gymnasium converts into a 200-seat theater, which has served as the main venue at the Tokyo International Arts Festival. In the same spirit Festival/Tokyo continues to stage performances both by Japanese and foreign artists in this unique space.

/ Theater Green

(run by Theater Green)

The Theater Green consists of three separate stages fitting separate needs: the BIG TREE THEATER (167 seats), the BOX in BOX theater (104 seats), and the BASE THEATER (67 seats).



/ Festival/Tokyo Organization Committee

Ushio Amagatsu	Choreographer
Kouichi Ikeda	Chairman of the Board and CEO, Asahi Breweries, Ltd.
Akihiko Senda	Theatre critic
Taeko Nagai	Chairman, Japanese Centre of International Theatre Institute (ITI/UNESCO)
Yukio Ninagawa	Director
Hideki Noda	Director
Man Nomura	Kyogen actor
Shogo Hayashi	General Director, Japan Foundation for Regional Art Activities
Yoshiharu Fukuhara	Shiseido Honorary President

(in order of the Japanese syllabary)

/ Festival/Tokyo Organization

Tokyo Metropolitan Government

Tokyo Culture Creation Project (Tokyo Metropolitan Foundation for History and Culture)

Festival/Tokyo Executive Committee

Toshima City, Toshima Future Culture Foundation, Arts Network Japan (NPO-ANJ)

Honorary President of the Executive Committee
Chairman of the Executive Committee

Yukio Takano, Mayor of Toshima City
Sachio Ichimura, Director Arts Network Japan

Vice-chairman of the Committee

Akira Tozawa, Director of Culture Commerce and Industry Division of Toshima City

Committee Members

Hitoshi Ueno, Culture, Commerce and Industry Division, Director of Cultural Design Section of Toshima City

Haruo Mochizuki, Director of Secretariat of Toshima Future Culture Foundation

Michiko Ogihara, Executive Manager of Toshima Future Culture Foundation

Naoko Hasuike, NPO Arts Network Japan Representative

Chiaki Soma, NPO Arts Network Japan Program Director

Supervisor

Toru Suzuki, General Affairs Division, Director of General Affairs Section of Toshima

Tomiyasu Tashiro, Executive Secretary, Association for corporate Support of The Arts

Legal Advisor

Kensaku Fukui, Naoto Kitazawa (Kotto Dori Law Office)

/ Festival/Tokyo Executive Committee Office

Program Director

Chiaki Soma

Administrative Director

Naoko Hasuike

Assistant Administrative Director

Akari Miyazaki

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Production assistant	Shinnosuke Utusgi
Ticket system	Genichi Shimizu
Ticket administration	Natsuko Tsuji, Rie Nagahara
Trainee	Mayuko Arakawa, Chika Onozuka, Motoko Uetake, Kimiko Terada
Technical director	Eiji Torakawa
Lighting coordination	Makiko Sasaki (Factor)
Sound coordination	Akira Aikawa (Sound Weeds)
PR	Communication Design Inc.
Art Direction	Asyl
Web Design	Synchronicity Co.Ltd.
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