

F/T09

FESTIVAL/TOKYO

PRESS RELEASE

/ Festival Outline

- Name** Festival/Tokyo 09 spring
- Time·Venues** Feb 26 (Thu) – Mar 29 (Sun), 2009
Tokyo Metropolitan Art Space Medium Hall, Small Hall 1&2
Owlspot Theater (Toshima Performing Arts Center)
Nishi-Sugamo Arts Factory, and others
- Program** 14 performances presented by Festival/Tokyo
5 performances co-presented by Festival/Tokyo
Festival/Tokyo Projects (Symposium/Station/Crew)
- Organized by** Tokyo Metropolitan Government
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)
- Co-produced by** The Japan Foundation
- 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
- Co-operated by** The 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
- Related projects** Tokyo Performing Arts Market 2009

/ Introduction

Stimulated by the distinctive power of the performing arts and the abundant imagination of the artists, Tokyo Metropolitan Government and the Tokyo Metropolitan Foundation for History and Culture launches a new performing arts festival, the Festival/Tokyo, together with the Festival/Tokyo Executive Committee (Toshima City, Toshima Future Cultural Foundation and NPO Arts Network Japan), as part of the Tokyo Culture Creation Project, a platform for strong communication and “real” experiences.

The first Festival/Tokyo will be held from February 26 to March 29 in three main venues in the Ikebukuro and Toshima area, namely the Tokyo Metropolitan Art Space, Owlspot Theater and the Nishi-Sugamo Art Factory. We bring you 19 of the most cutting-edge performances from Japan and abroad, adding to a total of 130 stage performances. 9 of these are new creations, and 6 works are produced or co-produced by Festival/Tokyo.

Various other projects are scheduled in addition to the performances. In the square in front of the west exit at Ikebukuro station an informal place of exchange will be created as an F/T station will be installed in cooperation with the locals. Adding to the many symposiums and talk sessions that will also take place under the festival, this will contribute to make the festival a very special time shared by all the participants.

With the effort of our contemporary artists and everyone involved, we seek to pioneer a new era of performing arts through the inauguration of our festival. With its new values and creations in hand, Festival/Tokyo will break new grounds as it launches from the international city of Tokyo to the world.

Festival/Tokyo organizers

The Tokyo Culture Creation Project

The Tokyo Culture Creation Project aims to create and transmit the distinctive art forms and culture of Tokyo and educate children through introducing them to the arts and culture. The Tokyo Metropolitan Government and the Tokyo Metropolitan Foundation for History and Culture, in collaboration with various arts organizations, provide cultural events in various areas, including theater, music, traditional performing arts, and fine arts. Tokyo has been approved its candidacy to host the 2016 Olympics and Paralympics. This provides us with an opportunity to make it known, both at home and abroad, that Tokyo is a “city for the creation of art and culture” through creating and promoting the products. We hope you will join us in the Tokyo Culture Creation Project to experience and create Tokyo culture.

/ Festival/Tokyo concept

**Festival/Tokyo Program Director
Chiaki Soma**

This is the launch of Festival/Tokyo.

“Festival” and “Tokyo” tied together with a slash. To us this mark embraces a number of meanings. Festival and Tokyo, Festival or Tokyo, Festival of Tokyo, Festival in Tokyo, Festival for Tokyo, Festival about Tokyo, Festival vs. Tokyo, Festival beyond Tokyo, etc. Ask any number of people participating in the festival what it means to them, and you will get the same number of answers in return. Just like we conceive the slash to include a variation of interplays that do not allow simplification, we seek to be a place of imagination, discussion and sharing. The festival is a platform where new values are created through processes of exchange and dialogue. This is our fundamental concept as we proudly launch the Festival/Tokyo.

The festival is a place where creations by contemporary artists from all over the world gather, works that will most certainly stimulate our sense of imagination by sometimes being extremely provocative, and other times function as a real eye-opener. Most of the artistic expressions gathering here can only be shown under specific circumstances in regard to space and time. This is what is called performing arts. 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? This is a question we constantly ask ourselves at Festival/Tokyo.

At the launch of the first Festival/Tokyo, we have gathered 19 works, which all seek to reflect this idea in different ways. 14 of the performances are presented by Festival/Tokyo, and 5 performances are co-presented with other theatres in the metropolitan area. Festival/Tokyo produces 3 works, co-produces another 3 works in collaboration with other theatres and theatre companies, and creates 9 new works. In fact more than 300 artists and performers participate in this festival. Including staff and volunteers, the number amounts to more than 500 people, who will all contribute to the festival with their unique talents and skills.

When the Festival/Tokyo 09 Spring program was decided, the keyword “New Real” appeared. How we confront reality, how we illustrate it, and how we can transcend it are universal themes frequently asked by the arts. However, how is this quest illustrated in our contemporary works? In addition to present the “real” as perceived by the artists, the works gathering at Festival/Tokyo further seek to pioneer a new era yet to come. To Romeo Castellucci “real” is a world where beauty and violence are co-existing. In everyday life described by Shu Matsui the “real” is suddenly overturned. Ushio Amagatsu’s transcendental “real”, illustrating “a young boy’s dream” is still sparkling after 30 years. Now it remains to see how these works assembled “here and now” will lead us towards a new “real”.

This time we present a group of works characterized by featuring a number of non-professional actors. The members of Yukio Ninagawa’s Saitama Gold Theater, all above 55 years of age, the female high school students from Shizuoka prefecture appearing in “Transfer Student” directed by Norimizu Ameya, as well as real-life economists, scholars, revolutionaries and workers featured in Rimini Protokoll’s “Karl Marx: Capital, Volume One”,

all bring their real life experience to the stage. We can look forward to seeing how their presence will contribute to the altering of the stage atmosphere. In Akira Takayama's "Sunshine 63" Tokyo's cityscape and history form the background of the performance, where each spectator is a performer. Through these various performances based on a style that can be labeled "reality documentary", we can expect to witness a new interplay between theatre and reality.

Meanwhile, based on the clear idea that the festival not only is a place of presentation, but also a place of creation, we create and distribute co-productions in cooperation with other festivals, theatres and companies that share our artistic ambitions. Committing ourselves to the creation and distribution of new works maintaining a cultural diversity and the value of expression, our incentive is to connect Japan to the world and Tokyo to the district. The Japanese-Korean collaboration directed by LEE Youn-Taek, the international collaboration of Oriza Hirata, Sylvain Maurice and Amir Reza Koohestani, and the new work between Shigehiro Ide featuring Thai dancers, all aspiring international collaborations, is brought into view by touring the respective partner countries. Further, Tsuyoshi Shirai's new choreography is a co-production with the Kyoto Art Center, and Masataka Matsuda's new work a co-production with the theatre company Marebito-no-kai. This is how we propose a new system of co-productions with theatres and companies based in the district.

Gathering theatre affiliated universities, the "Theater/University 09 spring" seeks to redefine and discuss works reflecting the talents, ideas and processes raised in each of these universities. In the places of nurture we search for the future of theatre. In addition we plan to establish an "F/T Station" at the square in front of the west exit of Ikebukuro station. In cooperation with locals we wish to create a space of dialogue for everyone to come together and experience "the festival as a place". In addition symposiums, talks and a number of related programs will be held daily, contributing to make the period of the festival a bustling and intense month.

Our contemporary society, where various consciousness issues and values in the city discord, reverberate, and criticize each other, imagine a platform where an expression of our generation's "real" is revealed. This is what Festival/Tokyo seeks to be. A place open to all people. How many artists, how many participants will gather, and how we share the intense ephemeral moments of the performing arts is yet to be experienced. This is a challenge that is already reflected in all actions of the people engaged in the festival.

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

Helgard Haug, Daniel Wetzel (Rimini Protokoll)
/ Karl Marx: Capital, Volume One

LEE Youn-Taek / Othello

Akira Takayama (Port B) / Clouds. Home.

Akira Takayama (Port B) / Sunshine 63

Shu Matsui (Sample) / Fireface

Ushio Amagatsu (Sankai Juku) / Kinkan Shonen (Kumquat Seed)

Romeo Castellucci (Societas Raffaello Sanzio) / Hey Girl!

Tsuyoshi Shirai / blue Lion

Shigehiro Ide / KOKASHITA

Yukio Ninagawa and the Saitama Gold Theater / Between 95 and 97 kg

Masataka Matsuda (Marebito-no-kai) / Voiceprints City – Letter to FATHER

Oriza Hirata, Amir Reza Koohestani, Sylvain Maurice / Utopia?

Norimizu Ameya / Transfer Student

Theater/University 09 Spring

Performances co-presented by F/T

Hideki Noda (NODA•MAP) / Piper

Daisuke Miura (Potudo-ru) / Love's Whirlpool

Simon McBurney / Shun-kin

Strange Kinoko Dance Company × plaplax / The Rainy Table

Akira Kasai / another BATIK

/ Karl Marx: Capital, Volume One

Direction: Helgard Haug, Daniel Wetzel (Rimini Protokoll)
[Germany]



(c) Sebastian Hoppe

Employing the technique of documentary theatre, Rimini Protokoll is enjoying immense popularity. Following the 2008 Tokyo staging of “Mnemopark” , this time they re-visit Japan with Karl Marx’ magnum opus in hand. This original Tokyo version features an international cast of real economists, revolutionaries, labourers and socialists/capitalists.

Dates : Feb 26 (Thu) – Mar 1 (Sun)

Venue : Nishi-Sugamo Arts Factory

2/26 (Thu)	2/27 (Fri)	2/28 (Sat)	3/1 (Sun)
19:30	19:30	14:00/19:30	17:00

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

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

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Special co-operation/supported by: GOETHE-INSTITUT JAPAN
Endorsed by the Embassy of Germany / Deutsche Botschaft Tokyo



/ Artist profile

Helgard Haug / Daniel Wetzel (Rimini Protokoll)



(c)Rimini Protokoll / Hanna Lippmann

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. Among their most acclaimed works are "Shooting Bourbaki", "Deadline", "Schwarzenbergplatz", "Wallenstein", "Mnemopark", and "Call Cutta – Mobile Phone Theatre/2005".

/ Othello

Direction: LEE Youn-Taek [Korea]



(c)LEE Do-hee

What happens when elements from Japanese Noh Theatre and Korean shamanism are added to Shakespeare's "Othello"? A pioneer in the world of contemporary Korean theatre, LEE Youn-Taek, employs both Japanese and Korean actors (Micari, Kazunori Abe, Koichi Ohtaka, KIM Mi-Sook and LEE Seung-Heon) in his version of Sukehiro Hirakawa's Noh libretto "Othello in Noh Style". The music is played by Za Ondekoza, Won Il, and Kuniko Kato.

Dates: Feb 27 (Fri) – Mar 1 (Sun)

Venue: Tokyo Metropolitan Art Space, Medium Hall

Duration: 80min (approx.)

2/27 (Fri)	2/28 (Sat)	3/1 (Sun)
19:00	17:00	14:00

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

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Produced by: Festival/Tokyo

/ Artist profile

LEE Youn-Taek



In 1986 he started his career in the theater and founded the Street Theater Troupe. He has become one of the representatives of Korean experimental theatre through playwriting, directing, actor training, and staging, along with his rich experience in criticism, scenarios, TV dramas, and columns. In 1994 he opened the Korean Theater Institute out of his concern about training actors and theorizing the theater. He also taught acting in Germany and Japan and worked as Art Director at the Korean National Theatre. Since 1999 he has been managing the troupe of nearly 50 members, pursuing Korean experimental theater. He is now in office as Art Director of the Street Theatre Troupe and as a professor at the Dongguk University. His best known works are “Citizen K”, “Sanssikkim”, “Ogu – a Ritual of Death”, “Baboogaksi” (Fool Bride), “Hamlet”, “The King YON-SAN”, “Feeling, Like a Nirvana”, “A learned man – Jo Nam-yeong”, “Mother”, “King Lear”, “Thieves”, and “Mother Courage and Her Children”.



Clouds. Home.

Concept/Direction: Akira Takayama (Port B)

Text: Elfriede Jelinek



(c) Kohei Matsushima

The first of Port B's two works re-staged for the festival, "Clouds. Home." by the Nobel Prize-winning author Jelinek is linked to "Sunshine 63". Diverted by the monologue in which 'we' are searching for our 'home', Sunshine 60 appears on the stage. Critical voices question state, race, history, land, home, body, life and death.

Dates : Mar 4 (Wed) – 7 (Sat)

Venue : Nishi-Sugamo Arts Factory

Duration : 80 min (approx)

3/4 (Wed)	3/5 (Thu)	3/6 (Fri)	3/7 (Sat)
19:30	19:30	19:30	17:00

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

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

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Port B set ticket "Clouds. Home." and "Sunshine 63"

¥6,400 (3,200/one ticket) limited number available at Place until February 13 (Fri) 18:00 (Japanese only)

/ Artist profile

Akira Takayama



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 work on his own plays and staging's. After his return to Japan, Takayama formed Port B., a group especially aiming at the collaboration with persons / 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 / Port B.'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.

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.

/ Sunshine 63

Concept/Direction : Akira Takayama (Port B)



(c) Kohei Matsushima

“Sunshine 63” is a ‘tour performance’ where the audience form groups of five ‘tourists’ walking around Ikebukuro Sunshine 60, built on the former site of the Sugamo Prison. This tour tracing post-war and present Japan is a journey of recollection into memory and history for each of the participants.

Dates: Mar 4 (Wed) – 8 (Sun), 11 (Wed) – 15 (Sun)

Venue: Ikebukuro area

3/4 (Wed)	3/5 (Thu)	3/6 (Fri)	3/7 (Sat)	3/8 (Sun)
11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00
3/11 (Wed)	3/12 (Thu)	3/13 (Fri)	3/14 (Sat)	3/15 (Sun)
11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00	11:00 ~ 15:00

- Duration: approximately 3.5 hours/group
- A group of five people departs every 20 min (13 groups/65 people/day)

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

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

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/ Artist profile

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/ **Fireface**

Direction: Shu Matsui (Sample)

Text: Marius von Mayenburg



design by kyo, photo by Naoaki Yamamoto

The young Japanese renowned playwright and director Shu Matsui directs Marius von Mayenburg's much talked-about work "Fireface", which left an unforgettable impression on the Japanese audience when it was staged by the German Schaubuehne Theater in 2005. A family of four seems to live a life in harmony when the sister's boyfriend shows up one day and the family's equilibrium starts to fall apart.

Dates : Mar 5 (Thu) – 8 (Sun)

Venue : Tokyo Metropolitan Art Space, Small Hall 1

3/5 (Thu)	6 (Fri)	7 (Sat)	8 (Sun)
19:00	14:00/19:00	14:00/19:00	15:00

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

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

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Produced by : Festival/Tokyo

/ Artist profile

Shu Matsui



(C) Tsukasa Aoki

Born in Tokyo in 1972. The director of the theatre company “Sample”. In 1996 he entered the Seinendan as an actor, where he appeared in a number of its representative works, such as the “Tokyo Note” and the “From Plateau S”. Still pursuing his activity as an actor, he started his career as a playwright. In the frame of the “Young Seinendan Independent Project Performance” series he created “Passage”, and “World premiere” (a work in two parts), for which he received the New Face Award for Writers by the Japan Playwrights Association.. After producing and directing “Basement” and “Shift” he established “Sample” in September 2007 with the performance “Burning up Calories”. The “Sample” works are characterized by the way values are overturned, and space, body and time are searched for new possibilities. In 2008 Matsui directed Sarah Kane’s “Phaedra’s Love”. He is also engaged in a wide range of activities, such as writing of novels, and teaching at universities.

/ Kinkan Shonen (Kumquat Seed)

Direction/Choreography/Design: Ushio Amagatsu (Sankai Juku)



(c)Sankai Juku

The re-creation of "Kinkan Shonen" marks the 30th anniversary of the premiere of Sankai Juku's masterpiece. A vivid and intense world is revealed against the background of thousands of tuna tails as "a young boy's dream of the origins of life and death" unfolds onstage. Centering on the twin themes of creation and evolution, "Kinkan Shonen" deals with the metamorphosis of the human form.

Dates: Mar 7 (Sat) – 8 (Sun)

Venue: Tokyo Metropolitan Art Space, Medium Hall

Duration: 1h 40min

3/7 (Sat)	3/8 (Sun)
19:00	13:00, 18:00

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

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/ Artist profile

Ushio Amagatsu



(c) Yuji Arisugawa

Born in Yokosuka, Japan in 1949. Founded Sankai Juku in 1975. In 1980 they departed on their first world tour. Not only is Amagatsu responsible for the direction and choreography, but he also has the overall responsibility for the Sankai Juku performances, including space and costume design.

Besides the Sankai Juku shows, Amagatsu is responsible for the creation, direction and choreography of “Apocalypse” (1989) and “Fifth V” (1990) to mention just a few. From 1997 he launched himself into the territory of opera, directing “Bluebeard’s Castle”, followed by Peter Eotvos’s new opera “Three Sisters” in 1998. In 2008 he directed “Lady Sarashina” based on the “Sarashina Diary” for the Lyon Opera.



Hey Girl!

Direction: Romeo Castellucci (Societas Raffaello Sanzio) [Italy]



(c) Francesco Raffaelli

The unrivaled Italian director Romeo Castellucci's first Tokyo performance depicts an adolescent girl who experiences confusion and conflict as she is the reflection of Virgin Mary, Juliet and Joan of Arc, and countless other women. Like his other world-shattering masterpieces, "Hey Girl!" is distinguished by powerful, unforgettable images and unsurpassed plastic art.

Dates: Mar 10 (Tue) – 14 (Sat)

Venue: Nishi-Sugamo Arts Factory

Duration : 75 min

3/10 (Tue)	3/11 (Wed)	3/12 (Thu)	3/13 (Fri)	3/14 (Sat)
19:30	19:30	19:30	19:30	14:00

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

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

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

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Special co-operation : Italian Culture Center / Istituto Italiano di Cultura

Endorsed by : Embassy of Italy, Tokyo



/ Artist profile

Romeo Castellucci



(c)Societas Raffaello Sanzio

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".



blue Lion

Concept/Direction/Choreography : Tsuyoshi Shirai



(C)Yujiro Sagami

Shirai's "blue Lion" featuring the renowned dancers Misako Terada and Yukio Suzuki, and live music played by "genreless" musicians, is the result of a two-month residency at the Kyoto Art Center. In his new work the winner of the 2006 Toyota Choreography Award is challenging a new type of choreography crossing the genres of text, music, and body.

Dates : Mar 13 (Fri) – 15 (Sun)

Venue : Tokyo Metropolitan Art Space, Small Hall 1

3/13 (Fri)	3/14 (Sat)	3/15 (Sun)
19:00	14:00/19:00	14:00

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

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

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

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Produced by : Kyoto Art Center « Theatre Project 2008 »

Co-produced by : Festival/Tokyo

Supported by : The Saison Foundation

/ Artist profile

Tsuyoshi Shirai



(c)Ryou Shirai

Born in 1976 in Iida (Nagano prefecture). From 1996 to 2000, he danced with the company Kim Itoh + the Glorious Future. He was one of the founders of the company “Study of Live Works Baneto” in 1998. “Living Room”, a Baneto production choreographed by Shirai won the Bagnolet International Choreography Award ‘Prix d’Auteur de Conceil General de al Seine-Saint-Denis’ in 2000. In 2004 his solo performance “slide, &” was premiered. In 2004/2005 Shirai appeared as a dancer in “The Devil’s Tale” (after Stravinsky’s “The Soldier’s Tale) by the Taiwanese company Yuri NG and in Kim Itoh’s “Forbidden Colours” (2005), based on a novel by Yukio Mishima. In the following season (2006/2007) he collaborated with the famous Arditti String Quartet, highly acclaimed for their performance of contemporary music, and in the frame of this collaboration toured six Japanese cities (Kanazawa, Masuda, Tokyo, Miyazaki, Iida, Itami), In 2006, he was awarded the Toyota Choreography Award, followed by the 1st Japan Dance Forum Award one year later. Since 2006, he works with “AbsT”, a new type of artist group, founded by himself, which presented it’s first work “subsoi” in February 2007. In that same year, for his Toyota Choreograph prize-winner’s performance, he invited five composers/musicians to collaborate with him, the result of this collaboration was “THECO”, premiered at Theatre Tram. Also in 2007, he implemented a collaboration with the musician Makoto Nomura under the title “Makoto Nomura – Tsuyoshi Shirai × 21”.



KOKASHITA

Choreography : Shigehiro Ide



Known for his original and humorous dance works, the leader of Idevian Crew embarks on a collaboration project together with dancers from Thailand. Ide went to Bangkok himself, where he selected a number of dancers who are to perform together with Japanese dancers at Festival/Tokyo. This special team will illustrate the cultural gap and differences between Tokyo and Bangkok today!

Dates: Mar 14 (Sat) – 20 (Fri)

Venue: Owlspot Theater

3/14 (Sat)	3/15 (Sun)	3/16 (Mon)	3/17 (Tue)	3/19 (Thu)	3/20 (Fri)
17:00	17:00	19:00	19:00	19:00	14:00

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

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Produced and organized by : Festival/Tokyo

Co-organized by : The Japan Foundation

Endorsed by : Royal Thai Embassy, Tokyo, Mekong-Japan Exchange Year 2009



国際交流基金



/ Artist profile

Shigehiro Ide

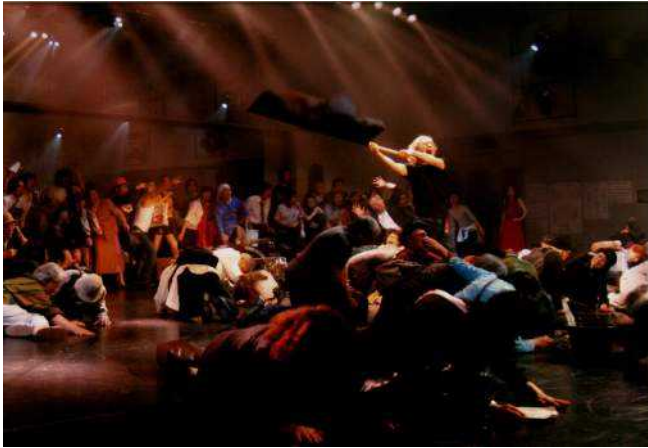


Choreographer and dancer. The leader of the dance company Idevian Crew is active in a number of fields, staging theatre performances, choreographing and giving workshops. He attracts attention for his choreographies bringing out the unique personalities of the performers, who are not always formally trained as dancers. Recently he has extend his field of activities to include a collaboration with the Tokyo Incidents led by Ringo Shiina, and a choreography for NHK Educational's children program "Let's play in English". He has further made a choreography for the English dance company Diversions, and toured abroad, where his works has been very well received. He received the Audience Award at the German Arena Festival in 1995, the Outstanding Staff Award of the 11th Yomiuri Theater Grand Prix awards, the 3rd Asahi Beer Arts Foundation Award and the 2nd Japan Dance Forum Award.



Saitama Gold Theatre: Between 95 and 97 kg

Direction: Yukio Ninagawa Text: Kunio Shimizu



(C)Maiko Miyagawa

Spearheaded by the internationally renowned director Yukio Ninagawa, the Saitama Gold Theater consists uniquely of people above 55 years. In this unforgettable performance they are seen performing alongside Eiji Yokota and other professional actors from Ninagawa's own theater company, the NINAGAWA STUDIO.

Dates: Mar 18 (Wed) – 29 (Sun)

Venue: Nishi-Sugamo Arts Factory

3/18	3/19	3/20	3/21	3/22	3/24	3/25	3/26	3/27	3/28	3/29
(Wed)	(Thu)	(Fri)	(Sat)	(Sun)	(Tue)	(Wed)	(Thu)	(Fri)	(Sat)	(Sun)
19:00	19:00	14:00	14:00	14:00	14:00	14:00	14:00	19:00	14:00	14:00

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

Book your tickets via internet : <http://festival-tokyo.jp/en>, Saitama Arts Foundation Ticket Center, tel : 048-858-5511 (10:00 ~ 19:00) (Japanese only)

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Produced by : Saitama Arts Foundation

/ Artist profile

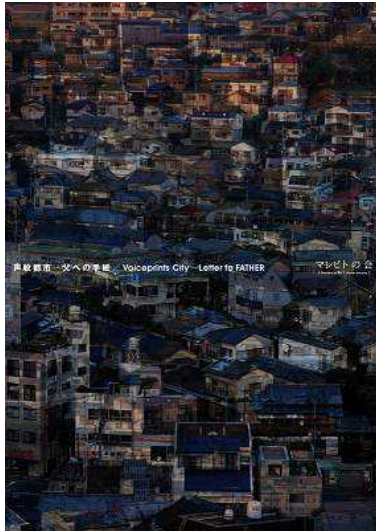
Yukio Ninagawa



Born in Saitama in 1935, Yukio Ninagawa joined the theater company Seihai in 1955. In 1967 he formed the company Gendaijin Gekijo. In 1969 he made his directing debut with the play “Shinjo Afururu Keihakusa”. In 1974 he entered the commercial theater world with a production of “Romeo and Juliet”. Since then he has produced a succession of theatrical hits, establishing himself as one of the most renowned Japanese directors. He is currently holds the position as artistic director at the Saitama Arts Foundation. Starting with the “Saitama Shakespeare Series” at the Saitama Arts Theatre, Ninagawa has directed a number of famous plays such as the Greek tragedies, Japanese classical and contemporary theatre, both in Japan and abroad. Among his recent works “King Lear”, “Farewell My Concubine”, “Waga tamashi ha kagayaku mizu nari “, “Glass Mask”, “Much Ado About Nothing”, “Omote ura Gennai kaeru gassen“ and “A Winter’s Tale” (January 2009) are worth mentioning. He is also active as a movie director. His latest work, “Snakes and Earrings” was released last autumn.

VOICEPRINTS CITY - Letter to FATHER

Text/Direction: Masataka Matsuda (Marebito-no-Kai)



(C) Yujiro Sagami

Taking inspiration from Shakespeare’s “Hamlet”, Kafka’s “Letter to My Father” and videos of his father living in Nagasaki, frequently seen in his early works, the internationally acclaimed Kishida Kunio Playwright Award and Yomiuri Theater Award winning Masataka Matsuda questions the paternal rights today.

Dates : Mar 19 (Thu) – 22 (Sun)

Venue : Tokyo Metropolitan Art Space, Small Hall 1

3/19 (Thu)	3/20 (Fri/hol)	3/21 (Sat)	3/22 (Sun)
19:00	17:00	17:00	14:00

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

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

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

Tickets are on sale from december 18 (see page 38 for details)

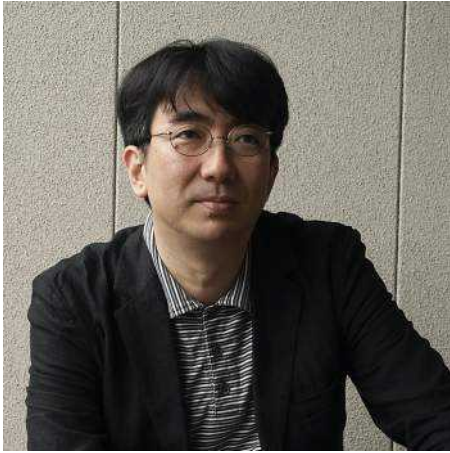
Produced by : Marebito-no-kai

Co-produced by : Festival/Tokyo

Supported by : The Saison Foundation, Kyoto Art Center support project

/ Artist profile

Masataka Matsuda



(C) Yujiro Sagami

Born in Nagasaki in 1962. From 1990 to 1997 he was the head of the Jiku Gekijo, engaged in playwrighting and directing.. In 1997 he received the Kishida Kunio Drama Award for “Sea and parasols”. After the company was disbanded he has worked as a freelance dramatist, writing plays for the Seinendan, Bungakuza and the theatre group En, among others. His works has also been translated to foreign languages and staged abroad. “Sea and Parasol” was the first Japanese play to receive the Korean "Donga Drama Award" In addition to writing stage plays, Matsuda wrote the scenario for Kazuo Kurogi's movie “A boy's summer in 1945” (Utsukushii natsu kirishima) and “The youth of Kamiya Etsuko” (Kamiya Etsuko no seishun). In 2003 he fomed the “Marebito-no-kai”, where he has created a number of highly acclaimed works. He is a guest professor at Kyoto University of Art and Design.



Utopia?

Text/Direction: Oriza Hirata [Japan],
Amir Reza Koohestani [Iran], Sylvain Maurice [France]



(c)Fred Kihn

Will the first ever Japanese/Iranian/French co-production crossing the borders of language and culture be able to bring the theatre to a state of “Utopia”? With a prologue and epilogue by Sylvain Maurice, Amir Reza Koohestani’s work offers a view backstage of Oriza Hirata’s newest work, “Christmas in Teheran”.

Dates : Mar 23 (Mon) – 29 (Sun)

Venue: Owlspot Theater

Duration : 2,5 hours

3/23 (Mon)	3/24 (Tue)	3/25 (Wed)	3/26 (Thu)	3/27 (Fri)	3/28 (Sat)	3/29 (Sun)
19 :00	19 :00	19 :00	19 :00	14 :00	14 :00	14 :00

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

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

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

Tickets are on sale from december 18, 2008 (see page 38 for details)

Produced by : Centre Dramatique National de Besançon

Co-produced by : Festival/Tokyo

Supported by : Culture France, Japan Foundation (TBC)

Endorsed by : Embassy of France, Tokyo

/ Artist profile

Oriza Hirata

Playwright / Director

Oriza Hirata is one of the most- acclaimed playwrights and directors of the contemporary theatre scene in Japan. While still studying at university, Hirata founded the company Seinendan and since then according to his own drama theory has been proceeding his theatre work continuously. Hirata's drama theory, that exhibits a practical approach to theatre and drama was up in the book "For Contemporary Colloquial Theatre" and has strongly influenced the theatre world in the 1990's.

Furthermore, the Komaba Agora Theatre, of which Hirata is the managing director, is not only the work base of his company Seinendan, but also has been frequently fostering exchange with companies from all over Japan and abroad and is so one of the most vivid centers of the contemporary theatre scene in Japan. As the director of DAISEIKIMATSU (End of the Century) Theatre Festival, he has for almost 20 years been introducing theatre from all regions of Japan to the audience in Tokyo. In recent years he has through collaborations and workshops strengthened his relationships to companies/theatres abroad and has been implementing many projects in France, Korea, Australia, the US and Ireland.

Amir Reza Koohestani

Playwright/Director

Amir Reza Koohestani was born in Shiraz (Iran) in 1978. When he was 16 years old, he started his artistic activities publishing short stories in the local papers of Shiraz. At the age of 17, he was drawn to cinema and took courses in directing and cinematography but quite soon, he abandoned this media. In 1996, he made contact with one of the Mehr Theatre Group members who suggested he write a play based on one of his stories. Although this play was never written it became a motif for his relationship with theatre. After joining the Mehr Theatre Group as an actor for about one year, he decided to devote himself completely to his work as a playwright. In 2000, at the age of 22, his second play "The Murmuring Tales" was staged in Koohestani's own direction and received five awards at the '18th International Fadjr Theatre Festival' (Iran).

Two years later, his third play "Dance on Glasses" was one of the most controversial and successful plays of Iran in recent years and has been shown at various places all over Europe. Also "Amid the Clouds"(2005) and "Recent Experiences" (2007) have been touring to several cities in Europe.

Koohestani is currently one of the worldwide most highly acclaimed playwrights / directors of non-Western origin.

Sylvain Maurice

Playwright / Director

Graduated from the École de Chaillot, Sylvain Maurice has been working as assistant director with Agathe Alexis, Philippe Adrien and Jean-Pierre Vincent, and in 1992 began his own career as a director. A lover of the German drama repertoire, with his company "L'Ultime & Co" he staged many plays by authors from the German speaking area, such as Ödön von Horvath, Georg Kaiser, Jakob M.R. Lenz and Lothar Trolle amongst others. In 1999 he attracted attention with his staging of Seneca's "Thyestes", which then toured several French cities. In 2001, he presented "Macbeth" (Shakespeare) at the Avignon Festival. In 2003 he has been appointed artistic director of the Centre Dramatique National de Besançon. Among his recent works are "The Sandman" after the short story by E.T.A. Hoffmann and Roald Dahl's "The Witches, he staged as marionette theatre. In 2008 he directed Ibsen's "Peer Gynt" at the Centre Dramatique National de Besançon.



Transfer Student

Direction: Norimizu Ameya Text: Oriza Hirata



© Shizuoka Performing Arts Center

Featuring 21 female high school students auditioned from the Shizuoka prefecture, Norimizu Ameya's staging of Oriza Hirata's work "Transfer Student" drew a lot of attention at the time of its premiere at the Shizuoka Performing Arts Center in 2007. Now the renowned work is available for the Festival/Tokyo audience.

Dates: Mar 26 (Thu) – 29 (Sun)

Venue: Tokyo Metropolitan Art Space, Medium Hall

Duration: 1h 50min

3/26 (Thu)	3/27 (Fri)	3/28 (Sat)	3/29 (Sun)
19:00	19:00	18:00	18:00

Reserved seating ¥4,500 (S seats), ¥3,500 (A seats) / Students ¥3,000 (upon presentation of a valid student ID card), high school students and below ¥1,000
Book your tickets via internet : <http://festival-tokyo.jp/en>

F/T coupon tickets (3/5 performances), F/T pass and F/T pair tickets available
Tickets are on sale from december 18 (see page 38 for details)

Produced by : Shizuoka Performing Arts Center (SPAC)

/ Artist profile

Norimizu Ameya



(c) 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. 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 for a couple of years. In 2005, he presented a performance in the exhibition "Vanishing Point", which marks a restart of his activities in visual arts. Last year he directed Oriza Hirata's "Transfer Student" in the frame of the Shizuoka Performing Arts Center's (SPAC) "SPAC autumn season 2007".

/ Theater/University spring 09

Is the future of the theatre to be found in the universities? Emerging artists raised in the universities meet at Theater/University!

Today it is possible to take dance and drama lessons at the universities under the instruction of professional artists. In the “Theater/University” emerging artists are invited to present their work at Festival/Tokyo. Followed by discussions, “Theater/University” is a place for cultural exchange and dialogue contributing to build the future of theater.

Dates: Mar 25 (Wed) – 29 (Sun)

Venue: Tokyo Metropolitan Art Space, Small Hall 1 & 2

Participating universities and performances will be announced on the homepage.

/ Performances co-presented by F/T

/ Piper NODA·MAP 14th performance

Text/Direction/With: Hideki Noda (NODA·MAP)

Dates: Jan 4 (Sun) – Feb 28 (Sat)

Venue: Bunkamura Theatre Cocoon

The location is Mars one thousand years into the future. The planet that used to be the object of our dreams is now the home to humans and the mysterious “Piper”. Is it an animal, a machine, or a human being? Featuring Rie Miyazawa and Takako Matsu, “Piper” is a story about a metamorphosis that occurred as man’s dream came true.

Tickets: NODA·MAP 03-6802-6681

/ Love’s Whirlpool

Text/Direction: Daisuke Miura (Potudo-ru)

Dates: Feb 19 (Thu) – Mar 15 (Sun)

Venue: THEATER/TOPS

The uncrowned king of the small theatre world, Daisuke Miura, received the 50th Kishida Kunio Drama Award for this scandalous comedy. Moving into the realms of documentary theatre, “Love’s Whirlpool” depicts the night of a promiscuous party. ‘Ordinary’ people reveal their delicate and grotesque personalities as they engage in sexual relationships with each other.

Tickets: Potudo-ru 080-5487-3866

/ Shun-kin

A co-production between Setagaya Public Theatre and Complicite

Direction: Simon McBurney (UK)

Dates: Mar 5 (Thu) – 16 (Mon)

Venue: Setagaya Public Theatre

Delving into the psyche of the characters in “Shunkin Sho” (A Portrait of Shunkin) by Junichirō Tanizaki, Simon McBurney applies elements from the traditional Japanese performing arts in his staging of “Shun-kin”. Among others the acclaimed actress Eri Fukatsu appear onstage together with shamisen and hand drum players in this original production.

Tickets: Setagaya Public Theatre 03-5432-1526

/ The Rainy Table

Strange Kinoko Dance Company × plaplax

Choreography/Concept/Direction: Chie Ito (Strange Kinoko Dance Company),
Stage design/Projections/Media technology: plaplax

Dates: Mar 19 (Thu) – 22 (Sun)

Venue: Theatre Tram

Known for taking inspiration from everyday life, Strange Kinoko Dance Company launches on a groundbreaking collaboration with the internationally renowned interactive art unit plaplax, and musician Yumiko Ohno (Buffalo Daughter) in their creation of “The Rainy Table”, a work that was developed during a residency at the Yamaguchi Center for Arts and Media (YCAM).

Tickets: Setagaya Public Theatre 03-5432-1526



another BATIK

Concept/Direction/Choreography: Akira Kasai

Dates: Mar 26 (Thu) – 29 (Sun)

Venue: Setagaya Public Theatre

Seeking new stimulation, BATIK leader Ikuyo Kuroda has requested Butoh dancer Akira Kasai to choreograph the company's first new work in two years. "another BATIK" is a work in three parts, in which the BATIK dancers already familiar with Ikuyo Kuroda's extreme use of the body, challenges the unknown world of Kasai.

Tickets: Hiwood 03-3320-7217

/ F/T Projects

/ F/T Symposium

“Rethinking culture today around three cultural systems: US, France and Japan“

Feb 4 (Wed) Tokyo Metropolitan Art Space, Medium Hall

Japanese-French translation provided. See homepage for panelist details. Those interested are requested to fill in the application form on the F/T homepage.

A pre-opening event to Festival/Tokyo, F/T Symposium adds to the publication of the French journalist Frédéric Martel’s overview of the American culture and art policy “De la culture en Amérique” in Japanese. Together with one of the central cultural figures in Japan, Oriza Hirata, he is discussing the possibilities of new cultural systems in the 21st century.

/ F/T Station

An original F /T station will be installed in the square in front of the west exit of Ikebukuro station for artists, performers, staff and audience to gather and engage in conversation. See homepage for further information.

/ F/T Crew

We recruit students and citizens as volunteers for the festival. See homepage for details.

/ Related Projects

Tokyo Performing Arts Market 2009

TPAM (Tokyo Performing Arts Market) is a market of performing arts such as theater, dance and music. This showcase gathers theatres, festival directors and artists from Japan and abroad, inviting them to present their works through videos and seminars. TPAM is a place of network building, offering an ideal opportunity to discover new works and launch on new projects. TPAM is also open to the general audience for the fee of 4000 yen per day.

Dates: Mar 4 (Wed) – 7 (Sat)

TPAM showcase: Feb 28 (Sat) – Mar 8 (Sun)

Venues: YEBISU The Garden Hall / Room and others.

Organizers: Secretariat of Tokyo Performing Arts Market 2009

(The Japan Foundation / Japan Foundation for Regional Art-Activities / Japan Center, Pacific Basin Arts Communication)

Inquiries

Tokyo Performing Arts Market Office

Tel: 03-5724-4660 tpam@tpam.or.jp www.tpam.or.jp

/ F/T Ticket Information

Tickets for performances presented by F/T are on sale December 18(Thu), 2008

Does not apply for performances co-presented by F/T

/ Ticket vendors

- Festival/Tokyo homepage <http://festival-tokyo.jp> (English)
- Place (telephone reservation only) 03-5468-8113 (weekdays 11:00-18:00) (Japanese only)
- 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)
Does not apply for "Sunshine 63" and "Theater/University"
- E-plus <http://eplus.jp> (Japanese only)
Does not apply for "Sunshine 63" and "Theater/University"

- You may not be able to sit at your designated seat if you come late for a performance with reserved seats
- Children under school age are not accepted into the theatres
- 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.

Only at Festival/Tokyo and Place

/ F/T coupon tickets (Does not apply for "Sunshine 63")
3 performances ¥10,000 (¥3,300/each), 5 performances ¥15,000 (¥3,000/each)

/ F/T pass ¥30,000 (applicable to 14 performances except "Sunshine 63") (¥1875/each)

- Package tickets are on sale until Feb 13 (Fri) 18:00 (limited number)
- Package tickets can be purchased regardless of whether you have decided on which performances you want to see or not
- You can reserve you tickets for the individual performances after the purchase of the package ticket
- Holders of package tickets can enter the theatres unless the performance is fully booked in advance
- Package tickets holders are requested only to make reservation to performances they are certain to see
- The package tickets are personal and can not be used by others

/ F/T Pair tickets
Purchase your tickets together, and we offer a 10% reduction.
(Does not apply for Theater/University)

/ Student discount tickets
All performances ¥3,000 (upon presentation of a valid student ID)
High school students and below ¥1,000
Tokyo Metropolitan Art Space: S seats Can be purchased on the day of the performance

/ Port B set tickets ("Clouds. Home." "Sunshine 63")
¥6,400 (¥3,200/each)
only at Place on sale until Feb 13 (Fri) 18:00 (limited number)

3 performances	¥10,000 (¥3,333/each)
5 performances	¥15,000 (¥3,000/each)
F/T pass	¥30,000 (¥1,875/each)
Pair ticket	10% OFF

/ Main Venues

Festival /Tokyo will be held in three different venues in the Ikebukuro area, Toshima ward, Tokyo.

/ Tokyo Metropolitan Art Space

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

Tokyo Metropolitan Art Space was opened in October 1990 by the Tokyo Metropolitan Government with the purpose of promoting the cultural arts such as music, theatre, opera and dance to the citizens of Tokyo, encouraging international cultural exchange. The facilities consist of the Main Hall, the Medium Hall and the Small Hall 1&2 in addition to conference rooms and an exhibition gallery. The festival will make use of the Medium Hall as well as the Small Hall 1&2. In April 2008 the director Hideki Noda was assigned as an artistic advisor, and from next year he will be appointed to the post as an artistic director, strengthening the role of the theatre in the promotion of the creation of the cultural arts.



/ Owlspot Theater

(Run by Toshima Future Culture Foundation)

Aiming at the creation, cultivation and communication of performing arts, Owlspot Theater (Toshima Performing Arts 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, Owlspot Theater 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 theatre, which has served as the main venue at the Tokyo International Arts Festival. In the same spirit Festival/Tokyo will continue to stage performances both by Japanese and foreign artists in this unique space.



/ Festival/Tokyo Organization Committee

Kouichi Ikeda	Chairman of the Board and CEO, Asahi Breweries, Ltd.
Akihiko Senda	Professor, Shizuoka University of Art and Culture
Taeko Nagai	Chairman, Japanese Centre of International Theatre Institute (ITI/UNESCO)
Yukio Ninagawa	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 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	Yukio Takano, Mayor of Toshima City
Chairman of the Executive Committee	Sachio Ichimura, Director Arts Network Japan
Vice-chairman of the Committee	Katsuhiro Kawahara, 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 Shingo Seki, Culture, Commerce and Industry Division, Cultural Design Section, Chief of Cultural Policy Subsection 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 Akira Tozawa, General Affairs Division Director of General Affairs Section of Toshima Tomiyasu Tashiro, Executive Secretary, Association for corporate Support of The Arts
Supervisor	

/ Festival/Tokyo Executive Committee Office

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Administrative Director	Naoko Hasuike
Assistant Administrative Director	Akari Miyazaki
Public relations	Yumi Nozoki, Tara Ishizuka Hassel
Production coordination	Yuko Uematsu, Ulrike Krautheim, Tomoya Takeda, Natsuko Tsuji
Trainee	Aguri Mitsui, Sae Horie
Stage Manager	Eiji Torakawa
Art Direction	Asyl
Web Design	Synchronicity Co.Ltd.
Tickets	Place Inc.
Edit	Kumiko Ohori
PR	Communication Design Inc.
Corporate Lawyer	Kensaku Fukui

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Nishi-Sugamo Arts Factory, Nishi-Sugamo 4-9-1, Toshima-ku,
170-0001 Tokyo Tel: 03-5961-5202 / Fax: 03-5961-5207
Mail: toiawase@anj.or.jp
<http://festival-tokyo.jp/en>