

For Immediate Release



**Festival/Tokyo 2016  
Press Release 4.1**

**11 September 2016**

**Inquiries**

Festival/Tokyo Executive Committee

Overseas PR: William Andrews

1-15-10 Kita-Otsuka, Toshima-ku, Tokyo 170-0004 Japan

Telephone: +81-(0)3-5961-5202

Email: [contact@festival-tokyo.jp](mailto:contact@festival-tokyo.jp)

Website: [festival-tokyo.jp](http://festival-tokyo.jp)

Twitter: [@festivaltokyoEN](https://twitter.com/festivaltokyoEN)

Facebook: [FestivalTokyo](https://www.facebook.com/FestivalTokyo)

## Contents

Festival Overview	3
Festival Outline	4
Festival/Tokyo Executive Committee	6
Greetings from the Organizers	8
“Festival Fukushima! @Ikebukuro Nishiguchi Park”	11
“Woodcutters”	13
“Blind Spot”	16
“All the Soldiers are Pathetic”	18
“x / groove space”	21
“Performing Fukushima”	24
“Hommage à Dore Hoyer”	27
“Buddha Boxing”	30
Asia Series Vol.3: Malaysia	32
“NADIRAH”	33
“B.E.D. (Episode 5)”	37
“BONDINGS”	39
“POLITIKO”	42
“Channel Fuku”	44
“Song Tree”	46
“The Unknown Dancer in the Neighboring Town”	48
“There is Nothing You Can Do for Her”	50
F/T Affiliated Program	52
Talks and Other Events	54
Tickets	58

## **Festival/Tokyo**

The international performing arts event Festival/Tokyo (F/T) aspires to pioneer new possibilities by presenting the multifaceted appeals of theatre and dance, and offering stimulating encounters with diverse values that transcend nationality, generation, and artistic style.

F/T16 is the ninth festival and its theme is Beyond Borders. Staging a broad spectrum of superb performances from Japan and around the world, the festival also includes talks, film screenings and many other events. “Borders” exist in a variety of forms, from those of nationality and generation to distinctions between values and experience. The festival serves as a platform for connecting audiences with artists and performances that can reinterpret society, for creating dialogue that breaks down the borders that divide us.

This year’s Main Program features the first visit to Japan by Polish theatre giant Krystian Lupa as well as many other global leaders in the performing arts. The festival presents premieres by important Japanese artists, co-productions born out of international partnerships, work that reassesses history through the theatre experience, and theatre that has emerged from the trauma of the Great East Japan Earthquake. Each year the Asia Series showcases contemporary arts and culture in an Asian nation, and focuses on Malaysia for its third iteration. Audiences can discover this multi-ethnic country, which next year celebrates 50 years of independence, through the varied work of four artists and companies. In addition, the festival takes place not only inside conventional theatre spaces but also holds events outdoors as it continues its endeavors to expand the reach of the performing arts.

Moreover, the F/T Affiliated Program introduces 14 productions happening in the Tokyo region around the same time as the festival, demonstrating the diversity of the city's performing arts scene.

## **Festival Outline**

Name: Festival/Tokyo 2016 (F/T16)

Period: October 15th (Sat) to December 11th (Sun), 2016

Venues: Tokyo Metropolitan Theatre, Owlspot Theater, Nishi-Sugamo Arts Factory, Ikebukuro Nishiguchi Park, Morishita Studio, and more

Programs: F/T Main Program (16 productions, 4 event programs), F/T Affiliated Program (14 productions)

Organizers: Festival/Tokyo Executive Committee,

Toshima City, Toshima Mirai Cultural Foundation, NPO Arts Network Japan (NPO-ANJ),

Arts Council Tokyo & Tokyo Metropolitan Theatre (Tokyo Metropolitan Foundation for History and Culture)

Asia Series co-organized by the Japan Foundation Asia Center

Sponsored by Asahi Breweries, Ltd., Shiseido Co., Ltd.

Endorsed by Ministry of Foreign Affairs, GEIDANKYO, J-WAVE 81.3 FM

Special co-operation from SEIBU IKEBUKUROHONTEN, TOBU DEPARTMENT STORE IKEBUKURO, TOBU RAILWAY CO., LTD., Sunshine City Corporation, Chacott Co., Ltd.

In co-operation with 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, Ikebukuro Nishiguchi Shopping Street Federation, NPO Zephyr, Ikebukuro West Gate Park Management, Neighborhood of the Minami Ikebukuro Park, Hotel Metropolitan Tokyo, Hotel Grand City, Ikebukuro Hotel Association

PR Support: Poster Hari's Company, Waseda University Tsubouchi Memorial Theatre Museum

Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal 2016

Festival/Tokyo 2016 is organized as part of Tokyo Metropolitan Festival 2016.



Tokyo Metropolitan Festival is an arts event across the city that aspires to connect with the rest of the world through the diverse and complex arts and culture of Tokyo. In autumn 2016, a performing arts festival takes place in Ikebukuro, Toshima City, creating a space for participation and exchange that cultivates new values.



## **Festival/Tokyo Executive Committee**

Advisors: Man Nomura (Chair, Japan Council of Performers Rights & Performing Arts Organizations, Noh actor), Yoshiharu Fukuhara (Honorary Chair, Shiseido Co., Ltd.)

Honorary President of the Executive Committee: Yukio Takano, Mayor of Toshima City

Chair of the Executive Committee: Shigeo Fukuchi (Advisor, New National Theatre Foundation, Senior Alumnus, Asahi Breweries, Ltd.)

Vice Chair of the Executive Committee: Sachio Ichimura (Director, NPO Arts Network Japan [NPO-ANJ]), Kouichi Ozawa (Director of Culture, Commerce and Industry Division of Toshima City), Akira Touzawa (Director of Secretariat of Toshima Mirai Cultural Foundation)

Committee Members: Motoki Ozaki (President, Association for Corporate Support of the Arts, Corporate Advisor, Kao Corporation), Sumiko Kumakura (Professor, Department of Musical Creativity and the Environment, Tokyo University of the Arts), Yukihiro Saito (General Manager, Corporate Culture Department, Shiseido Co., Ltd.), Atsuko Suzuki (General Manager, Social & Environmental Department, Asahi Breweries, Ltd.), Masami Suzuki (Chair, Tokyo Chamber of Commerce and Industry Toshima), Taeko Nagai (Chair, Setagaya Arts Foundation), Tomohisa Higuchi (Culture, Commerce and Industry Division of Toshima City, Director of Cultural Design Section), Masato Kishi (Executive Manager of Toshima Mirai Cultural Foundation), Naoko Hasuike (Representative, NPO Arts Network Japan [NPO-ANJ]), Madoka Ashihara (Administrative Director, Festival/Tokyo), Chika Kawai (Vice Director, Festival/Tokyo)

Supervisor: Mitsuko Sasaki (General Affairs Division, Director of General Affairs Section of Toshima City)

Legal Advisors: Kensaku Fukui, Hisato Kitazawa (Kotto Dori Law Office)

## **Festival/Tokyo Executive Committee Secretariat**

Director: Sachio Ichimura

Vice Director: Chika Kawai

Administrative Director: Madoka Ashihara

Production Coordinators: Orié Kiyuna, Akiko Juman, Mayuko Arakawa, Shiori

Sunagawa, Luna Matsushima, Toshifumi Matsumiya, Takako Yokoi, Yumiko Okazaki,  
Ayano Misao, Yuuri Fujii, Hironobu Hosokawa, Akiko Yonehara

Sales & Planning: Rie Nagahara

Public Relations: Akiko Ogura, Yuko Takeda

Accounting: Kumiko Tsutsumi

Administrator: Saki Hirata

Ticket Administration: Kazumi Takei

Ticket Center: Yumiko Sasaki, Kumiko Sato

Technical Director: Eiji Torakawa

Assistant Technical Director: Chizuru Kouno

Lighting Coordination: Makiko Sasaki (Factor Co., Ltd.)

Sound Coordination: Akira Aikawa (Sound Weeds Inc.)

Art Direction: Yoshio Ujiie (Ujiie planning office)

Illustrations: naomi@paris,tokyo

Website: Masaya Takeshita (Ujiie planning office)

Overseas Public Relations, Translation: William Andrews

Merchandise: Jun Watanabe

Copywriting & Editing: Rieko Suzuki

Program Coordinator: Masahiko Yokobori

Chinese Program Coordinator: Hitomi Oyama

## **Greetings from the Organizers**

Through its previous eight festivals, the Ikebukuro-based Festival/Tokyo has established itself as a performing arts event truly representative of Japan and Asia. For its ninth iteration, the 2016 festival programs a unique range of events and performances, including the work of famous overseas artists and participatory events.

Development of the previous site of Toshima City Office has now started. By spring 2020, Ikebukuro will transform into a vibrant, international cultural hub with eight theatres. In anticipation of the global attention that Tokyo will attract for the 2020 Olympic Games and Paralympic Games, Toshima continues to work towards its vision of being an international artistic and cultural part of the city, creating and disseminating new culture around the world. Please look forward to it.

Lastly, I would like to offer my thanks to all the individuals and organizations, including local businesses and shops, whose tireless efforts have helped realize the festival.

Yukio Takano  
Mayor of Toshima City  
Honorary President of the  
Festival/Tokyo Executive Committee

Festival/Tokyo began in 2009 as an international performing arts event based in the Ikebukuro area, and has now staged over 211 productions and reached audiences of more than 410,000.

F/T16 is the ninth festival and presents a wide range of performing arts, including visits by leading artists from Europe, as well as diverse others from Japan and elsewhere around the world.

As we head towards the 2020 Olympic Games and Paralympic Games in Tokyo, this international festival will help to create new global artistic values, as well as strengthen networks with other festivals, theatres, and cultural organizations around Japan and overseas, aspiring to contribute to cultural interchange that transcends regional and national boundaries.

I would like to take this opportunity to offer my thanks to the Agency for Cultural



Affairs, the Japan Foundation Asia Center, our corporate sponsors, regional organizations, and the many others who have given us their generous support and cooperation.

Shigeo Fukuchi

Chair of the Festival/Tokyo Executive Committee

Advisor, New National Theatre Foundation

Senior Alumnus, Asahi Breweries, Ltd.

Festival/Tokyo is organized by Tokyo Metropolitan Government and Tokyo Metropolitan Foundation for History and Culture in partnership with arts bodies and a non-profit organization, in order to create a global, cultural city.

The festival launched in February 2009, since when it has continued to present a program of leading arts from Japan and around the world. This year marks the ninth festival, now firmly established as an international performing arts event in Tokyo that creates new arts and culture.

In addition, F/T16 forms part of Tokyo Metropolitan Festival 2016, which features a diverse program of performing arts events in the Ikebukuro area of Toshima City.

The Tokyo Metropolitan Festival is a comprehensive arts festival for the city in accordance with Tokyo Metropolitan Government's Tokyo Cultural Vision, widely conveying the appeals of Tokyo and gradually developing a large-scale festival that aspires to be participatory and offer interactions that cultivate new values.

The festival is an opportunity to praise the achievements of F/T and evolve them further.

Katsunori Miyoshi

Director General, Arts Council Tokyo

(Tokyo Metropolitan Foundation for History and Culture)

A festival always takes a long time to prepare, but then start all of a sudden and, just as suddenly, end. Perhaps it is somewhat like the life cycle of a cicada: its true form is surely during the long preparation period before it flies away. In the same way, Olympic and Paralympic athletes also spend a long time training, only for their competition to

start and end quickly. I want athletes to have more opportunities to interact with art. They will surely find many things in common with artists and be able to make mutual discoveries. Likewise, we will interact with sport.

Culture and the arts are necessary for the Olympic and Paralympic games. They are born naturally out of human existence; the body cannot be separated from sensibility and the mind. This is what was often called the union of scholarship and martial arts.

From this year, Festival/Tokyo is organized within the framework of Tokyo Metropolitan Festival. This platform is a brand new one and still finding its way, though we should recall that great changes are not always visible at first. After all, F/T also cannot see far ahead. But it's perhaps the essence of the role of festival director to keep a fresh face, and remember that precisely because we bring together the invisible that it is possible to make great leaps forward.

This year, we are very honored to welcome Shigeo Fukuchi as the Chair of the Festival/Tokyo Executive Committee. All the members of the Executive Committee have watched over us until now, but it feels like we have reached the moment of truth. It's fun to make a map. Let's make a map with all the visitors to the festival.

Sachio Ichimura  
Director, Festival/Tokyo

## **“Festival Fukushima! @Ikebukuro Nishiguchi Park”**

**Direction: PROJECT FUKUSHIMA! + Seinoshin Yamagishi**

**October 15th — October 16th**

Venue: Ikebukuro Nishiguchi Park

Dates: 10/15 (Sat) 15:00-20:00, 10/16 (Sun) 13:00-18:30

Continues in case of rain. Cancelled in case of storm.

Tickets: Free

*A Fukushima-inspired outdoor festival of live music and songs*

PROJECT FUKUSHIMA! once again opens Festival/Tokyo with two days of music and dance, featuring a giant cloth on the ground made with materials collected from around Japan as well as live music and an original Bon dance with a special song inspired by Ikebukuro. Following its earlier appearances in 2014 and 2015, this is the final chance at F/T to catch this community event first launched in the wake of the 2011 Great East Japan Earthquake to restore something positive to Fukushima. Highlights include the Ikebukuro Bon Band, newly formed by guitarist Jun Nagami with members of the public, and a Bon dance with unique costumes that anyone can join in.

## **PROJECT FUKUSHIMA!**

Founded by musicians Michiro Endo and Otomo Yoshihide, and poet Ryoichi Wago after the Great East Japan Earthquake in 2011 to tell the world about Fukushima's present and future in a positive way. Every August it organizes “Festival Fukushima!” in the prefecture and the event has also been held in other areas around Japan. As it enters its fifth year, the group continues to expand its membership and has led to independent activities in other regions. Seinoshin Yamagishi became the new director in 2015.

## **Seinoshin Yamagishi**

### **Representative & Director of PROJECT FUKUSHIMA!**

Born in 1974 in Fukushima City, Seinoshin Yamagishi studied media art at university and has exhibited art both in Japan and internationally. He also works as a TV producer. He has been participating in PROJECT FUKUSHIMA! ever since it was founded in 2011 and became the sole representative in 2015. In 2011, he filmed a documentary for NHK about the process of making the original “Festival Fukushima!”

event. Based in Kamakura since 2006, he established the creative team ROOT CULTURE with local friends, working to promote regional resources and culture.

## **Cast & Creative**

Direction: PROJECT FUKUSHIMA! + Seinoshin Yamagishi

PROJECT FUKUSHIMA! Design Department: Akiko Koike, Tohru Nakazaki, Shintaroh Ono, Cohta Asano, Chiaki Sakaguchi

PROJECT FUKUSHIMA! Office: Akiko Tomiyama, Yuki Numata

Participating Artists: Ikebukuro Bon Band, Otomo Yoshihide, Jun Nagami, Akihiro Okachi, Strange Kinoko Dance Company, and more

Sound: Yoshiaki Kondoh (GOK Sound)

Lighting: LEVEL\*G CO., Ltd.

Electrical Power: R. Biru Maintenance

Stall Adviser: Office Tanaka

Stall Coordination: AGALIKO

Construction: Duskin Rent-All Shinjukushintoshin Event Center

Set: torawork

Operation, Production (Stage): infusiondesign

Stage Manager: Yo Takano

Photography: Ryosuke Kikuchi

Video Documentation: Hikaru Fujii

Publicity Design: Soichi Suzuki

Production Support: Keizo Maeda

Production Coordinators: Mayuko Arakawa, Yumiko Okazaki, Takako Yokoi, Oriie Kiyuna

Bon Dance Team Support: Owlspot (Toshima Future Culture Foundation), Edo-Tokyo Open-Air Architectural Museum, Ohtsuka Awa Odori Executive Committee

Sewing Team Support: Coudre

Presented by Festival/Tokyo

## **“Woodcutters”**

**Adapted, Stage Design, Lighting and Directed by Krystian Lupa**

**Based on the novel by Thomas Bernhard**

**October 21st — October 23rd**

Venue: Tokyo Metropolitan Theatre (Playhouse)

Dates: 10/21 (Fri) 16:00\*, 10/22 (Sat) 16:00\*\*, 10/23 (Sun) 13:00\*

Box office opens 1 hour before. Doors open 30 minutes before.

\*Pre-show talk (Japanese only)

Open only to ticket holders for the performance on the same day

\*\*Special pre-show talk by the director

Open to all (no ticket required)

Running Time: 260 min. (with interval)

Language: Performed in Polish with Japanese surtitles

Tickets: Advance ¥5,500 / Day ¥6,000

All seats reserved

### *The decadence of society and theatre exposed at an artistic dinner party*

This highly acclaimed production by Polish theatre giant Krystian Lupa, known for his remarkable set designs and sharply critical eye, makes its long-awaited debut in Japan. Based on the novel by Austrian writer Thomas Bernhard, the play takes place over a gathering of old friends from the theatre world. The “artistic dinner”, as the hosts like to call it, follows the funeral of an actress who committed suicide. As the bohemians drink and talk, the sham of their decadence gradually unravels, exposing their inner fears, damage, and grudges. Eventually, they turn on each other. Inspired by actual events, Bernhard’s scandalous book led to a lawsuit after it was published. Swinging like the axe of a woodcutter, this razor-edged satire remains vivid and relevant today for our supposedly fair and democratic society. It is a radical journey deep into the world that lurks under the surface of cultural conventions. Touching on the problem of the illusory freedom of our lives, and constraint, the natural condition of humanity, the play also poses questions concerning artists and their role in society.

## **Krystian Lupa**

### **Director, Stage Designer, Writer**

Born in 1943, Krystian Lupa is a director and writer who also designs scenography and lighting. He studied physics, painting, graphic design, and stage directing, and made his debut as a director in 1976 with Mrozek's "The Slaughterhouse". He has enjoyed a long relationship with the Stary Theatre in Krakow since 1980, where he started to focus on adapting and directing the work of Russian, German and Austrian writers. He has had particular success with adapting the plays and novels of Thomas Bernhard, long considered difficult to stage, such as "Immanuel Kant", "The Lime Works", "Extinction" and "Heldenplatz". Recent major work includes "Factory 2", "Persona. Marilyn", and "Waiting Room.0". He is current working with Polski Theatre in Wroclaw on a stage adaptation of Franz Kafka's "The Trial".

## **Cast & Creative**

Adapted, Stage Design, Lighting and Directed by Krystian Lupa

Based on the novel by Thomas Bernhard, translated by Monika Muskała

Also incorporating improvisations by Krystian Lupa and the cast; quotations from the work of Jeannie Ebner and Friederike Mayröcker; and dialogue from "Sebastiansplatz" by Verena Lercher

Costumes: Piotr Skiba

Music Arrangement: Bogumił Misala

Improvisation on Henry Purcell's "Cold Song" theme in "Sebastiansplatz" by Mieczysław Mejza

Video: Karol Rakowski, Łukasz Twarkowski

Performers: Piotr Skiba, Halina Rasiakówna, Wojciech Ziemiański, Marta Zięba, Jan Frycz (guest appearance from the National Theatre in Warsaw), Ewa Skibińska, Bożena Baranowska, Andrzej Szeremeta, Adam Szczyszczaj, Michał Opaliński, Marcin Pempuś, Anna Ilczuk, Krzesislawa Dubielówna

Assistant Directors: Oskar Sadowski; Sebastian Krysiak, Amadeusz Nosal (State Higher School of Theatre in Krakow)

Stage Manager: Ewa Wilk

Prompter: Magdalena Kabata

Technical Manager: Jadwiga Ziemińska

Stage Assemblers: Adam Buraczek, Grzegorz Kloc, Paweł Stanaszek, Łukasz Szyszk

Lighting: Paweł Olszewski, Dariusz Bartoń, Kazimierz Blacharski

Sound: Maciej Kabata, Marcin Niebojewski

Dresser: Joanna Zborowska

Hair & Makeup: Mateusz Stępnik, Marianna Bartnicka

Project Coordinator: Magdalena Płyszewska

Produced by Polski Theatre in Wrocław

Tokyo Production

Technical Manager: Eiji Torakawa

Stage Manager: Keisuke Watanabe

Lighting Coordinator: Makiko Sasaki (Factor Co., Ltd.)

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Video Coordinator: Yutaka Endo (LUFTZUG)

Surtitles Coordinator: Satoru Makuuchi

Stage Assistants: Hiromichi Aramaki, Tsubasa Yamashita

Translation: Koichi Kuyama

Production Coordinator: Akiko Juman (Festival/Tokyo)

Program Coordinator: Masahiko Yokobori

Special cooperation from Instytut Polski w Tokio, Propel Performing Arts & Media Co., Ltd.

Endorsed by Embassy of the Republic of Poland, Austrian Embassy Tokyo, Austrian Cultural Forum Tokyo

Co-presented by Culture.pl

Presented by Festival/Tokyo



**idevian crew “Blind Spot”**

**Choreographed and Directed by Shigehiro Ide**

**October 21st — October 29th**

Venue: Nishi-Sugamo Arts Factory

Dates: 10/21 (Fri) 19:30 A, 10/22 (Sat) 13:30 A / 19:30 B, 10/23 (Sun) 13:30 B, 10/24 (Mon) 19:30 A, 10/25 (Tue) No performance, 10/26 (Wed) 19:30 B, 10/27 (Thu) 19:30 A, 10/28 (Fri) 19:30 B, 10/29 (Sat) 13:30 A / 17:30 B

Box office opens 1 hour before. Doors open 30 minutes before.

Two sets of dancers perform on different dates.

A (Female): Mineko Saito, Tomoko Yoda, Kyoko Miyashita, Ayako Fukushima

B (Male): Tatsuya Koyama, Tatsuya Nakamura, Teppen Matsunoki, Shigehiro Ide

Running Time: 60 min. (no interval)

Tickets: Advance ¥4,000 / Day ¥4,500

Unreserved seating

*Four lifestyles. Four simultaneous dances.*

Known for its liberated, pop yet sharp style of dance, this is idevian crew’s first time to make a new work for F/T. Different teams of four male and female dancers create a performance inspired by everyday life, each dancer’s lifestyle simultaneously transforming into dance. How are ordinary actions and bodies seen and extracted? The dancers seem to move just any way they like, though sometimes moving in unison or interfering with each other, or even escaping from the gaze of the audience. This landscape of lifestyle interweaves important concepts that reinterpret the meaning of dance: the individual and the mass, the gaze and the body, the objective and the subjective. Ide was an artist in residence at Nishi-Sugamo Arts Factory until 2010, making his latest experiment an apt one for the venue as it closes this year.

## **Shigehiro Ide**

### **Choreographer, Dancer**

Known for his distinctive liberated and energetic interpretations of the everyday, Shigehiro Ide is the head of idevian crew and has staged 34 highly individual dance performances in 23 cities around the world, including the UK, Germany, and France. Alongside his work with his company, his wide-ranging activities also include



choreography for musicals and theatre, music videos for the likes of Ringo Sheena and Gen Hoshino, and television commercials.

### **idevian crew**

Founded by Shigehiro Ide in 1991, its first performance was “Idevian” in 1995. Since then it has developed a unique oeuvre of work, from ballet to a Japanese funeral, through music, movement and space. In addition to Japan, the company has performed in the UK, Germany, France, and America, and also collaborates widely with a range of artistic partners from other fields.

### **Cast & Creative**

Choreographed and Directed by Shigehiro Ide

Performers: Mineko Saito, Tomoko Yoda, Kyoko Miyashita, Ayako Fukushima, Tatsuya Koyama, Tatsuya Nakamura, Teppen Matsunoki, Shigehiro Ide

Music: ASA-CHANG & Junray

Stage Manager: Tomohiro Yokoo

Lighting: Shigeo Saito

Sound: Takeshi Shima

Video: Takashi Kurokawa

Costumes: Kyoko Domoto

Stage Design: Takuya Aoki

Publicity Design: Tadao Kawamura

Production Coordinators: Mashiro Tachikawa (days), Luna Matsushima  
(Festival/Tokyo)

Produced by days

Co-produced by Festival/Tokyo

Presented by days, Festival/Tokyo

Supported by Japan Arts Fund



## **Kunhyung Park + Namsan Arts Center “All the Soldiers are Pathetic”**

**Written and Directed by Kunhyung Park (Theatre Company Golmokil) □**

**October 27th — October 30th**

Venue: Owlspot Theater

Dates: 10/27 (Thu) 19:30, 10/28 (Fri) 19:30, 10/29 (Sat) 14:00\*, 10/30 (Sun) 14:00

Box office opens 1 hour before. Doors open 30 minutes before.

\*Post-show talk

Running Time: 100 min. (no interval)

Language: Performed in Korean with Japanese surtitles

Tickets: Advance ¥3,500 / Day ¥4,000

All seats reserved

### *The memories of the dead ask questions of the living*

Kunhyung Park’s Theatre Company Golmokil cuts deep into contemporary society from the perspective of those who dwell in the backstreets. After producing a satire about the previous president of South Korea, Kunhyung Park had difficulty making new work for some time due to government pressure. Premiered in March to widespread attention, this ambitious play unfolds across four storylines: an army deserter in 2015; Korean kamikaze pilots in 1945; □ contractors for the United States army in Iraq in 2004; and the crew of a patrol boat sunk near Baengnyeong Island, on the maritime boundary with North Korea, in 2010. Tracing the lives of these people, the at times witty play transcends the divide of history to pose compelling questions for our lives in the present. Who is the perpetrator and who is the victim? Why is there war? And where is the real battle line?

## **Kunhyung Park**

**Playwright, Director (Theatre Company Golmokil)**

Born in 1963, Kunhyung Park also teaches directing at Korea National University of Arts. His major productions include “Beautiful Youth”, “Generation after Generation”, “Kyungsook, Kyungsook’s Father”, “A Manchurian Front”, “Frog”, and Hideto Iwai’s “Outer World”. In Japan, his work has been staged at Shinjuku Tiny Alice, Ueno

Storehouse, and Aomori Museum of Art. In 2010, he directed a Korean version of Oriza Hirata's "A Long Night in the Tropics", which won a South Korea Theatre Award.

## **Cast & Creative**

Written and Directed by Kunhyung Park

Performers: Yeonik Chang, Jinhwan Son, Jieun Kang, Younchoon Han, Jinwoong Lim, Donggap Seo, Soohee Ko, Taegeon Kwon, Wonjae Lee, Hoyeal Lee, Kookjin Kim, Eunu Kim, Byunggeon Kim, Kyoungil Kim, Dongwon Kim, Jaehyun Shim, Soyoung Ahn, Sarang Shin, Yeongbeom Na, Jeehwan Ahn

Technical Manager: Minsoo Park

Stage Design: Sangbong Park

Stage Manager: Eunjun Lee

Lighting: Changgi Kim

Lighting Operator: Myungjin Lee

Music, Sound: Minsoo Park

Sound Operator: Soomin Hong

Choreographer: Seongho Choi

Costumers, Props: Eunchang Bae, Hyeseong Ryu

Makeup: Kyeongsuk Jang, Sujin Park

Surtitles Operator: Jinung Jung

Translation: Juri Ishikawa

Production Coordinators: Hoyeal Lee, Juri Ishikawa, Yourim Jo (Namsan Arts Center), Moon Noh (Namsan Arts Center)

Co-produced by Namsan Arts Center, Theatre Company Golmokil

Tokyo Production

Technical Manager: Eiji Torakawa

Stage Manager: Kazuhiko Nakahara

Lighting Coordinator: Makiko Sasaki (Factor Co., Ltd.)

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Surtitles Coordinator: Shiori Ueno

Props Coordinator: Hikari Osanai

Stage Assistant: Yukiko Kato

Production Coordinator: Akiko Juman (Festival/Tokyo)

Presented by Festival/Tokyo



Seoul Foundation  
for Arts and Culture



**“x / groove space”**

**Choreographed and Conceived by Sebastian Matthias**

**November 3rd — November 6th**

Venue: Tokyo Metropolitan Theatre (Theatre East)

Dates: 11/3 (Thu) 19:00, 11/4 (Fri) 19:00, 11/5 (Sat) 13:00\*, 11/6 (Sun) 12:00/17:00

Box office opens 1 hour before. Lobby opens 30 minutes before.

\*Post-show talk

Running Time: 90 min. (no interval) (TBC)

Tickets: Advance ¥3,500 / Day ¥4,000

There is no audience seating.

*What is the “groove” of a city and its inhabitants?*

This performance series sets out to choreographically explore the specific “groove” of different cities with new collaborators each time. How do the inhabitants of a city move? What is the rhythm of their bodies? The latest entry in this fascinating project by Sebastian Matthias now comes to F/T as a co-production between Tokyo and Düsseldorf, the city with the most Japanese residents in Germany. The results of the research into the shared groove of Tokyo and Düsseldorf are realized as installation, sound and space design by an international team of dancers and Japanese artists. In the performance there is no distinction between the stage and the audience. Rather, it attempts to integrate the audience and their response into a space that dismantles and reconstructs the city where the performance takes place, and thus presents us with an opportunity to reinterpret our community.

**Sebastian Matthias**

**Choreographer**

Sebastian Matthias studied dance at the Juilliard School in New York and gained a MA in Dance Studies from the Free University in Berlin. His choreography is based on modular improvisation systems which he develops together with his dancers in freelance productions, such as at Kampnagel and Sophiensaele, or institutions like Theater Luzern and Cullberg Ballet. From 2014 to 2016, he has been a Factory Artist at tanzhaus nrw in Düsseldorf.

## **Atsuhiko Ito**

### **Artist, Optron Player**

Atsuhiko Ito started working as an artist in the late 1980s. In 1998, he created Optron, a musical instrument integrated with a fluorescent lamp. Since 2000, he has collaborated widely and performed with a range of sound artists and dancers.

## **Masaru Iwai**

### **Artist**

Born in Kyoto in 1975, Masaru Iwai completed a doctorate in art at Tokyo University of the Arts in 2009. He has created video art, performances and installations all around the world, exploring themes of cleaning and purification. His work examines the cyclical nature of our lives while seeming to expand on concepts of purity and impurity.

## **Yoko Seyama**

### **Stage Designer, Multimedia Artist**

Designing mainly for contemporary dance and collaborating with musicians, Yoko Seyama has designed the scenography for Netherlands Dance Theatre choreographer Jiří Kylián's work. Her previous awards and grants include Filmhuis Works 10 (the Netherlands) and Pola Art Foundation.

## **Cast & Creative**

Choreographed and Conceived by Sebastian Matthias

Visual Artists: Atsuhiko Ito (light and sound installation), Masaru Iwai (video installation), Yoko Seyama (kinetic sculptures, costumes)

Co-choreographers, Dancers: Jubal Battisti, Lisanne Goodhue, Deborah Hofstetter, Oskar Landstrom, Harumi Terayama, Idan Yoav

Dramaturge: Nanako Nakajima

Lighting: Andreas Harder

Production Support: Akiko Okamoto

Production Coordinator: Mira Moschallski

Producer: Sebastian Matthias

Co-produced by tanzhaus nrw, Festival/Tokyo, Goethe-Institut Tokyo, Tanz im August 2016 and Sophiensæle

Supported by the NATIONALES PERFORMANCE NETZ (NPN) Coproduction Fund for Dance, which is funded by the Federal Government Commissioner for Culture and the Media on the basis of a decision by the German Bundestag as well as by the Kunststiftung NRW, the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, the Arts and Culture Foundation of the Sparkasse Düsseldorf and Japan Foundation.

Tokyo Production

Technical Manager: Eiji Torakawa

Stage Manager: Keisuke Watanabe

Stage Assistants: Nozomi Murakami, Kentaro Sakurai

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Lighting Coordinator: Makiko Sasaki (Factor Co., Ltd.)

Publicity Design: Shinpei Onishi

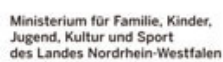
Production Coordinators: Yumiko Okazaki, Oriie Kiyuna

Program Coordinator: Masahiko Yokobori

Endorsed by Embassy of the Federal Republic of Germany in Japan

Produced in association with Goethe-Institut

Presented by Festival/Tokyo



**marebito theater company “Performing Fukushima”**  
**Written and Directed by marebito theater company**  
**November 17th — November 20th**

Venue: Nishi-Sugamo Arts Factory

Dates: 11/17 (Thu) 19:00\*, 11/18 (Fri) 19:00\*, 11/19 (Sat) 15:00\*, 11/20 (Sun) 15:00\*

Box office opens 60 minutes before. Doors open 15 minutes before.

\*Post-show talk

Each performance is a different staging of plays written by Mitsuru Aida, Keisuke Kamiya, Masataka Matsuda, Ippei Miyake, and Saki Yamada.

Running Time: 90 min. (TBC)

Language: Performed in Japanese (no surtitles)

Ticket: Advance ¥3,500 / Day ¥4,000

Unreserved seating

Ticket sets for all 4 performances are available in limited numbers from the F/T Ticket Center.

Festival Passes (3/5 Performances) can also be used.

*A series of dramas exploring Fukushima today*

Known for extracting and reconstructing multiple perspectives on a city that has experienced unprecedented trauma, marebito theater company’s previous work at F/T includes “Voiceprints City — Letters to Father”, about Masataka Matsuda’s hometown of Nagasaki, and “Hiroshima-Hapcheon: Doubled Cities in Exhibition”, which deals with Korean victims of the atomic bombing. As with “Record of a Journey to Antigone, and Its Performance” (F/T12), this new work explores the theme of Fukushima, developed from a project that examined Nagasaki for three years. Several writers research a city, after which their scripts are staged very minimally to uncover the specific history and nature of that place. Five years on from the Fukushima disaster, the project now presents a multi-layered, four-day attempt to reflect the present reality of the region.

**marebito theater company**

This experimental theatre group was established in 2003, led by Masataka Matsuda. Its first production, “Island Vibration Organ”, written and directed by Matsuda, was



performed in May 2004. This was followed by “cryptograph” (2007), which was staged in Cairo, Beijing, Shanghai, and Delhi. In 2009 and 2010, it produced a series themed around Hiroshima and Nagasaki (“Voiceprints City — Letters to Father”, “Park City”, “Hiroshima-Hapcheon: Doubled Cities in Exhibition”), while “Record of a Journey to Antigone, and Its Performance” (2012) focused on the relationship between media and society after the 2011 Great East Japan Earthquake and subsequent Fukushima disaster. Since 2013, the company has been engaged in a long-term project to stage plays by multiple writers about a single place. In 2016, “Performing Nagasaki” was premiered as the culmination of the first three years of work. The project has now turned to Fukushima. Ever since its Hiroshima-Nagasaki series, the group has emphasized a collaborative creation process as well as unconventional theatrical methods, including performances that utilize the format of an exhibition, outdoor settings, and social media.

### **Matsuda Masataka**

#### **Director of marebito theater company**

Born in Nagasaki in 1962, Masataka Matsuda is the artistic director of marebito theater company. He received the Kishida Kunio Drama Award in 1996 for “Sea and Parasol”, the Yomiuri Theater Grand Prix Drama Award for “Cape Moon” in 1997, and the Yomiuri Prize for Literature for “Over Summer Sands” in 1998. He formed the experimental group marebito theater company in 2003. Major productions include “cryptograph” (2007), “Voiceprints City — Letters to Father” (2009), “Park City” (2009), created with the photographer Keiko Sasaoka, “Hiroshima-Hapcheon: Doubled Cities in Exhibition” (F/T10), “Record of a Journey to Antigone, and Its Performance” (F/T12), and “Performing Nagasaki” (2016). He currently teaches at Rikkyo University’s College of Contemporary Psychology Body Expression and Cinematic Arts course.

### **Cast & Creative**

Text: Mitsuru Aida, Keisuke Kamiya, Masataka Matsuda, Ippei Miyake, Saki Yamada

Directed by Ikuko Sekita, Ayumi Fukui, Masataka Matsuda, Ippei Miyake, Saki

Yamada

Performers: Mitsuru Aida, Satoshi Ikuzane, Azusa Kamimura, Komiki Sato, Takashi Shima, Yume Tanaka, Maki Nishiyama, Shintaro Hamano, Keita Yamashina, Mana

Yumii, Shingo Yoshizawa, Naoya Wagatsuma

Technical Manager: Eiji Torakawa

Stage Manager: Kazuhiko Nakahara

Lighting: Ayumi Kito

Publicity Design: Yujiro Sagami

Publicity Photography: Keiko Sasaoka

Photography: Masanobu Nishino

Video Documentation: Mikihiro Endo

Production Coordinators: Minami Nakamura (marebito theater company), Ayano Misao,  
Mayuko Arakawa (Festival/Tokyo)

Program Coordinator: Masahiko Yokobori (Festival/Tokyo)

Production Coordination Support: Mariko Mori, Yuichiro Yoshida (marebito theater  
company)

In cooperation with TENNIS COURT

Planned by marebito theater company

Presented by Festival/Tokyo, marebito

## **“Hommage à Dore Hoyer”**

**Conceived and Choreographed by Susanne Linke**

**December 9th — December 11th**

Venue: Owlspot Theater

Dates: 12/9 (Fri) 19:00, 12/10 (Sat) 13:00/19:00, 12/11 (Sun) 13:00

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 110 min. (with interval)

Tickets: Advance ¥4,000 / Day ¥4,500

All seats reserved

### *A bold reimagining of dance history that creates a living archive*

A leading figure in contemporary German dance and former disciple of expressionist dance pioneers Mary Wigman and Pina Bausch, Susanne Linke returns to Japan for the first time in 16 years to explore the groundbreaking work of a major influence on her career: Dore Hoyer. The solo dance “Afectos Humanos” was premiered in 1987 and recreates Hoyer’s famous 1962 work of the same name. The duets “Affekte” (1988) and “Effekte” (1991) are based on Spinoza’s “Ethics”, which was also a source material for Hoyer. Each of the three dances has its own character yet all variously explore themes of emotion. For the first time, Linke here also reconstructs her own work and passes it on to younger dancers to perform. As such, this homage to both Linke and Hoyer mediates the archive of dance history to open up new dance horizons.

## **Susanne Linke**

### **Choreographer, Dancer**

Born in 1944, Susanne Linke received her education from expressionist dance pioneer Mary Wigman, after which she studied at Folkwang-Hochschule in Essen and became a dancer at Folkwang Tanzstudio under Pina Bausch. In the mid-1980s, she began her career as an independent dancer and choreographer. She created a new company at Bremen Theater, and was a founding member and artistic director of the Choreographisches Zentrum Essen. She returned to independent dance and choreography in 2001. Since the 2015/16 season, she has been the artistic director of the dance department at Theater Trier.

## **Dore Hoyer (1911-1967)**

Dore Hoyer was a leading dancer and choreographer of German expressionist dance. She has been called one of the most important solo dancers of the expressionist dance (Ausdruckstanz, Neuer Tanz) movement. Inspired by Mary Wigman, she developed her own solo dance and toured widely before and after the Second World War. Wigman called Hoyer “Europe’s last great modern dancer”. Her major work is the cycle “Afectos Humanos” (1962), which consists of five dance movements based on five of the 48 emotions in the philosophy of Spinoza: *Eitelkeit* (vanity), *Begierde* (lust), *Angst* (fear), *Hass* (hatred), and *Liebe* (love). The highly technical and abstract work can be seen as prefiguring postmodern dance, and has recreated and reconstructed by many dancers.

### **Cast & Creative**

Choreographed by Dore Hoyer, Susanne Linke

Stage Design: Alfred Peter

Video: Johannes Conen

Lighting: Kai Kokodziej

Musical Adaptation: Wolfgang Bley-Borkowski

Produced by Theater Trier

Co-produced by Theater Bielefeld, Staatstheater Braunschweig, laborgras Berlin

“Afectos Humanos”

Reconstruction of the Solo Dance of Dore Hoyer: Susanne Linke

Performer: Renate Graziadei (laborgras, Berlin)

Music: Dimitri Wiatowitsch

“Affekte”

Choreographer: Susanne Linke

Performers: Luiza Braz Battista, Paul Hess (Company Susanne Linke)

“Effekte”

Choreographer: Susanne Linke

Performers: Brigitte Uray, Gianni Cuccaro (Staatstheater Braunschweig, Theater Bielefeld)

Tokyo Production

Technical Coordinator: Yutaka Endo (LUFTZUG)

Stage Manager: Chikage Yuyama

Lighting: Hiroaki Tashiro (DotWorks Co., Ltd.)

Sound: Yuji Tsutsumida (WHITELIGHT)

Video: Tomoya Kishimoto (LUFTZUG)

Dresser: Kozue Akuzawa

Production Coordinator: Luna Matsushima

In cooperation with Goethe-Institut Tokyo

Endorsed by the Federal Republic of Germany

Presented by Festival/Tokyo



## **FM3 “Buddha Boxing”**

**Directed by FM3**

**December 2nd — December 3rd**

Venue: Owlspot Theater (Foyer)

Dates: 12/2 (Fri) 19:30, 12/3 (Sat) 15:00

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 60 min. (TBC)

Tickets: Advance ¥2,000 / Day ¥2,500

Unreserved seating

*A world of sound created by a box on a table*

Electronic music duo FM3 bring their ambient fusion of traditional Chinese instruments and digital technology to Japan. This live music performance uses the Buddha Machine, an original loop player that is an update on the Digital Buddhist Jukebox. FM3 (Christiaan Virant and Jian Zhang) sit facing each other, the small Buddha Machine box placed between them. They switch between the pre-recorded tracks or adjust the volume and pitch. They move the box or turn it over. Almost like two people quietly playing a board game, the musicians build up a rich space of overlapping sounds.

## **FM3**

### **Electronic musicians**

FM3 is the Beijing-based music duo Christiaan Virant and Jian Zhang. They are considered the pioneers of electronic music in China. Virant and Zhang have been making meditative music by combining the sound of Chinese classical instruments with modern digital techniques. They are best known for the design and production of the Buddha Machine loop player. FM3 also creates music for film, television, and multi-media art exhibits, and has an extensive discography on various labels around the world.

## **Cast & Creative**

Directed by FM3

Technical Director: Susumu Kumaki

Lighting: Takayuki Tomiyama

Sound: TBA

Video: Takaki Sudo

Production Coordinators: Ayano Misao, Oriie Kiyuna

Presented by Festival/Tokyo

## **Asia Series Vol.3: Malaysia**

Each year the Asia Series chooses one country in the Asian region and showcases its contemporary performing arts scene. Based on careful research into the specific history, culture and social backgrounds of the selected country, the program aspires to introduce artists and form a sustainable platform for exchange between languages, cultures and approaches to the body. Presenting Korea in 2014 and Myanmar in 2015, the curation reflects the diverse contexts and social conditions in each nation through the work of exciting local artists.

### *Artistic responses to multi-ethnic society*

This year the series examines Malaysia, a complex mix of ethnic groups and cultures. The nation continues to embrace globalization through strengthening foreign investment, IT and heavy industry.

Bringing together an ethnically varied range of artists, the program includes performances as well as lectures and talks, and even a card game that allows audiences to experience Malaysian politics. There are also generational differences, with Jo Kukathas and Oimin Wong being born in the 1960s during the early days of Malaysian independence, while Renxin Lee, Mun Kao and Suri Liu were born in the 1970s and 1980s, a period when Malaysia began to develop rapidly.

This year's festival theme is "beyond borders". Comprising different languages, religions, customs and ethnic groups, Malaysia's contemporary artists engage with problems and approaches that can resonate deeply with Japanese audiences, who today must grapple with the various issues that arise from globalization as they explore the nature of diversity.

Co-organized by the Japan Foundation Asia Center



**Asia Series Vol.3: Malaysia (performance)**  
**The Instant Café Theatre Company “NADIRAH”**  
**Written by Alfian Sa’at**  
**Directed by Jo Kukathas**  
**November 11th — November 13th**

Venue: Nishi-Sugamo Arts Factory

Dates: 11/11 (Fri) 19:00, 11/12 (Sat) 15:00\*, 11/13 (Sun) 15:00

Box office opens 1 hour before. Doors open 30 minutes before.

\*Post-show talk

Running Time: 120 min. (TBC)

Language: Performed in Malay and English with Japanese surtitles

Tickets: Advance ¥3,500 / Day ¥4,000

Unreserved seating

*A tale of religious conflict between a mother and daughter*

Director Jo Kukathas is known for her portrayals of the frictions and tensions that arise between ethnic groups and religions. This is the first visit to Japan by The Instant Café Theatre Company, the leading Malaysian theatre group led by Kukathas, presenting a family drama by Singaporean playwright Alfian Sa’at. It is the story of Sahirah an ethnically Chinese mother, who converted to Islam when she married her Malay/Muslim husband. Now divorced and with a bright young daughter, Nadirah who is the vice president of a Muslim student group, Sahirah falls in love with a non-Muslim doctor. Inspired by Yasmin Ahmad’s film “Muallaf” (The Convert), the play explores love, marriage, and the tolerance and mutual understanding needed to coexist in a multicultural society.

**Alfian Sa’at**

**Poet, Playwright, Writer**

Alfian Sa’at is a Resident Playwright with WILD RICE, one of Singapore’s most recognized theatre companies. His published works include three collections of poetry (“One Fierce Hour”, “A History of Amnesia” and “The Invisible Manuscript”), a collection of short stories (“Corridor”), a collection of flash fiction (“Malay Sketches”), two collections of plays, and the play “Cooling Off Day”.

Sa'at has been nominated 10 times for Best Original Script at the Life! Theatre Awards, eventually winning in 2005 for "Landmarks", in 2010 for "NADIRAH", in 2013 for "Kakak Kau Punya Laki" (Your Sister's Husband), and in 2016 for "Hotel" (with Marcia Vanderstraaten). In 2011, Alfian Sa'at was awarded the Boh-Cameronian Award in Malaysia for Best Book and Lyrics for the musical "The Secret Life of Nora". In 2013, he won the Boh-Cameronian Award for Best Original Script for the play "Parah".

In 2001, Sa'at won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. He has also been nominated for the Singapore Literature Prize three times: for "Corridor" (1999, Commendation Prize), "A History of Amnesia" (2004), and his translation of the novel "The Widower" (2016).

## **Jo Kukathas**

### **Playwright, Director, Actor, Artistic Director of The Instant Café Theatre Company**

Jo Kukathas is an actor, writer and director for The Instant Café Theatre Company in Malaysia and is best known for her politically resonant work and satirical comedies that reflect Malaysia's diverse ethnic, religious and cultural composition and the tensions that reside there.

She directs the classics as well as contemporary plays. Her production of "A Midsummer Night's Dream" (2012), a collaboration with an Indian classical dance company took the audience on a dream of a Hindu past lost in the forests of time and modernity. In her production of "The Merchant of Venice" (2000) she explored the racial and religious tensions between the minority Chinese immigrant world of Shylock, the dominant Malay-Muslim world of Antonio, and the hedonistic world of the young people of the urban capital.

She has also developed new writing with young writers in Malaysia. "Air Con" (2009) by Shanon Shah was about the murder of a transgender prostitute outside an elite boy's boarding school and dealt with gender issues as well as homophobia, religion and bullying. "Flies and Foreigners" by Ridzwan Othman deals with growing xenophobia and race relations. Arun Subramaniam's play "Hero" (2011) is about the murder of a prominent politician from a racial minority in Malaysia.

Her international work includes collaborations with Setagaya Public Theatre,

co-writing and directing the multi-lingual play “The Island in Between”, featuring actors and designers from Malaysia and Japan. She was part of a three-year Asian collaboration at Setagaya with writer-directors from Indonesia, Thailand, Singapore, Philippines, and Malaysia, who together created the complex, multi-lingual play “Hotel Grand Asia” in Tokyo.

As a writer-director she has toured her own play “Break-Ing” to Tokyo and Singapore, and plans to take her play “Raj and the End of Tragedy” on tour in 2017. She is a highly respected actor in both Malaysia and Singapore, where she has won a number of awards for her solo work, her main and supporting roles as well as her ensemble work. She has conducted theatre workshops and or performed in Malaysia, Taiwan, Japan, Singapore, Brazil, New York and Hong Kong.

She has directed three plays by Alfian Sa’at: “Cooling Off Day” about the general election in Singapore; “Parah” about race and friendship performed in Singapore and Malaysia as well as two Australian festivals, and “NADIRAH” about race, religion and family performed in Singapore and Malaysia.

### **The Instant Café Theatre Company**

In late 1989, four friends — Jo Kukathas, Andrew Leci, Jit Murad, and Zahim Albakri — decided to start their own theatre company. The name for the group comes from the café that served as the venue for the first performance. In addition to actors, the company includes musicians, writers, lawyers, and teachers. The company soon garnered a loyal following for its black comedies and political satire. Its mission is to reconsider contemporary Malaysian society through narratives.

### **Cast & Creative**

Written by Alfian Sa’at

Directed by Jo Kukathas

Stage Design: Melissa Teoh

Lighting: Lim Ang Swee

Sound: Ng Chor Guan

Costumes: Shegan Chanadra Sekaran

Stage Manager: Bobo Sing

Assistant Stage Manager: Keilly Lim

Production Crew: Dub Lau

Performers: Sharifah Amani, Neo Swee Lin, Farah Rani, Iedil Putra, Patrick Teoh

Co-Producer: Melissa Teoh

Produced by The Instant Café Theatre Company

Tokyo Production

Technical Manager: Eiji Torakawa

Assistant Technical Manager: Chizuru Kouno

Stage Manager: Keisuke Watanabe

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Lighting Coordinator: Makiko Sasaki (Factor Co., Ltd.)

Surtitles: Satoru Makuuchi, Shiori Ueno

Translation: Aki Uehara

Production Coordinators: Shiori Sunagawa, Ayano Misao, Oriie Kiyuna

Co-organized by the Japan Foundation Asia Center

Presented by Festival/Tokyo



## **Asia Series Vol.3: Malaysia (performance)**

### **“B.E.D. (Episode 5)”**

**Conceived, Directed and Choreographed by Ren Xin Lee**

**November 12th — November 13th**

Venue: Koto ward (Reception: SAKuRA Gallery)

Dates: 11/12 (Sat) 12:00/15:00\*, 11/13 (Sun) 12:00/15:00\*

\*Post-show talk

Running Time: 90 min. (TBC)

Tickets: Advance ¥2,000 / Day ¥2,500

*Weaving the contours of society through space, bodies, and mattresses*

Ren Xin Lee is an experimental choreographer and dancer whose signature series has seen her use mattresses as symbols of comfort and security, exploring the public and the private, and questions of belonging to a space versus possessing. This is the premiere of the latest entry in the series. Around the venue, audiences encounter mattresses and dancers composed in various images and situations. In collaboration with the dancers, Lee creates a unique site-specific work following a residency period in Tokyo.

## **Ren Xin Lee**

### **Choreographer, Dancer**

Ren Xin Lee is a dancer and choreographer based in Malaysia. Her work has been presented at Festival BO:M in Seoul, M1 Contact Festival, National University of Singapore Arts Festival, The Third Space in Singapore da:ns festival, International Young Choreographers Project in Taiwan, MyDance Festival, Dancing In Place, d'MOTION in Malaysia, and in “2 Minute Solos (Art Meets Politics)”, curated by Marion D’Cruz. She studied dance at the Nanyang Academy of Fine Arts in Singapore, and completed a Bachelor of Fine Arts (BFA) in dance at the Purchase Conservatory of Dance, State University of New York. She has been called one of the most talented young choreographers in Malaysia by Marion D’Cruz, a founder of Five Arts Center.

In 2013, she participated in a dance dramaturgy mentorship with Lim How Ngean, organized by The Esplanade, Singapore. In 2014, she joined the Southeast Asian Choreolab held by MyDance Alliance at Rimbun Dahan, facilitated by Janis Claxton. In the same year, she received the Krishen Jit Astro Fund, which supported her to

conceive and explore this B.E.D. project. In June 2016, she was a Fellowship Grantee at the Festival Teaterformen in Braunschweig, Germany. Lee danced project-based with The Human Expression (T.H.E.) Dance Company in Singapore and briefly with LeeSaar The Company in New York City. She is also a project dancer with the DPAC Dance Company in Malaysia.

## **Cast & Creative**

Conceived, Directed and Choreographed by Ren Xin Lee

Performers: Tan Bee Hung, Faiq Syazwan Kuhiri, Leow Hui Min, Lau Beh Chin

Technical Manager: Eiji Torakawa

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Production Coordinators: Shiori Sunagawa, Ayano Misao, Oriie Kiyuna

In cooperation with The Saison Foundation

Co-organized by the Japan Foundation Asia Center

Presented by Festival/Tokyo



THE SAISON FOUNDATION

**Asia Series Vol.3: Malaysia (lecture)**

**ASWARA (National Academy of Arts, Culture and Heritage)  
“BONDINGS”**

**Conceived by the “BONDINGS” Creative Team**

**Written by Suri Liu**

**Lecturer, Director: Oi Min Wong**

**November 4th — November 6th**

Venue: Morishita Studio

Dates: 11/4 (Fri) 19:30, 11/5 (Sat) 14:00\*, 11/6 (Sun) 14:00

Box office opens 1 hour before. Doors open 30 minutes before.

\*World Cafe event (free, reservations required)

Followed by a lecture and discussion

Running Time: 120 min. (TBC)

Language: In Malay (and some Chinese, Tamil and English) with Japanese surtitles

Tickets: Advance: ¥2,500 / Day ¥3,000

Unreserved seating

*Breaking down barriers and revealing the connections latent in the melting pot of languages*

The multi-lingual, multicultural play was created by theatre practitioners, lecturers, students and director Oi Min Wong of ASWARA (National Academy of Arts, Culture and Heritage). It deftly uses the physical movements of sport to present Malaysia's ethnic diversity. Director Oi Min Wong adopts certain sports, such as soccer, basketball and badminton to explore stereotypes, family bonds, and ethnic divisions as depicted by playwright Suri Liu. In addition to the presentations, there are also lectures about Malaysian culture and society, and opportunities for audiences to exchange their opinions on the subject of the play.

**Suri Liu**

**Poet, Playwright**

Born in 1977 in Pontian, Johor, Suri Liu was is the pen name of Rabi'ahtuladawyah Md Saleh. In 1998, she started her career as a journalist and writer at Ummah Media and Pustaka Wira. She later worked as an assistant librarian at Johor Heritage Foundation

(Yayasan Warisan, Johor). She has written short stories and poetry as well as song lyrics. Her scripts have appeared on Malaysian and Brunei television. She has also written a musical for children. In addition, she is a freelance theatre critic with a regular column. In 2003, she married a Malaysian Chinese and is the mother of two children.

### **Oi Min Wong**

**Arts scholar, Actor, Director, Dean of the Faculty of Theatre at ASWARA (National Academy of Arts, Culture and Heritage), former President of Alliance of Malaysian Chinese-language Theatre (ASLI)**

Oi Min Wong gained a Ph.D. in arts from Nihon University. She is a member of the jury for the performing arts at the Malaysia Qualification Agency, for theatre at the BOH Cameronian Arts Awards, and for the ADA Drama Awards. She was a columnist for Malaysian education magazine Anak and a critic for RTM Ai-FM. She has presented theatre work at international theatre festivals around the world, including Japan, Canada, Mexico, Hong Kong, and Taiwan. Alongside her work as an artist, she is also an active critic and judge for various organizations. She carries out her wide-ranging creative activities and research falls under the principle of “crossing boundaries towards multicultural coexistence”.

### **ASWARA (National Academy of Arts, Culture and Heritage)**

ASWARA (Akademi Seni Budaya dan Warisan Kebangsaan) is only national institution of higher learning in the field of performing arts. It was established in 1994 to foster artists working in the performing arts as well as pass on the heritage of traditional culture. In addition to theatre and dance, it also has faculties specializing in music, cinema and animation, as well as teaching arts management.

### **Cast & Creative**

Conceived by the “BONDINGS” Creative Team

Written by Suri Liu

Lecturer, Director: Oi Min Wong

Performers: Shahrul Mizad, Ping Khoo, Mohammad Faez, Zetty Napiah, Mohamad



Fahim, Meifen Lim, Asyiq Iqmal

Production Coordinator: Engku Nor Zalifah

Assistant Production Coordinator: Shahmizan Idris

Stage Manager: Zul Husni

Lighting: Yuzmar Afeendi

Stage Design, Set Production: Alif Azeman

Sound, Music: Faizal Fauzi

Sound Operator: Hafiq Hatta

Endorsed by Ministry of Tourism and Culture Malaysia

Produced by Faculty of Theatre, ASWARA (National Academy of Arts, Culture and Heritage)



Tokyo Production

Technical Manager: Eiji Torakawa

Assistant Technical Manager: Chizuru Kouno

Stage Manager: Hiromichi Aramaki

Stage Assistant: Chikage Yuyama

Sound Coordinator: Akira Aikawa (Sound Weeds Inc.)

Lighting Coordinator: Makiko Sasaki (Factor Co., Ltd.)

Surtitles: Satoru Makuuchi, Shiori Ueno

Translation: Aki Uehara

Production Coordinators: Shiori Sunagawa, Ayano Misao, Oriie Kiyuna

In cooperation with The Saison Foundation

Co-organized by the Japan Foundation Asia Center

Presented by Festival/Tokyo



THE SAISON FOUNDATION

## **Asia Series Vol.3: Malaysia (lecture)**

### **“POLITIKO”**

**Lecturer, Concept: Mun Kao**

**November 8th — November 12th**

Venue: Morishita Studio

Dates: 11/8 (Tue) 19:00, 11/9 (Wed) 19:00, 11/10 (Thu) 19:00, 11/11 (Fri) 19:00, 11/12 (Sat) 18:00

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 120 min. (TBC)

Language: In English (with Japanese interpretation and translation)

Tickets: Advance ¥1,500 / Day ¥2,000

*Play the “game” of Malaysian politics*

POLITIKO is a card game about winning the Malaysian general election. Pick a political party, initiate a policy of cash handouts, promise to abolish highway tolls – and, if all else fails, hit your opponents with a sex scandal! Following a talk with the designer, Mun Kao, participants have the chance to play the game and experience the complex vagaries of Malaysian politics.

## **Mun Kao**

### **Designer, Artist**

Born in 1982 in Kuala Lumpur, Mun Kao is a visual artist as well as game designer who works on a range of creative projects. His previous collaborations include with Master Chang, a Feng Shui expert. He is the creator of POLITIKO, a card game where players try to outmaneuver each other in the vagaries of Malaysian politics. He is also the co-founder of Centaur (Centre for Artful and Useful Recreation), a research initiative that develops educational tools based on ludic principles.

## **Cast & Creative**

Lecturer, Concept: Mun Kao

Game Design, Illustrations: Mun Kao

Game Design, Text: Zedeck Siew

Art Direction, Graphic Design: Sueh Li Tan

Production Coordinators: Shiori Sunagawa, Ayano Misao, Orié Kiyuna

In cooperation with The Saison Foundation

Co-organized by the Japan Foundation Asia Center

Produced and presented by Festival/Tokyo



THE SAISON FOUNDATION

## **Outdoor Performance Series**

### **“Channel Fuku”**

**Written, Directed and Performed by Takeshi Fukuda**

**October 27th — October 30th**

Venue: Racines FARM to PARK (Minami Ikebukuro Park)

Dates: 10/27 (Thu) 16:00/20:00, 10/28 (Fri) 16:00/20:00, 10/29 (Sat) 11:30 /15:30, 10/30 (Sun) 11:30/15:30

Box office and doors open 1 hour before.

Running Time: 60 min. (TBC)

Language: Performed in Japanese

Tickets: Advance ¥2,000 / Day ¥2,500

Unreserved seating

All tickets include drink and snacks

#### *A site-specific theatrical home shopping experience*

This new play is performed solo by its creator, actor Takeshi Fukuda, known for his work with Shigeki Nakano + Frankens. He brings his highly original and humorous approach this time to home shopping. Fukuda introduces fictitious products in the style of a TV shopping channel, harnessing the things and people gathered at each performance. Mixing reality and fiction, his agreeably bewildering sales pitch turns the audience into potential customers.

### **Takeshi Fukuda**

#### **Actor (Nakano Shigeki + Frankens)**

Takeshi Fukuda has appeared in almost every Nakano Shigeki + Frankens production since it launched in 2003. His many other credits include Hyunsuk Seo’s “From the Sea” (F/T14). He has performed solo since 2009, beguiling audiences with his unique delivery that mixes truth and fiction. In 2015, he created “Eagle”, based on fables written on Twitter, and “Kamo”, especially arranged for Camo-Café at Nishi-Sugamo Arts Factory.

### **Cast & Creative**

Written, Directed and Performed by Takeshi Fukuda

Production Coordinators: Yumina Kato (Steep Slope Studio), Toshifumi Matsumiya

(Festival/Tokyo)

In cooperation with Racines FARM to PARK

## **Outdoor Performance Series**

### **“Song Tree”**

**Hirokazu Morikawa (choreographer, performer) + Wataru Murakami (choreographer, performer) + Shonen Yoshida (music)**

**November 10th — November 13th**

Venue: Toshima City Office (10F Toshima Forest)

Dates: 11/10 (Thu) 11:00/15:00, 11/11 (Fri) 11:00/15:00, 11/12 (Sat) 11:00/15:00, 11/13 (Sun) 11:00/15:00

Box office opens 1 hour before. Doors open 30 minutes before.

Performed outside. Continues in case of rain. Cancelled in case of storm.

Running Time: 50 min. (TBC)

Language: Performed in Japanese

Tickets: Advance ¥1,500 / Day ¥2,000

Unreserved seating

### *Transforming the hue of the city through dance, music, and a garden*

The dancer Hirokazu Morikawa is known for his playful, inquisitive and precise style, as demonstrated to the full in “Mr. Creature” at F/T14. This performance sees Morikawa partner with Kansai-based dancer Wataru Murakami and musician Shonen Yoshida to utilize multiples parts of the rooftop garden of Toshima City Office. The two dancers’ bodies become one with the sculptures and foliage in the garden as well as Yoshida’s music performed live, creating a whole new kind of cityscape.

## **Hirokazu Morikawa**

### **Dancer**

Hirokazu Morikawa studied mime and circus in France from the age of 22. On his return to Japan he worked for five years for the Kyoto-based Monochrome Circus. Freelance since 2007, his dry and animalistic style that utilizes his outstanding balance has won him much acclaim. Aside from his own work, he also collaborates with a range of other units. He created “Mr. Creature” with stage designer Itaru Sugiyama for F/T14.

## **Wataru Murakami**

### **Performer, Choreographer**

Born in 1987 in Osaka, Wataru Murakami studied street dance, and later became involved in contemporary dance, butoh, meditation, Zen and more, as well as the Osaka club, street performance and theatre scene. He has recently performed improv with dancers and musicians around the world. His liberated yet delicate style emphasizes just being in a place and listening quietly to the voice of the body.

## **Shonen Yoshida**

### **Musician**

Based in Kyoto, Shonen Yoshida was a member of Quruli from 2011-2013, handling guitar and cello duties on “Voltage of Melting Pot”. He has organized a monthly live performance event in Kyoto since 2014, performing with a wide range of other musicians. He wrote the music for the stage adaptation of Hirohiko Araki’s “Under Execution, Under Jailbreak” in 2015, and has attracted much attention for his cross-genre collaborations.

## **Cast & Creative**

Choreographers, Performers: Hirokazu Morikawa, Wataru Murakami

Music, Performer: Shonen Yoshida

Production Coordinator: Toshifumi Matsumiya (Festival/Tokyo)

## **Outdoor Performance Series**

### **DOCU(NT)MENT**

#### **“The Unknown Dancer in the Neighboring Town”**

**Written, Choreographed and Directed by Suguru Yamamoto**

**December 1st — December 4th**

Venue: Owlspot Theater (Foyer)

Dates: 12/1 (Thu) 19:30, 12/2 (Fri) 15:00, 12/3 (Sat) 19:30, 12/4 (Sun) 17:00

Box office opens 1 hour before. Doors open 30 minutes before.

Running Time: 90 min. (TBC)

Language: Performed in Japanese with English surtitles

Tickets: Advance ¥2,500 / Day ¥3,000

Unreserved seating

*A portrait of the city emerges from projections of body and language*

The playwright and director Suguru Yamamoto, who leads the up-and-coming theatre group HANCHU-YUEI, started this solo documentary project to investigate the life of a single human being. In partnership with the dancer Wataru Kitao, the project premiered in 2015 and also attracted acclaim at TPAM Direction in Yokohama this February. From the diffuse reflections of Kitao's strong, supple body and Yamamoto's minimal yet sharp projected text emerges a portrayal of the city.

### **DOCU(NT)MENT**

DOCU(NT)MENT is a solo project launched in 2012 by HANCHU-YUEI's Suguru Yamamoto to examine the background of a single human being.

### **Suguru Yamamoto**

#### **Playwright, Director (HANCHU-YUEI)**

Born in Yamanashi Prefecture in 1987, Suguru Yamamoto has attracted attention in Japan and Asia for his unique style of staging that combines projected text, photography, video, color, light, and shadow with performers, as well as his scripts that question our ethics. He has co-produced performances in Malaysia, Thailand, India, and Singapore, and his play “Girl X” won Best Play and Best Original Script awards at the Bangkok Theatre Festival in 2014. Another play, “I can't die without being born”, was



shortlisted for the 59th Kishida Kunio Drama Award in 2015.

## **Wataru Kitao**

### **Choreographer, Dancer, Actor (Baobab)**

Born in 1987, Wataru Kitao has been involved with the performing arts since his youth, and has experience with everything from ballet to street dance. He studied at J. F. Oberlin University under Kuniko Kisanuki and formed a dance company, Baobab, in 2009. With its remarkable ensemble style, the group has participated in numerous festivals as well as produced its own tours. Kitao also appears in and choreographs performances outside his work with Baobab. He received the Audience Award at the Toyota Choreography Award 2012.

## **Cast & Creative**

Written, Choreographed and Directed by Suguru Yamamoto

Choreographed, Directed and Performed by Wataru Kitao

Stage Manager: Susumu Kumaki

Lighting: Takayuki Tomiyama

Sound: TBA

Video: Takaki Sudo

Costumes: Kyoko Fujitani (FAIFAD)

Production Coordinators: Yumina Kato (Steep Slope Studio), Oriie Kiyuna  
(Festival/Tokyo)

Produced by Steep Slope Studio

In cooperation with HANCHU-YUEI, Baobab

Presented by Festival/Tokyo

## **Outdoor Performance Series**

**chelfitsch “There is Nothing You Can Do for Her”**

**Written and Directed by Toshiki Okada**

**December 2nd — December 5th**

Venue: Racines FARM to PARK (Minami Ikebukuro Park)

Dates: 12/2 (Fri) 17:30/20:00, 12/3 (Sat) 17:30/20:00, 12/4 (Sun) 17:30/20:00, 12/5 (Mon)  
17:30/20:00

Box office opens 1 hour before. Doors open 15 minutes before.

Performed outside. Continues in case of rain. Cancelled in case of storm.

Running Time: 30 min. (TBC)

Language: Performed in Japanese and English (TBC)

Tickets: Advance ¥2,000 / Day ¥2,500

Unreserved seating

Tickets include drink

*The story of the creation of the world, told with coffee cups*

A woman talks to herself in the corner of a restaurant. The audience observes her from the window, watching and listening to her voice via the monitor and speaker they hold in their hands. She talks about the history of our planet and the creation. Through her gentle monologue and re-enactments with coffee cup and glass, the everyday landscape of a restaurant transforms into the grandeur of history and the universe.

## **chelfitsch**

This theatre company was founded in 1997 by Toshiki Okada, who writes and directs all its productions. Its unique use of language and physicality has won much praised, establishing the group as one of the leaders of contemporary theatre in Japan. “Five Days in March” (2005) won the 49th Kishida Kunio Drama Award in 2007 and has been performed in 70 cities around the world. The company has recently received regular commissions from overseas festivals and continues to expand its activities.

## **Toshiki Okada**

**Playwright, Director (chelfitsch)**

Born in Yokohama in 1973, Toshiki Okada currently lives in Kumamoto. His work has

attracted attention for how it overturns the conventions of theatre. “Five Days in March” won the 49th Kishida Kunio Drama Award, while his debut novel, “The End of the Special Time We Were Allowed”, won the 2nd Oe Kenzaburo Award. His other plays and publications include “Current Location” and a collection of theatre theory. In 2015, he wrote and directed his first theatre production for children at Kanagawa Arts Theatre (KAAT). From 2016 he will direct the repertory at a major public theatre in Germany for three seasons.

### **Cast & Creative**

Written and Directed by Toshiki Okada

Performer: Miho Inatsugu

Video: Takaki Sudo

Costume: Kyoko Fujitani (FAIFAI)

Translation: Aya Ogawa

Production Coordinators: Akane Nakamura, Tamiko Ouki, Mai Hyodo, Mihoka Kawamura (precog), Toshifumi Matsumiya (Festival/Tokyo)

Produced by chelfitsch

In cooperation with Racines FARM to PARK, CasaCo, Steep Slope Studio

Premiere: Oita Toilennale 2015

## **F/T Affiliated Program**

From October to December 2016, many other performances and theatre events are taking place in Tokyo and the surrounding area. These 14 productions, happening around the same time as Festival/Tokyo 2016, demonstrate the originality and diversity of the local performing arts scene.

Dance New Air 2016

The biennial dance festival returns, transforming Aoyama for ten days!

October 1st — October 10th

Venues: Spiral Hall, and more

“sutra”

Starring, Directed and Choreographed by Sidi Larbi Cherkaoui

October 1st — October 2nd

Venue: Bunkamura Orchard Hall

Compagnie Defracto

“Flaque”

Performers: Guillaume Martinet, Eric Longequet

Music, Stage Manager: David Maillard

October 14th — October 16th

Venue: Setagaya Public Theatre

Compagnie DCA/Philippe Decouflé

“CONTACT”

Directed and Choreographed by Philippe Decouflé

October 28th — October 30th

Venue: Saitama Arts Theater (Main Theater)

“Tono Monogatari Kikkai Part 3”

Based on “Tono Monogatari” by Kunio Yanagita

Written and Directed by Tomohiro Maekawa

October 31st — 11/20 (Sun)

Venue: Setagaya Public Theatre

Za-Koenji Autumn Program 19 & Japanese Playwrights Association Series

Tegami-za “sun-sun”

Written by Ikue Osada

Directed by Takuya Senda

November 3rd — November 13th

Venue: Za-Koenji 1

Theatrical group En “Kagekiyo”

Original Text: Chikamatsu Monzaemon

Written by Satsuko Fujino

Directed by Shintaro Mori

Starring Isao Hashizume

November 17th — November 27th

Venue: Kichijoji Theatre

Za-Koenji Autumn Program 20 & Japanese Playwrights Association Series

RINKOGUN Theatre Company “Even an Angel Tells Lies”

Written and Directed by Yoji Sakate

November 18th — November 27th

Venue: Za-Koenji 1

DIRECTURG42

“The Soul of the Actress” and its sequel by Toshiki Okada

Original Text: Toshiki Okada

Directed by Duyoung Ma

Translation, Dramaturge: Hongyie Lee

November 23rd — November 27th

Venue: ATELIER SHUNPUSHA

## Talks and Other Events

### F/T Table

F/T Table appears for three weeks during F/T16. Inspired by the idea of a table in which people gather around to discuss things, this space is a casual place to learn about festival events, and attend talks, screenings, and workshops. Pop in for a short visit before or after attending a performance.

October 19th – November 6th

Venue: Tokyo Metropolitan Theatre (Atelier East)

### F/T Talks 1

#### Art Projects in Multi-Ethnic Malaysia

This talk features multimedia artist Fairuz Sulaiman and multi-disciplinary artist Roslisham Ismail (Ise), who apply different approaches to the city in their work. They will discuss the art scene and state of culture in Malaysia with a focus on cities and communities.

October 22nd

Venue: Tokyo Metropolitan Theatre (Atelier East)

Guest Speakers: Fairuz Sulaiman, Roslisham Ismail (Ise)



### F/T Talks 2

#### Youth Culture, as Seen in Zhi Japan (“Knowing Japan”)

Launched in 2011, Zhi Japan (“Knowing Japan”) is a monthly magazine in China that introduces Japan to Chinese readers. Previous issues have explored such diverse topics as cats, manga, *yokai* (supernatural creatures), railways, Bushido, *danshari* (anti-materialism), comedy, the Yakuza, and Mt Fuji. The issues on cats, manga, cooking and Bushido each sold 100,000 copies. This talk features guest speaker Zhi Japan founder and former chief editor Jing Su, who discusses the young people in China who are the magazine’s main readership as well as publishing and other trends in China.

December 4th

Venue: Owlspot Theater (Foyer)

Guest Speaker: Jing Su

### **F/T Talks 3**

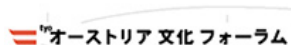
#### **Thomas Bernhard & Vienna Theatre**

This talk by Austrian literature scholar Itaru Terao examines the work of Thomas Bernhard, author of the novel on which “Woodcutters” is based, as well as the world of Viennese theatre that Bernhard satirizes.

October 19th

Venue: Tokyo Metropolitan Theatre (Atelier East)

Guest Speaker: Itaru Terao



### **F/T Talks 4**

#### **Cutting-edge Polish Theatre**

Krystian Lupa has taught at State Higher School of Theatre in Kraków since 1983, influencing generations of young Polish directors. At F/T15, three generations of directors in their twenties, thirties and forties gathered in Tokyo for a special talk discussing contemporary Polish theatre. Following on from that talk, the curator and producer Grzegorz Reske introduces the directors’ experimental work.

October 20th

Venue: Tokyo Metropolitan Theatre (Atelier East)

Guest Speaker: Grzegorz Reske



### **Exhibitions**

Two exhibitions about the performances at F/T16.

September 24th — November 24th: Toshima City Central Library

October 1st — November 30th: Toshima City Office

### **F/T Campus**

Four days of workshops for students of cultural policy, arts, and theatre

October 21st — October 24th

Venues: Tokyo Metropolitan Theatre, Nishi-Sugamo Arts Factory, National Institution for Youth Education, and more

### **Nishi-Sugamo Arts Factory Finale Symposium Series:**

#### **12 Years of Creative Activities No.3**

#### **The Future Arts Factory**

This symposium series examines the legacy of the arts venue that closes this year. The event explores its achievements and remaining challenges, as well as a future arts factory.

October 15th

Venue: Nishi-Sugamo Arts Factory

Guest Speakers: Mikiko Endo (architect), Shigeki Nakano (director), Mirai Mizue (animator)

### **Film Screening**

#### **“Angelica. A tragedy” (2016)**

A documentary about Angélica Liddell, the groundbreaking creator of “All the Sky Above the Earth (Wendy’s Syndrome)” at F/T15.

December 1st

Venue: Instituto Cervantes (B1F Auditorium)





## German Dance Month

Coinciding with the performances of Susanne Linke and Sebastian Matthias at F/T16, a series of related events examines past and contemporary German dance, including screenings, a workshop and a symposium.



### (1) German Dance Past and Present through Film

Introducing the dancers and choreographers of *Ausdruckstanz*, or German expressionist dance, who fled Nazism, and their later activities and lives through text and video.

October 31st – November 5th / November 14th – November 19th

### (2) Dance Criticism Workshop

Led by Arnd Wesemann, dance critic and editor of the magazine *tanz*, this workshop includes watching a technical rehearsal for “x / groove space” and using the performance to re-evaluate the act of criticism.

November 2nd, November 4th

### (3) Symposium: Der zeitgenössische Tanzbegrif

This is a lecture by Gabriele Brandstetter (Freie Universität Berlin) on the theme of physical practice in contemporary dance, co-presented by Deutsche Forschungsgemeinschaft (DFG) as part of the annual Leibniz Lectures series. Afterwards, Brandstetter is joined by Sebastian Matthias and others for a roundtable discussion about contemporary dance.

November 11th

Co-presented by Deutsche Forschungsgemeinschaft (DFG)



## Tickets

### Early Bird Discounts

General tickets are around 30% off between September 7th and September 10th. Please check individual ticket prices on the form. Please note that for certain performances, only limited numbers of discounted tickets may be available.

### General Tickets

These tickets are sold in advance per performance. Tickets go on sale on September 11th at 10:00.

### Pair Tickets

Get 10% off when purchasing two tickets for the same performance. The discount is only available for tickets purchased in advance.

### Festival Passes (3 Performances or 5 Performances)

If you want to see three or more performances at the festival, purchase a pass and get between 10-25% off the price of single tickets.

### Student Tickets

Discounted tickets are available for students, including tickets priced at a flat ¥1,000 for high school students or younger students.

Purchase tickets online:

<http://www.festival-tokyo.jp/16/en/ticket/>

*This press release is a translation of official Japanese-language press materials. Please check the festival website for the most recent updates and further information.*

*Previous press releases:*

[www.festival-tokyo.jp/16/en/press/press-releases/](http://www.festival-tokyo.jp/16/en/press/press-releases/)