



## Kyoto Experiment: Kyoto International Performing Arts Festival 2018 Initial Artist Lineup Revealed

The ninth edition of Kyoto Experiment: Kyoto International Performing Arts Festival will take place over 23 days from October 6th to October 28th, 2018, at ROHM Theatre Kyoto and other venues in the city. This year's festival features a main lineup of 12 productions with a special focus on female artists or artists and companies that identify as female. In addition, to mark the 160th anniversary of Japan-France diplomatic relations and the 60th anniversary of Paris and Kyoto's sister city covenant, this year's program will feature the work of several French artists. In order to enrich the theater-going experience for audiences, the festival will also encompass a range of related events and other elements that offer opportunities to interact with the programs from various perspectives, including talks as well as a series of online essays that focus on "female" as keyword. We look forward to welcoming audiences to Kyoto Experiment's new endeavors this autumn.

### **Kyoto Experiment: Kyoto International Performing Arts Festival 2018**

**October 6th - 28th, 2018 (23 days)**

**Venues: ROHM Theatre Kyoto, Kyoto Art Center, Kyoto Art Theater Shunjuza, and other locations**

#### **Official Program Artists:**

**The Wooster Group [New York, United States]**

**François Chaignaud & Cecilia Bengolea [Paris, France]**

**Satoko Ichihara [Tokyo, Japan]**

**and others**

#### **Presented by Kyoto International Performing Arts Festival Executive Committee**

**[Kyoto City, ROHM Theatre Kyoto (Kyoto City Music Art Cultural Promoting Foundation),  
Kyoto Art Center (Kyoto Arts and Culture Foundation), Kyoto Performing Arts Center at Kyoto  
University of Art and Design]**

- Further information on the artist lineup and programs will be announced at a press conference in early July 2018.
- The official festival website has been renewed! Festival archives from 2010 to the present are now all accessible through this site. Please note only the Japanese site has undergone renewal. The English site renewal will be completed by late May. Latest information will be announced on our official website.

**<https://kyoto-ex.jp>**

In addition to the Official Program, other programs include Fringe: Open Entry Performance, which introduces various performances being presented in Kyoto during the festival period (application deadline 5/13) and events such as talks and symposia.



## Not Turning a Blind Eye:

### Memorandum for Writing a Director's Statement

Our world today overflows with sentiments of anger, disdain, suspicion, indignity, and bitterness. Just a glance at Twitter or Facebook is enough to confirm this. People sling insults at one another, vindicate themselves, and look down on others. And that's not all. Walking around the city, we catch sight of insensitive and inflammatory posters, hear clamorous announcements on trains or in stores, and spot advertising for magazines with vulgar headlines. Lacking the ability to imagine others, throwing your complaints and desires around, and then hoarding up the stress when this likewise comes back at you like a boomerang—this is what fills our world today. Why did it become like this?

One striking thing my Kyoto Experiment peers recently told me was that my programming for the festival often has a sexual nuance. While I wasn't really aware of this, there does seem some truth in it. I think the reason—and I am putting this into words for the very first time—lies in the little doubts I have always had about my own sexual identity. More so than through study or work, I feel like I have thought more about my identity through awareness of my gender and sexuality. This awareness gave birth to something that I could simplify neither in my distance from others nor in the way I was involved with others. Presuming this problem of identity around sex and gender is also a problem of relationships, it is surely tied up not only with aesthetic consciousness in the arts, but many other things, including politics, economics, the nation-state, and ethnic groups. Thinking about this year's programming is not a bad starting point for us.

As is frequently remarked upon, it is problematic to treat humanity in general as male, as we do when we use the words "mankind" or "Man." Our society today is controlled by people, male and female alike, whose perspectives have internalized patriarchy. Those who cannot internalize this—not only women, but also sexual minorities and various others—maintain both objective perspectives centering on patriarchy as well as their own personal perspectives that diverge from this, and live their lives while conjecturing the distance between the two. This act is what we might call the ability to imagine the positions of others. Incidentally, the main program for Kyoto Experiment 2018 has been taken over primarily by artists who identify as female. Will this be able to dislocate the patriarchal perspective?

In the performing arts world, overwhelmingly dominated as it is by men in terms of both creativity and distribution, we must doubt this industry in which we work if we are to produce new artistic expression. Perhaps it's a bit cheap just to say the program has been "taken over" by artists who identify as female. This, though, is not merely an inversion of male-female disparity, but is conceived as an attempt to agitate that dichotomy. Our task is to ask how we can break free from the way we prop up the paternalism of late capitalism; from the way we carelessly privilege women and sexual minorities as social outsiders. There is much to consider here, but what is important is sticking to one's own perspective and fortifying it.

While referring to the issues that develop across these articles on the Kyoto Experiment website written by people from various different fields, I hope to elucidate further the themes I want to share with audiences and artists in the festival this year.

Yusuke Hashimoto  
Program Director, Kyoto Experiment  
April 24th, 2018



## Initial Artist Lineup

### The Wooster Group [Theater | New York, United States]

Founded in 1975 and since its beginning led by Elizabeth LeCompte, The Wooster Group is based at The Performing Garage in the SoHo neighborhood of lower Manhattan. The Wooster Group regularly tours its productions throughout the United States and internationally and has won Obie Awards, Bessie Awards, and the National Endowment for the Arts Ongoing Ensembles Grant. The Wooster Group makes original works for the theater and integrates visual media, sound, architectonic design, and text with live performance. Since its inception, it has presented more than 40 theatrical, dance, film, and video works under the direction of Elizabeth LeCompte and has remained at the forefront of experimental theater. It first visited Japan with *Early Shaker Spirituals*, performed at the Sound Live Tokyo festival in 2015.



Photo by Steve Gunther

### François Chaignaud & Cecilia Bengolea [Dance | Paris, France]

François Chaignaud studied at the Conservatoire National Supérieur de Danse de Paris and Cecilia Bengolea studied dance and philosophy at the University of Buenos Aires. Since 2005, a sustained dialogue between these two dancers has produced an intelligent and vibrant body of work. Chaignaud is currently creating a piece for the Carte Blanche Ballet (Norway) to be premiered in May 2018 and Bengolea will premiere her new creation *Insect Train*, which explores the world of insects and the relation between our bodies and nature, during Spring 2018. The pair received the Prix de la Révélation Chorégraphique from the Syndicat de la Critique in 2009 and were awarded the Emerging Artist Award at the Biennale de Gwangju for the entirety of their activities in 2014. Their work has been presented at international festivals including Festival d'Automne and Festival d'Avignon. Following *TWERK* in 2014, this marks their second appearance at Kyoto Experiment.



Photo by Takuya Matsumi

### Satoko Ichihara / Q [Theater | Tokyo, Japan]

Playwright, director, and novelist Satoko Ichihara was born in 1988 and studied theater at J. F. Oberlin University. She launched Q in 2011. She uses monologue to relate from a female perspective the vitality of humanity that shines in a world of confusion as well as the absurdity of life. Stressing the physicality of actors, her work is characterized by its emphasis on linguistic expression and rhythm. Her plays capture and reconstruct human actions as if observing animals, seeming to directly shower the audience in the vigor and power of life. In 2011, her play *Insects* won the 11th AAF Playwriting Prize. In 2016, she published her novel *Insects* in the literary journal "Subaru". In 2017, she was shortlisted for the 61st Kishida Kunio Drama Award for Favonia's Fruitless Fable. It was subsequently performed at the Seoul Marginal Theatre Festival. She is a Junior Fellow of The Saison Foundation.



Photo by Mizuki Sato