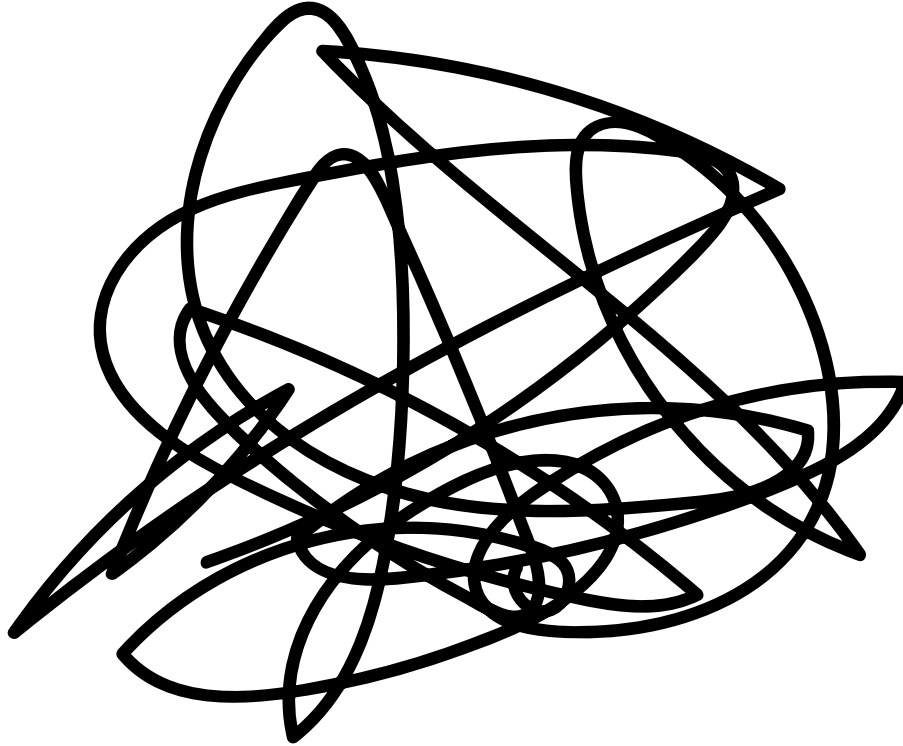




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Kyoto International Performing Arts Festival 2021 Spring Complete Festival Lineup and Schedule Announcement

Updates were made to pages 19, 21, 22 and 28 on January 22nd

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E-mail: info@kyoto-ex.jp <https://kyoto-ex.jp>

Press releases can be downloaded from the festival website <https://kyoto-ex.jp>

To access press images can be downloaded from othe festival website.

Please contact us for the password.

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In order to ensure the safety and security of visitors, artists and festival staff, Kyoto Experiment will take measures to prevent the spread of coronavirus (COVID-19) in accordance with The Association of Public Theaters and Halls in Japan and the guidelines in place at each festival venue. Please note the contents of the festival program may change depending on the spread of coronavirus (COVID-19). Full details and the latest information on measures to prevent the spread of coronavirus (COVID-19) will be published on the festival website. Please check the website before visiting the festival.

👉 Purpose

The eleventh edition of Kyoto Experiment welcomes a new program structure under the direction of three co-directors. This time, the festival is based around three programs with the aim of connecting society and experimental performing arts from various perspectives. The 'Shows' program presents the work of cutting edge artists from Japan and overseas, the 'Kansai Studies' program researches the Kyoto and Kansai regions with artists with the aim of connecting this to the foundation of future creation, and the 'Super Knowledge for the Future' program consists of various talks and workshops on various social issues addressed by experimental works—issues relevant beyond the world of art. Through these programs the festival hopes to become a place for people to share and exchange about experimental work, as well as the environment that creates them and the events that derive from them.

👉 Summary

Dates 📅 February 6th -March 28th, 2021

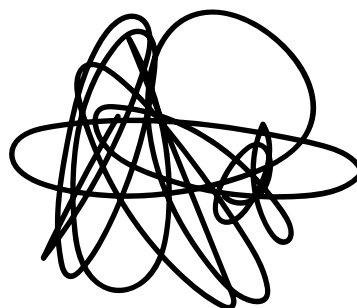
Venues 📍 ROHM Theatre Kyoto, Kyoto Art Center, Kyoto Art Theater Shunjuza, Kyoto Museum of Crafts and Design, Kyoto Prefectural Citizens' Hall ALTI, mumokuteki hall and other locations

Organized 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]



👉 About Kyoto Experiment

Kyoto Experiment is an international performing arts festival that has been held annually in the city of Kyoto since 2010. Inviting cutting-edge artists from Japan and abroad, we introduce stage works that freely cross genres—not only theater, dance, and music, but also art, design, architecture, and more. At the same time, we serve as a meeting point between society and cutting-edge art/culture, fostering thinking and dialogue about experimental artistic expression with an eye on the future.

Greetings

Greeting

Kyoto Experiment has established itself as a major part of our city's vibrant arts and culture calendar. While the coronavirus pandemic continues to impact our lives, I am delighted that Kyoto Experiment can take place again.

I would like to express my deep gratitude to the members of the executive committee, not least the chair, Fumio Amano, and everyone else involved in organizing the festival.

Culture and the arts enrich people's minds and are truly indispensable in these times of uncertainty ushered in by the coronavirus. This edition of Kyoto Experiment welcomes three new program directors and aspires to be a festival that creates collaboratively with audiences. Please look forward to their novel endeavors that will open up fresh possibilities for the performing arts that go beyond existing forms of expression.

Kyoto has launched robust initiatives for supporting the arts and culture with the aim of preventing the spread of the coronavirus while sustaining cultural and economic activities. Even though the coronavirus still casts a shadow upon our lives, we will continue to ensure that culture and the arts shine brightly, such as by holding this festival. I hope for your understanding and support in these efforts.

In closing, I would like to convey my wish that the festival proves rewarding for all its audiences and participants.

Daisaku Kadokawa, Mayor of Kyoto

Toward New Experiments

Launched in 2010 and reaching its tenth year in 2019, Kyoto Experiment has grown into a performing arts festival now with an established reputation both in Japan and internationally, thanks to the ambitious lineups of cutting-edge theater and dance and other activities programmed by the previous director, Yusuke Hashimoto, and his team.

For this eleventh edition, the festival has changed to a troika system of three co-directors (Yoko Kawasaki, Yuya Tsukahara, and Juliet Reiko Knapp), while I have inherited the position of chair of the executive committee from the far more competent hands of Naoto Moriyama. With this fresh array of talent behind the festival, it is set to take on new experiments.

As you will no doubt be aware, however, due to the impact of the coronavirus pandemic in Japan since last spring, we were forced to postpone Kyoto Experiment 2020 from its usual autumn dates to the following February and March, and hold it as Kyoto Experiment 2021 Spring.

Though things this time have got off to a somewhat irregular start, art has the ability to "move heaven and earth effortlessly." Disseminating that power of art here in Kyoto within the framework of the performing arts is truly the mission assigned to myself and the other members of the executive committee.

Please look forward to the new Kyoto Experiment!

Fumio Amano
Chair, Kyoto International Performing Arts Festival Executive Committee

✉ A Message from the Directors

To further reaches of experimentation

The eleventh edition of Kyoto Experiment, and our first edition as a co-director team, marks a new chapter for the festival. It was in April 2019 that the three of us took over from former program director Yusuke Hashimoto and began working as a co-director team. We were then planning to hold a festival in 2020, but the world around us changed dramatically over the course of our preparations. Although the festival was originally intended to be Kyoto Experiment 2020, we decided not to hold the festival in autumn due to the spread of the coronavirus, and instead organize it in the spring as Kyoto Experiment 2021 Spring.

In the process, we had to make some changes, and some programs have turned out differently than we had originally planned; however, what we wanted to achieve with this Kyoto Experiment remains largely unchanged. Now, after nearly two years of preparation, we are excited to be able to share with you the festival in its new form, along with its programs. Over the course of countless meetings between the three of us, there were a number of questions that we continued to ask each other, incorporating our thoughts on them into the programs.

One question was this: what kind of performing arts experimentation is possible in a festival that calls itself "Kyoto Experiment?" Kyoto Experiment is exactly what its name suggests—a festival dedicated to introducing experimental performing arts in this city. But what does it even mean to be "experimental"? What significance is there in creating and sharing experimental arts in Kyoto? We have grappled with these questions ever since we started working as co-directors, even as the society around us changed. Both in Japan and globally, what might be considered the negative side-effects of globalization are becoming increasingly apparent, such as intolerance of others, social divisions, economic disparity, and environmental crises. Under these circumstances, why should we pursue experimental artistic expression in the context of an international performing arts festival? As we contemplated this question, we began to see what an international creative platform like Kyoto Experiment should aspire to do in this increasingly fragmented and polarized world. And that was to focus on the things that lie in between things, the unknown, the unknowable, the ambiguous—in other words, to focus on producing experimental expressions of such nature.

Experimental expression is not something that everyone can understand or that can always be understood. But it maybe such artistic expressions that have the power to expand our way of thinking, fostering new values and open-mindedness that are required for the future. Creators and artists, who constantly bring new perspectives and unexpected approaches to existing value systems and methodologies, are surely the most equipped to do this. Moreover, Kyoto is a city that is home to many universities, hubs of artistic creation, and leading-edge companies, offering plenty of potential for artists to develop new ideas while linking up with different fields; as such, there is great significance in producing experimental art in this city.

It was these considerations that led to our decisions about what we should include in our programs: works that break away from conventional forms of expression, works that are hybrids of existing forms or show the gray area between forms; process-driven expressions; research or expressions that revisit and expand on past artistic activities that Kyoto and the Kansai region have seen. We believe expressions of these sorts can step over cognitive boundaries we have unknowingly drawn in our minds, while also making us appreciate the full potential of Kyoto as a creative city.

Another key question was about what kind of ideas would be needed to make the festival a place for thinking rather than a place for viewing. Rather than situate the staged works at the center of it all, could we not treat the environment in which they are produced, and all the events they end up bringing about in society, as part of the festival too? And is it possible to interconnect the thought processes across the yearly festivals? These questions led us to create a new structure for the festival with three main programs: "Kansai Studies" (research program), "Shows" (performance program), and "Super Knowledge for the Future" (SKF; exchange program). Our hope is that this framework will open up possibilities for the festival, creating new relationships that generate dialogue and allow artists and audiences to discover each other.

Kansai Studies is a program in which we work with artists to research Kyoto, where the festival is based, and the general Kansai region, while sharing the whole process online. Over this past year, the research has focused on the theme of water, an indispensable element in our lives. The process, shaped by the unique perspectives of artists, has been full of counterintuitive ideas, unexpected encounters, unpredictable developments. One aim is that this program becomes a basis for Kyoto Experiment's ideas and thought processes, and ultimately serves as a creative base for artists from Japan and overseas.

Shows is a viewing-based program, but it highlights the various boundaries that exist in the performing arts. The lineup consists of works that question such boundaries, sometimes gently, sometimes acutely, each in their own way. It focuses on expressions that, rather than offer answers, show how to set the questions, how to approach them, and how dialogue can emerge out of these questions. The Shows program will also support and promote artists who create such works.

The SKF program uses formats other than stage performances, such as talks and workshops, to open up dialogue, covering background issues involved in putting together a festival, topics addressed in the Shows performances, and other matters that are important today beyond the performing arts. Our hope is that the "super knowledge for the future" shared in this program will give rise to discussions, exchange, and new ideas, and have an impact on future editions of the festival.

Experimental expression does not prescribe a single form; it continues to change and evolve all the time. Surely it is this ever-shifting form that has the potential to continually manifest the here and now in undefined, polymorphous ways, always adapting itself for the future. The purpose of Kyoto Experiment is to be part of this very process of transformation, and we hope you will join us. We look forward to sharing with you new challenges and experimental days to come.

Lastly, we would like to thank all the artists, staff, and everyone involved for helping to drive this festival forward in the face of an unprecedented pandemic, and for their kind understanding regarding the repeated changes that we have had to make.

Yoko Kawasaki Yuya Tsukahara Juliet Reiko Knapp
Co-directors, Kyoto Experiment

👉 Kyoto Experiment New Logo

We are pleased to announce the appointment of our new Art Director, Aiko Koike and our newly designed logo. We are sure not only the festival's program but the festival's design identity will develop and evolve experimentally.



👉 Logo Concept

Canceled, postponed, to be streamed online.
 Seemingly endless notices of plans altered.
 The anxiety and difficulty of dealing with an uncertain future.
 In this environment of constant change,
 we found it impossible to decide on a single logo for the festival.
 It's as if this chaotic world is moving in squiggles,
 not unlike those movements we see in dance and performance.
 Our logo can be drawn offhand in two seconds,
 and is flexible enough to adapt to social and emotional shifts.
 Let us put our anxiety, hope, and love into each squiggle.
 Just as the world is squiggling around, so too are the performing arts.
 But though platforms may change, performance itself will never disappear.
 This will be an experiment to see what shapes the squiggles can take,
 breaking away from the conventions of performing arts festivals.

👉 Art Director

Aiko Koike

Born in Tokyo in 1989. After graduating from Central Saint Martins with a degree in Graphic Design, she joined village®.

Independent from 2016, she provides art direction and graphic design.

<http://aikokoike.com/>

👉 Kyoto Experiment consists of three programs:

① Kansai Studies (Research Program)

Although Kyoto Experiment's main stage is its titular city, this program extends its scope to the entire Kansai region, investigating how it is all tied together. The aim is to redefine the artistic potential of the region and the reality of its local culture. Artists take the lead in the program, researching the Kansai region's culture throughout the year in team with local residents, producers, and researchers. Thoughts and observations derived from this research will be published on the Kansai Studies website and archived in a way that allows viewers to follow their development. This is intended to be an "online library" accessible to all, which may one day serve as a source of knowledge and inspiration, as well as a testing ground, for future creators and projects.

👉 Artists

dot architects [Japan] , Nagara Wada [Japan]

② Shows (Performance Program)

This program invites forward-thinking artists from Japan and overseas, staging ten works of performing arts that we think should be experienced right now. Closely observing the shifts and trends in the performing arts scene in Kyoto and the Kansai region, the program will introduce experimental works that transcend the genre boundaries of dance, theater, music, and fine art. A big focus will be on ambitious works that raise new questions about perceived boundaries in the performing arts, including those between auditorium and stage, between genders, between work and creative process, and between subject and object of performance.

👉 Artists

Masashi Kohara [Japan | Exhibition]

Dana Michel [Canada | Dance]

Masaru Kakio [Japan | Dance]

Florentina Holzinger [Austria | Performance]

Seiichi Yamamoto [Japan | Music]

Natasha Tontey [Indonesia | Performance]

The Otoasobi Project & Seiko Ito [Japan | Music · Performance]

Nakama Ayaka & Choreography [Japan | Dance]

Wichaya Aratamat / For What Theatre [Thailand | Theater]

③ Super Knowledge for the Future [SKF] (Exchange Program)

Can artists foresee the future? The "SKF" program connects society with experimental performing arts in an attempt to spark new ideas and dialogues, a fresh awareness of issues, and perspectives on the future as if by chemical reaction. Through a range of formats like talks and workshops, participants can learn about, discuss and debate on various social issues addressed by experimental works—issues relevant beyond the world of art. We hope the "Super Knowledge" acquired will equip you to tackle the questions that are important today, and to confront and consider the unpredictable future!

📖 Kansai Studies

Artists collaborate on a three-year research program researching the local culture of Kyoto and Kansai. The research theme for the first year is 'water'. The research process will be published on a special website and an event held during the festival period. From 2021 -onwards, work-in-progress performances and exhibitions will be held as well as the research process documented and published on the website. For the third year 2022, the results of the three years of research will be announced.

Kansai Studies website
kansai-studies.com

An exhibition and talk will be held to share the process of Kansai Studies

Exhibition 📖 3.20 (Sat) - 3.28 (Sun)
 Talk 📖 3.20 (Sat) 13:00 - 14:30
 Venue 📖 Studio 1, Kyoto Art Center



dot architects

Founded by Toshikatsu Ienari and Takeshi Shakushiro, dot architects is an architecture firm. It is based in the Kitakagaya district of Osaka at Coop Kitakagaya, a self-styled "collaborative studio for practicing another society," and which brings together people and organizations from across different fields and disciplines, including art, alternative media, archiving, architecture, area studies, clubs, and nonprofits. It works collaboratively with both specialists and nonspecialists during the design and construction process. Not only design, dot architects is also involved with on-site construction, research projects, art projects, and more. Its major projects include Umaki camp (2013, Shodoshima) and Chidori-Bunka (2017, Osaka). At the 15th International Architecture Exhibition of the Venice Biennale in 2016, it was one of the exhibitors in the Japan Pavilion, which was awarded a special mention. The collective currently has seven members: Toshikatsu Ienari, Takeshi Shakushiro, Wataru Doi, Hidefumi Terada, Keiko Miyachi, Ai Ikeda, and Tomohiro Ishida.

Nagara Wada

Nagara Wada graduated with a degree in film and performing arts from Kyoto University of Art and Design, and then completed the art studies master's program at the same university. Establishing shitatame in February 2011, she started working as a theater director based in Kyoto. In her practice, she creates theater that uses language and the body to zoom in on the vast amount of details that we miss in our daily lives, as if stringing together a series of failed attempts to grasp something. She collaborates with artists from such other fields as visual art and photography. In 2015, she won Best Work at the fifth edition of the Telling a Story by Creating from a Play Script competition. In 2018, she won the Audience Award at the Komaba Agora Directors Concours. Since 2018, she has served as the bookings manager for the multidisciplinary art space UrBANGUILD. From 2019, she has been involved with the cartographical research project Our Freehand Atlas.

👉 Shows

Masashi Kohara [Japan | Exhibition]

Exhibition (with newly discovered materials)

It's a Small World: Imperial Festivals and Human Exhibitions

Date 📅 2.6 (Sat) - 2.28 (Sun)

Closed on 2.15

9:00-17:00 (Last admission 16:30)

Admission to the exhibition may be restricted due to limitations on the number of visitors at one time.

Venue 📍 Special Exhibition Room,
Kyoto Museum of Crafts and Design



Gakujutsu Jinruikan (the Fifth National Industrial Exhibition) 1903, private collection

The history of bodies on show

Between the late-nineteenth and early-twentieth centuries, Europe and the United States were seeing a golden age of expositions, which invited the public to acquire a new understanding of the world through its exhibits. In the early days, these so-called "World's Fairs" were largely festivals of industry where cutting-edge industrial products competed against each other; but they would eventually become platforms for imperialist powers bent on colonial expansion to boast their own nation's prowess. In Japan too, the Fifth National Industrial Exhibition in 1903 included a Taiwan pavilion (Taiwan was then a colony of Japan), as well as the Gakujutsu Jinruikan (Academic Human Pavilion), a showroom of "foreign peoples" from territories "in the vicinity of mainland Japan."

This exhibition, the brainchild of independent curator Masashi Kohara, takes place at the Kyoto Museum of Crafts and Design in the Okazaki area, the site of the Fourth National Industrial Exhibition. Featured are newly discovered photographs from the Academic Human Pavilion, where human beings were displayed for the first time at an exposition in Japan, as well as around 1000 resources and materials on similar exhibitions from around the world. The exhibition will shed light on how people in this period saw colonies and different cultures, and on where their desires were directed.

In the context of a performing arts festival, this exhibition is significant in that it offers insight into the relationship of seeing and being seen between audiences and performers, and into the history of the body long viewed as "the other" by Western civilization. With Expo 2025 Osaka, Kansai in the pipeline, this is an opportune time and setting to think about topics such as the failings of globalism, racism, and national events, by highlighting the darker side of the illusory bright future promised by World's Fairs of the past.



Masashi Kohara

Born in Aichi Prefecture in 1978, Masashi Kohara is a filmmaker and curator. His documentary films include *The Man Who Became a Camera* (2003) about photographer Takuma Nakahira. In 2005, he was awarded the 10th Koen Shigemori Photography Critic Award for *A Note on Takuma Nakahira*, and in 2016, he received the 24th Photographic Society of Japan's Scholastic Achievement Award. As a researcher at the Izu Photo Museum, Kohara organized *Nobuyoshi Araki Photobook Exhibition: Anarchy, Manabu Miyazaki: The Pencil of Nature, Tazuko Masuyama: Until Everything Becomes a Photograph and Ichiro Kojima: To the North, From the North* among others. He is the author or co-author of *Suspending Time: Life — Photography — Death, Visions of Fuji: An Incurable Malady of Modern Japan, War and Postwar: Images of Japan As Seen in Hodo Shashin (Reportage Photography)* and *Detective in the Forest* among others.

Dana Michel [Canada | Dance]

Mercurial George & Lay them all down (Screening)

Date 📅 2.20 (Sat) 15:00

Venue 📍 Kyoto Art Theater Shunjuza

Duration: 100 min

Mercurial George: 60min

Lay Them All Down: 30min

*There will be a pre-talk with the Kyoto Experiment co-directors.



Photo by Camille McQuat

A double screening exploring the meaning of "identity" in our world today

With her unique physical language informed by sculpture, cinematography, and psychology among other fields, Canadian choreographer Dana Michel disrupts the social conventions that underlie our everyday. Her work has been presented in various parts of the world to great acclaim, and now Kyoto Experiment is introducing her to audiences here with a double screening: a recording of her solo work *Mercurial George*, which she has staged on numerous occasions since 2016, and her latest video work *Lay them all down*(2020).

Mercurial George uses meticulous gestures, sounds, and songs to ask very universal yet personal questions: "Where does identity come from? How do you find it for yourself and how is it placed on you? How can one's identity register or fail to cohere in relationship to objects, feelings and affectation?" Meanwhile, *Lay them all down* is a video work that premiered at this year's 11th Berlin Biennale amid the coronavirus crisis, a collaboration with visual artist Tracy Maurice based around a live performance. Michel is seen moving from one museum space to the next while constantly changing in appearance—in a men's suit one moment, wrapped in rugs the next—and establishing her own self through channeling mental states and emotions such as anger, sexuality, confusion, power, and joy. Don't miss this opportunity to fully experience Michel's subtle and rich world of dance!



Photo by Richmond Lam

Dana Michel

Born in Ottawa, Canada in 1976, Dana Michel is a choreographer and live artist based in Montreal. Her works interact with the expanded fields of improvisation, sculpture, hip-hop, comedy, cinematography, dub, and social commentary to create an empathetic centrifuge of experience. Before graduating from the BFA program in Contemporary Dance at Concordia University in her late twenties, Michel was a marketing executive, competitive runner and football player. In 2014 she was awarded the Prix Jardin d'Europe at ImpulsTanz, and was highlighted among notable female choreographers of the year by the New York Times. In 2017, she was awarded the Silver Lion for Innovation in Dance at the Venice Biennale. Recently, she was awarded the ANTI Festival International Prize for Live Art. She is currently touring three solo performance works, *Yellow Towel* (2013), *Mercurial George* (2016) and *CUTLASS SPRING* (2019). She is associate artist with Par B. L. eux.

Masaru Kakio [Japan | Dance]

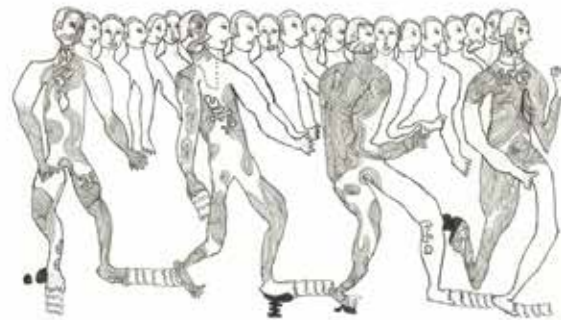
And Then Live performance / New work

Date 📅 2.26 (Fri) 19:00
 2.27 (Sat) 17:00 ★
 2.28 (Sun) 17:00 ♥
 Doors open 30 min. prior to the performance
 ★ Post-show Talk
 ♥ Childcare Service

Venue 📍 North Hall, ROHM Theatre Kyoto
Duration 🕒 60 min (TBD)



©Masaru Kakio



A glimpse into the chaos: the expressive universe of dance

With his unique movements that draw on genres ranging from butoh to parkour, dancer Masaru Kakio has established himself in the Kansai performing arts scene as a true one-of-a-kind. Kakio also has several solo works to his name, and his 2019 solo dance piece "*The future of LOVE*" was particularly well-received as breaking new ground for him as a creator. This latest offering hopes to ride on the momentum of that work.

The new work, which Kakio created for Kyoto Experiment, "confronts dance head-on, inquiring into the chaotic origins of movement and ultimately presenting its unadorned value." According to him, "dancing doesn't provide any answers, but I find my whole body unexpectedly reaching some sort of understanding." The work and its creative process promise to show us how to apprehend and express the world physically, rather than mentally or verbally, and offer new



Masaru Kakio

Masaru Kakio is a dancer and choreographer based in Osaka. While strongly influenced by modern dance and Kazuo Ohno's butoh, his work also interacts with the fields of contemporary music, philosophy, film and street culture. Since 2004, he has made guest appearances in Toshiko Oka's Ensemble Sonne. Between 2006 to 2009 he was active as a member of contact Gonzo. He has performed in *Invisible Man* (2003) choreographed by Zan Yamashita, *Sea Water* (2014) in collaboration with Yukichi Matsumoto and Jun Nguyen-Hatsushiba, *Monkeys and Mortale* (2015) choreographed by Jareo Osamu, *Prayer* (2015) choreographed by Nora Chipaumire and *The Operation Theatre* (2017) choreographed by Toshiko Oka. In 2018 he was selected for the FIDCDMX (Mexico) Solo Dance Competition. In 2019, Kakio's first solo dance work *Ai no Yukue* premiered at Dance Box, Kobe.

Florentina Holzinger [Austria | Performance]

Apollon (Screening) & Online Workshop

Date 📅 Screening : 3.5 (Fri) 19:00 ★
3.6 (Sat) 15:30

Doors open 30 min. prior to the screening.

Online workshop : 3.6 (Sat) 18:00
Workshop participants will gather at the venue while Holzinger teaches online.

Venue 📍 North Hall, ROHM Theatre Kyoto
Screening : 90 min
Workshop : 90 min

★ Live-streamed online talk at the venue following the screening.



Photo by Radovan Dranga

Exploring the boundary between high art and "trash" culture

With numerous awards under her belt for her latest production, and a residency lined up at Volksbühne Berlin from 2021, Florentina Holzinger is the one to watch in the European performing arts world today. Kyoto Experiment is hosting a theater screening of *Apollon*, her acclaimed work that has been staged at festivals around the world. There will also be an online workshop, a Kyoto Experiment exclusive, brought to you live from Vienna. Don't miss this golden opportunity to get a taste of the radical charm of Holzinger's artistic ideas, presented in Japan for the first time!

Apollon is Holzinger's highly topical work that builds on *Apollo*—a ballet by Balanchine, the twentieth century's greatest choreographer, a masterpiece that tells the tale of the titular god and three muses—exploring this mythical world with six female performers. It features everything from training on gym machines to splattering blood, from ballet en pointe to a mechanical rodeo bull. Perfect judgment and black humor sublimate onstage this performance that verges on vulgarity, dealing a powerful blow to representations of gender and of the female body.

Meanwhile, the online workshop is a unique opportunity to learn about Holzinger's creative methods and approach to the body, which incorporate elements from disciplines ranging from martial arts to stuntwork. Join us at the venue and experience it with your own body!

This screening contains several scenes (involving blood and other graphic content) that some viewers may find extreme or disturbing. Viewer discretion is advised.



Photo by Apollonia Bitzan

Florentina Holzinger

Born in Austria, Vienna in 1986, Florentina Holzinger is a dancer and choreographer who lives and works in Amsterdam and Vienna. Her works consciously play with the shifting boundaries between high culture and entertainment, exploring different modes of female representation and questioning the full potential of female physicality. She studied choreography at the School for New Dance Development (SNDD) in Amsterdam and her solo work *Silk* received the Prix Jardin d'Europe at ImPulsTanz in 2012. Following her collaborations with Vincent Riebeek (*Kein Applaus für Scheisse, Spirit, Wellness and Schönheitsabend*) she created the trilogy *Recovery, Apollon and TANZ*. In 2018 she was awarded the first ever De Châtel Award for *Apollon*. In 2021 she will be artist in residence at the Volksbühne, under the direction of René Pollesch.

Seiichi Yamamoto [Japan | Music] Live performance

Music Program curated by Seiichi Yamamoto

Date 📅 3.7 (Sun) 15:00 ♥

Doors open 45min. prior to the performance.

♥ Childcare Service

Venue 📍 South Hall, ROHM Theatre Kyoto

Unpredictable, transcendental experimental sessions!

Musician Seiichi Yamamoto who in recent years has had an undeniable influence on experimental music in Japan, will curate a music program at South Hall, ROHM Theatre Kyoto. Yamamoto, a member of numerous bands including BOREDOMS and Omoide Hatoba has also been involved in Osaka's legendary live music venue Namba Bears since 1987. Over thirty years Namba Bears has produced many musicians and bands with unique personalities. The influence this has had remains strong in Kansai and extends beyond the music scene to artists of various genres.

This is a huge one-day-only session featuring musicians gathered by Yamamoto. There's no doubt that the content will reach the farthest poles of experimentation.

Artists

Yoshihide Otomo, bikke, doravideo, Yojiro Tatekawa (BOREDOMS), ATR (exBOREDOMS), Shonen Yoshida, Satoshima NANI, Mimei Honda (SUZUMENBA), PON2(SOFT), Tatsuhisa Yamamoto, Tomoyuki Watanabe (Moozmz), senoo ricky, Shin Kokawa, Asako Yamamoto (THE DOKUROS), Yoko Shimomura, Hiroko Nishimoto, Marlyn Anasonic, inicie, Muuton, Azumi Miyata, Marina Kodama, Kurumi Kadoya, Junya Noguchi (Kukangendai), Hideaki Yamada (Kukangendai), Jyonson Tsu, Wataru Sato (Roundingmole), Kirara Nakabayashi, Masahiko Ohno (SOLMANIA), Kota Yamauchi, Shozo Sawano (unranu), Masayoshi, Sakaguchi, Plugman, Yuki Ohtuka, Polyshaft, Kazumasa Kitagawa, Seiichi Yamamoto



Seiichi Yamamoto

Born in Hyogo prefecture, Seiichi Yamamoto is a sound artist based in Kyoto. A member of numerous experimental bands including alternative rock band BOREDOMS, abstract rock laboratory band Omoide Hatoba, pseudo pop band Rashinban, cosmic dance band ROVO, punk band MOST and mathematical puzzle groove band PARA. Yamamoto is also involved in numerous other bands, groups and solo works while also active internationally as a musician, songwriter, composer and producer through sessions with musicians at home and abroad. His solo works include *selfy*, *Crown of Fuzzy Groove*, *RHAPSODY*, *PLAYGROUND* and *CAFE BRAIN* among others. He has composed music for films such as *Mind Game* (directed by Masaaki Yuasa), *Ichi the Killer* (directed by Takashi Miike) and *Adrenaline Drive* (directed by Shinobu Yaguchi) as well as continuing to release work as a writer, painter and photographer. His published books include *Ginga* (1999), *Yun* (2008) and *imayura* (2014).

📍 Partner Project: Club Edition

Date 📅 3.14 (Sun) 18:00

Venue 📍 Club Metro

* Full details will be announced at a later date on Club Metro's website. <http://www.metro.ne.jp>

Natasha Tontey [Indonesia | Performance]

The Order of Autophagia

Installation / Screening / Recreation

Date ☞ 3.9 (Tue) - 3.14 (Sun)
18:00 / 20:00 (All dates)

During the period 3.9 (Tue) - 3.14 (Sun) audiences may visit the installation at the venue.

Venue ☞ Studio 1, Kyoto Art Center
Duration : 45 min(TBD)



©Natasha Tontey

A pop, cute, and grotesque cannibal world

Based in Yogyakarta, Indonesia, Natasha Tontey is a visual artist who has also been receiving attention for her performance works in recent years. This project, which started in 2017, takes the act of eating—an act on which human life depends—and immerses it in the pop, cutesy yet grotesque world of Tontey's art, inviting viewers to reflect on various contemporary issues such as global warming and overconsumption.

A table full of dishes that resemble human body parts in shape and color is placed in the exhibition space. In this same space, a newly produced video work of Tontey and performers enjoying this food is screened. This act of eating also evokes the socially taboo subject of cannibalism, and exposes how eating, and by extension living, is dominated by social fear and anxiety. It is worth noting that the representation of cannibalism has historically been shaped by the dynamics of colonialism, which can still be said to inform its perception today. There is also an ironic parallel at play, between a society that is slowly destroying its own planet through overconsumption, and people who can only survive by consuming (i.e. eating) their own bodies.

At the screening enjoy the video works and Tontey's menu, created especially for this Kyoto presentation, in an exhibition space that reflects the dramatic setup of a "performative dinner."



©Natasha Tontey

Natasha Tontey

Natasha Tontey is an artist and graphic designer based in Yogyakarta. Her work explores the concept of fiction as a method of speculative thinking. This investigation presents fictional accounts of history and myth surrounding 'manufactured fear' and explores how this determines expectations of the future. Her works have been shown at Next Wave Festival (2016), Koganecho Bazaar (2015), Instrument Builder Project Kyoto (2018), Other Futures: Multispecies Experiment (2019), Polyphonic Social 2019 by Liquid Architecture, K4 Gallery of Video and Moving Image (2019) and The Wrong Biennale for Digital Arts (2019) amongst others. In 2019 she received the Young Artist Award by ArtJog MMXIX, HASH Award 2020 for Net-Based Projects in the Fields of Art, Technology, and Design by ZKM | Karlsruhe, Akademie Schloss-Solitude, Performance Space Micro Fellowship 2020 and Martin Roth Initiative Virtual Residency for transmediale 2021.

The Otoasobi Project & Seiko Ito [Japan | Music · Performance]

OTO KYO-OTO OTTOTTO SEIKO-OTO

Day 1 AGARU Day 2 SAGARU

Live performance / New work

Date 📅 Day 1 AGARU : 3.13 (Sat) 18:00
 Day 2 SAGARU : 3.14 (Sun) 14:00 ★
 Doors open 60 min. prior to the performance
 ★ Post-show Talk

Venue 📍 Kyoto Prefectural Citizens' Hall ALTI



Playing anarchically with sound and language

Founded in 2005 in Kobe, artist group Otoasobi no Kai (oto = sound; asobi = game; kai = group) brings together members of different generations, who include members with intellectual disabilities, to create and perform together. On top of running their bimonthly workshops in Kobe, the group has performed actively across Japan, as well as in the UK. The artist group's work has received attention as a new form of collaboration and expression that goes beyond disability and non-disability.

Otoasobi no Kai's activities have largely revolved around performances, particularly ensemble sessions with a focus on free and improvisational music. But for Kyoto Experiment, they're tackling a wholly new style of work—a "session of sound and language"—in collaboration with Seiko Ito, a pioneer of the Japanese hip hop scene who has also made a name for himself as an author and on TV and radio. Otoasobi no Kai's freewheeling, unpredictable music, combined with Ito's rap and his razor-sharp yet somewhat laid-back use of language, is sure to present new possibilities for performance.



The Otoasobi Project

Formed in 2005, The Otoasobi Project is a large group of artists including members with intellectual disabilities. Based in Kobe they hold workshops twice a month through which various forms of new musical expressions are born. While mainly performing in the Kansai Region, they have also performed in Tokyo, Mito, Shimane, Yamaguchi, Hokkaido and the U.K. In 2013 they were featured on NHK during their U.K. tour. The group's music which allows no fixed-harmony has astounded audiences. In February 2019 they were invited to NHK Hall Osaka for the public broadcast of NHK E-Tele Program 'Baribara - Barrier Free Variety' to perform in front of 1200 people.

Seiko Ito

Born in Tokyo in 1961, Seiko Ito is novelist, lyricist and rapper. His debut novel No-life King was published in 1988. He was awarded the 15th Kodansha Essay Award for Botanical Life in 1999 and was awarded the 35th Noma Literary and New Artist Award for Imaginary Radio. Recent publications include Kon'ya, warai no kazu o kazoemashou (2019), Do wasure shodō (2020) and Shōsetsu kinshi-rei ni sandō suru (2020). In parallel to his writing, he has also performed numerous times with Akio Miyazawa, Naoto Takenaka and City Boys among others. Through his music activities, he has made hip-hop culture widely known to Japan and is one of the pioneers of Japanese rap. He is currently active as Kuchiroro and Seiko Ito is the Poet. He also appears regularly on TV programs 'Bit World' (NHK E-Tele) and 'Freestyle Teacher' (TV Asahi).



Ayaka Nakama & Choreography [Japan | Dance]

Freeway Dance

Live performance / Recreation

Date 3.19 (Fri) 15:00
 3.20 (Sat, public holiday) 15:00 ★
 3.21 (Sun) 15:00

The venue box office is located inside the Multi-purpose Hall. Audiences will be guided to the Auditorium at the performance start time.

★ Post-show Talk

Venue Auditorium, Kyoto Art Center

Duration 240min (including 'meal-time')

Re-entry to the performance at any time. 'Meal-time' at 1hr 30min in to the performance.

Measures against coronavirus (COVID-19) for visitors will be taken in accordance with the festival's coronavirus (COVID-19) guidelines.



Photo by Junpei Iwamoto

A new style of dance with no boundary between stage and auditorium

Ayaka Nakama is a rising talent who, aside from dancing in a host of productions by choreographers from Japan and overseas, also produces her own work. This latest piece is a newly recreated Kyoto version of her solo work *Freeway Dance*, that premiered in 2019.

For this work, Nakama interviewed Kyoto residents and others about their memories of the first time they danced, and choreographed her dance based on these memories. The venue will be 'landscaped' with a jumble of objects and things, and over its four-hour running time, the dance will unfold inside the garden set, taking these personal memories as its departure point. The work is like a movement that suffuses a small universe, which the audience experiences while freely roaming the garden. There's no boundary between stage and auditorium, or between dancer and audience; there isn't even a clear start and finish. It's as if everything comes together in pleasant harmony at this virtual garden superimposed on the performance space. Come and witness as the work lightheartedly yet radically dismantles creative conventions,



Ayaka Nakama

Born in Oita Prefecture in 1992, Ayaka Nakama is a dancer based in Kobe. Nakama trained at Rambert School of Ballet and Contemporary Dance (London) before continuing her studies as a scholarship student at dB Academy (Kobe) and receiving the Dancer Encouragement Award. She has worked with Mika Kurosawa, Reina Kimura, Toshiki Okada (chelfitsch), contact Gonzo among others. In 2018 she became an associate artist of Dance Box. In 2019 she premiered her work *Freeway Dance* produced by Dance Box.



This page was updated on Jan. 22nd

Wichaya Artamat / For What Theatre [Thailand | Theater]***This Song Father Used to Sing
(Three Days in May)***

Online

Date 📅 3.24 (Wed) - 3.28 (Sun)
Duration : 100 min

Photo by Wichaya Artamat

Personal and political layers overlap inside a Bangkok kitchen

Wichaya Artamat is among the most sought after young directors in Thailand, whose work addresses the relationship between personal history and politics through a unique dramatic approach. This is Artamat's highly acclaimed work that has been invited to many leading international festivals, including Kunstenfestivaldesarts and Wiener Festwochen (Vienna Festival).

The story takes place inside a small kitchen in Bangkok. Every year, for some days in May, a brother and sister get together there to cook and reminisce about their deceased father. Their dialogue is free of embellishment or melodrama: a natural conversation with the occasional joke thrown in. Their personal stories, however, which blend past, present, and future, eventually begin to relate to Bangkok's political history. Thailand is a country that has seen its share of coups, both in modern and recent times; the presence of politics, which suffuses the fabric of everyday life there, is vividly brought to the fore in this simply yet intricately woven piece of drama.



Photo by Wichaya Artamat

Wichaya Artamat

Born in Bangkok, Thailand in 1985, Wichaya Artamat is a theatre director and member of For What Theatre. After graduating Thammasat University, where he majored in film, he subsequently became captivated by live performances and started working in theater as a project coordinator for Bangkok Theatre Festival in 2008. He joined the New Theatre Society in 2009, where he became a director recognised for various experimental forms and unconventional theatrical approaches. Artamat is especially interested in exploring how society remembers and un-remembers history through certain calendar days. He co-founded For What Theatre in 2015, he is also a member of Sudvisai Club and Collective Thai Scripts. His works *In Ther's View: a Documentary Theatre* and *Three Days in May* were awarded Best Play by the International Association of Theatre Critics Thailand Centre (IATC) in 2014 and 2015 respectively.

Mammalian Diving Reflex / Darren O'Donnell [Canada | Theater]

上演・Japan Premiere

All The Sex I've Ever Had

Date 3.26 (Fri) 19:00
 3.27 (Sat) 17:00 ★
 3.28 (Sun) 17:00 ♥
 ★ Post-show Talk
 ♥ Childcare Service

Venue Auditorium, Kyoto Art Center
 Duration : 100 min



Performance in Australia (2017) Photo by Jim Lee

Accessibility support available. Please visit the festival website for full details.

Talking about sex: An insight into the age of super-longevity

With their works that fully engage with the local community, Mammalian Diving Reflex connects people in surprising ways that are tailored to the location and society in which they are performing. They captured the hearts of Kyoto's children with The Children's Choice Awards at Kyoto Experiment 2017, and now they are making their long-awaited return.

Can you tell us a story about sex? This is a piece of "dialogue-based" theater in which seniors over 60 with diverse backgrounds and a wealth of experience talk about their lives through their own sexual experiences. The Japanese seniors, who are of different genders, nationalities, and levels of physical ability, come together to share stories about sex that are not normally discussed in public, and go on to speak candidly about their lives in their own words. To talk about sex is to talk about life. In some ways the work is about courage, but it is also a story of intergenerational dialogue, in which the baton is passed from the elderly to the younger generation.

In today's society that tends to focus only on the cultures of the younger generations, we can surely broaden our perspectives on the future by listening to the thoughts, views, and life stories of our seniors. This is the Japanese premiere of the highly acclaimed work that has been performed all over the world in Europe, North America, Asia and elsewhere, through workshops with locally gathered cast members.

*This program will be performed in Tokyo at True Colors Festival presented by Japan Foundation from April 8th - 11th, 2021.

Mammalian Diving Reflex

Mammalian Diving Reflex is an art-research collective founded in Toronto in 1993 and led by performance artist Darren O'Donnell. The company creates site and social-specific performance events, theatre productions, participatory gallery installations, videos, art objects and theoretical texts to foster dialogue and dismantle barriers between individuals of all backgrounds by bringing people together in new and unusual ways. Their playful and provocative socially-engaged art, which they term Social Acupuncture, has been performed in over 82 cities in 27 countries. In Japan, Haircuts by Children, in which a group of children are given training by professional hairdressers and then offer free haircuts to members of the public, was held at 3331 Arts Chiyoda in 2017. In the same year, *The Children's Choice Awards*, in which a group of children become the official jury for an arts festival, was held at Kyoto Experiment 2017.

Darren O'Donnell

Born in Canada in 1965, Darren O'Donnell is a novelist, playwright and performance artist and holds a Masters Degree in Urban Planning. He founded the collective Mammalian Diving Reflex in 1993 and his unique method of 'Social Acupuncture' is highly evaluated worldwide. He continues to create unique work with people from all different backgrounds, nationalities and generations.



Photo by Nicole Bazuin

📖 Super Knowledge for the Future [SKF]

SKF programs (excluding some) will be live streamed for free on the Kyoto Experiment YouTube channel. Please note the events will not take place at the venues.

📖 SKF programs

01. What is "experimental"? Vol. 1 Sweet Chili Sauce (walk-and-talk live stream)
02. History of Dance in Kansai: Archive Screening
03. Masashi Kohara Talks Program
 - Vol.1 Talk: Okinawa and the Human Pavilion Incident → Cancelled
 - Vol. 2: Curator's Talk with Masashi Kohara
 - Vol. 3: Talk: Expositions and Museums & Human Exhibitions → Postponed (New date and time will be announced at a later date)
04. The Stage for Mealtimes—The Dining Table
05. What is "experimental"? Vol. 2: Biomedical Engineering from Space × Physical Expression
06. Approaches at Times of Renewal
07. What is "experimental"? Vol. 3: The Study of Uselessness
08. Fantasy Cartographer × Nomadic Gardener: "Talking Spaces"
09. What is "experimental"? Vol. 4: Cultivators of Urban Recesses
10. "Indie Games from Kyoto" Exhibition (playable)
11. The Festival in Retrospect (walk-and-talk-live-stream)
12. Performing Arts Criticism Project 2021 Spring

01. What is "experimental"? Vol. 1 Sweet Chili Sauce (walk-and-talk live stream)

2.5 (Fri) 19:00-21:00

Online

Guest 📖 Masamitsu Araki (Artist)

Host 📖 Yuya Tsukahara (Kyoto Experiment Co-director / contact Gonzo)

This is the inaugural installment of our talk series that addresses the question "What is *experimental*?" from a variety of angles. Kyoto-based artist Masamitsu Araki, who turns sound itself into artwork, and contact Gonzo/Kyoto Experiment co-director Yuya Tsukahara will be live streaming from their smartphones as they go around Kyoto visiting music-related spots, such as their favorite stores and memorable places. The pre-event for Kyoto Experiment 2021 Spring. Watch and wait for the festival to begin!



(Partnership) Program with Kyoto City KYOCERA Museum of Art)

Photo by Takuya Matsumi

02. History of Dance in Kansai: Archive Screening

2.6 (Sat) - 3.28 (Sun)

Venue ☞ The Festival Living Room (Meetin Point) at ROHM Theatre Kyoto

Guest Curator ☞ Aya (NPO Dance Box)

Since the mid-1990s, the Kansai dance scene has been carving out its own unique path. Thanks to the cooperation of pivotal NPO Dance Box, we are thrilled to be holding an exhibition of footage and archive materials from 1995 to 2000 that offer an insight into the dance scene at that time. Moving forward, future editions of the festival will also be screening footage to introduce the scene in five-year spans. The screening venue is also the Festival Meeting Point, where you can find general information about the festival, so be sure to stop by!

03. Masashi Kohara Talks Program

Vol.1 Talk: Okinawa and the Human Pavilion Incident → Cancelled

2.6 (Sat) 14:00-15:30

Venue ☞ Material Library, Kyoto Museum of Crafts and Design

Speakers ☞ Katsu Moriguchi (Journalist), Masashi Kohara

The first talk held in conjunction with the exhibition *It's a Small World: Imperial Festivals and Human Exhibitions* by curator and filmmaker Masashi Kohara. Guest Katsu Moriguchi is a journalist who has produced numerous documentary videos, including a program about theatre in relation to the subject of "The Human Pavillion" as Nippon TV's Okinawa correspondent. Topics such as the history of modern Okinawa and the mainland as seen from the "Human Pavillion Incident", and the representation of Okinawa will be discussed.

Vol. 2 Curator's Talk with Masashi Kohara

2.7 (Sun) 11:30-12:00

Speaker ☞ Masashi Kohara

It's a Small World: Imperial Festivals and Human Exhibitions features around one thousand materials related to expositions and colonies around the world, including newly discovered photos of the Anthropology Pavilion. In this talk, exhibition curator Masashi Kohara will present highlights from the materials and explore their historical contexts. The talk will offer a superb opportunity to gain deeper insights into the materials on display.

Vol. 3 Talk: Expositions and Museums & Human Exhibitions → Postponed

(New date and time will be announced at a later date.)

2.7 (Sun) 14:00-16:00

Venue ☞ Material Library, Kyoto Museum of Crafts and Design

Speakers ☞ Kenji Yoshida, Masashi Kohara

In this talk, Masashi Kohara will join Kenji Yoshida, the director-general of the National Museum of Ethnology, long-time researcher in the field of cultural representation at museums and known for his fieldwork on African masks and rituals. Yoshida's research has also focused on the theme of this exhibition "Human Exhibitions" from early on, which he has introduced through many discussions and exhibitions. Themes such as the history of museums and expositions, and the relationship between museums and "human exhibitions" will be discussed.



PARIS - Jardin d'Acclimatation, Groupe de jeunes Achantis, 1903, private collection

04. The Stage for Mealtimes—The Dining Table

2.7 (Sun) 16:30–18:00

Guest ㊦ Naomichi Ishige (Cultural Anthropologist)

Host ㊦ Kyoto Experiment Co-directors

Cultural anthropologist and folklorist Naomichi Ishige is a pioneering figure in the history of East Asian food, and an authority on Chinese food history in particular. As guest lecturer, he will be giving a comprehensive talk on topics including the cultural and social impact of food, Japanese eating habits before and since modernization, and changes in approaches to mealtime and behaviors surrounding food.

05. What is "experimental"? Vol. 2 Biomedical Engineering × Physical

2.11 (Thu, public holiday) 17:00–19:00

Guest ㊦ Yoshinobu Ohira (Visiting Professor, Doshisha University / Doshisha Space-DREAM Project), Masaru Kakio (Dancer)

Host ㊦ Kyoto Experiment co-directors

This is the second installment of our talk series that addresses the question "What is *experimental*?" from a variety of angles. The departure point of this discussion is the question: how can humankind prepare, both spiritually and physically, in order to survive in unknown environments such as outer space or even the age of the coronavirus? How to create new movements, how to equip one's body to respond to new environments, and how to go about visualizing this—dancer and choreographer Masaru Kakio, whose new work is part of the Shows program, will be in conversation with Yoshinobu Ohira, visiting professor at Doshisha University, asking those very questions. Find out how you too can acquire flexible perceptions and a physical awareness!



©Masaharu Kakio

06. Approaches at Times of Renewal

2.15 (Mon) 19:00–20:30

Guest ㊦ Jun Aoki (Director of Kyoto City KYOCERA Museum of Art)

Host ㊦ Kyoto Experiment Co-directors

In March 2020, Kyoto City KYOCERA Museum of Art reopened after extensive renovations. In this talk, Jun Aoki, the architect and director of the museum who oversaw the renovations, will join the Kyoto Experiment co-directors for a crosstalk on the relationship between art and society, and its expandability. In the performing arts, experimental forms have emerged from attempts to expand into other fields. The speakers will freely discuss their visions for how architecture can link up with things beyond its conventional parameters, and, based on these approaches, the kind of exhibitions and events we should hold at art museums in society in the future. The talk will be an opportunity to reflect widely across disciplines on Kyoto, experimental artistic expression, and ways to engage with society.

07. What is "experimental"? Vol. 3: The Study of Uselessness

2.20 (Sat) 18:30-20:30

Guest 📧 Tamotsu Yoshimori (Professor, Graduate School of Frontier Biosciences, Osaka University), Hiroshi Yoshioka (Aesthetician / Professor, Kokoro Research Center, Kyoto University)

Host 📧 Kyoto Experiment Co-directors

This is the third installment of our talk series that addresses the question "What is *experimental*?" from a variety of angles. In a world that tends to measure the value of human beings in terms of how productive and "useful" they are, it might be worthwhile to contemplate the value of uselessness. Culture, research, and artistic practices are often experimental in nature, and much of it does not produce concrete results right away; but these are fields that sometimes give rise to great achievements in time. At this event, the importance of uselessness will be discussed in depth by two guest speakers at the forefront of their respective (and very different) areas of research: Hiroshi Yoshioka, program-specific professor of aesthetics and theory of arts at Kyoto University's Kokoro Research Center; and Tamotsu Yoshimori, a professor at Osaka University's Graduate School of Medicine/Graduate School of Frontier Biosciences.

08. Fantasy Cartographer × Nomadic Gardener: "Talking Spaces"

3.13 (Sat) 15:00-17:00

Guest 📧 Chirijin (Fantasy Cartographer),
Yohei Hashiguchi (garden gypsy)

Host 📧 Kyoto Experiment Co-directors

This is a talk between Chirijin ("Geography man"), a self-styled "fantasy cartographer" who constructs spaces by drawing maps of imaginary cities, and Yohei Hashiguchi, a garden designer who travels around the whole country creating his microcosmic gardens. Hashiguchi is also involved as a scenographer in Ayaka Nakama's work for the Shows program. Cartography and garden design are both areas that have numerous elements in common with expressions in performing arts of various genres; this talk promises to uncover many such connections.



Fantasy map of 'Nakamura city' by Chirijin

09. What is "experimental"? Vol. 4: Cultivators of Urban Recesses

3.14 (Sun) 11:00-12:30

Guest 📧 Isamu Nishimura, Takashi Azumai and others (Nakagyo / Hana to Midori no Kai)

Host 📧 Kyoto Experiment Co-directors

The fourth installment of our talk series that addresses the question "What is *experimental*?" from various angles is on urban agriculture, a phenomenon recently gaining traction in metropolises like New York, Paris, and San Francisco. Its aim is to combat issues such as climate change and poverty, as well as promote greenification and sense of community, in order to make cities sustainable. In fact, for the past fourteen years, there have been gardening and beekeeping efforts going on in Kyoto too, on the rooftop of the Nakagyo Ward Office! We'll be live streaming from the rooftop garden, where we'll be speaking with the volunteers involved.

10. "Indie Games from Kyoto" Exhibition (playable)

Date ☞ 3.19 (Fri) - 3.21 (Sun), 3.26 (Fri) - 3.28 (Sun)

Language: Japanese and English

Venue ☞ Multi-purpose Hall, Kyoto Art Center

Games by ☞ Chuhai Labs and others

Even as the pandemic-stricken world went into quarantine, there was a realm filled with lively interaction between people: the world of computer games! The craze is only growing, with top museums and luxury brands around the world getting involved in games such as Animal Crossing: New Horizons. When you think about it, there's a lot that virtual gaming worlds have in common with performances, from the defined spaces they create, to the roles assigned to participants' characters. This program will explore the world of gaming and what it is today, introducing games created by some of Kyoto's many indie game developers.



©Chuhai Labs Game "Tinker Trains"

11. The Festival in Retrospect (walk-and-talk-live-stream)

4.3 (Sat) 13:00-14:30

Venue ☞ Online (Link will be posted at a later date.)

Speakers ☞ Yusuke Hashimoto (Program Director, ROHM Theatre Kyoto),
 Yoko Kawasaki, Yuya Tsukahara, Juliet Reiko Knapp
 (KYOTO EXPERIMENT Co-directors)

Kyoto Experiment's program directors new and old—Yusuke Hashimoto, who helmed the festival for a decade, and his successors Yoko Kawasaki, Yuya Tsukahara, and Juliet Reiko Knapp—will gather for a discussion after the close of the festival on March 28th. Together they will be looking back on this year's edition and talking about the festival's future. In keeping with the coronavirus crisis, the talk will be live streamed from Mt. Daimonji, which looks over the city of Kyoto. There will also be a segment where the four respond to questions and comments from viewers.

12. Performing Arts Criticism Project 2021 Spring

Instructor ☞ Naoto Moriyama

(Theater Critic / Senior Researcher of Kyoto Performing Arts Center)

For this project, we welcome theater critic Naoto Moriyama to lecture on how to approach experimental performing arts with a critical eye. Write your own review after viewing the set program and send it in; chosen applicants will receive one-on-one lessons from Moriyama and have their brushed-up pieces featured on this website and future editions of the festival magazine. If you're interested in learning more about performing arts writing, this is the perfect opportunity to challenge yourself!

(Please see the festival website for application requirement.)

☞ Meeting Point

A place for communication between audiences, artists and the festival. This year the festival offers two types of meeting points, 'The Festival Box' and 'The Festival Living Room'. Here, various events are held, festival tickets can be purchased and our staff are available to introduce recommended programs. Continuing from last year, the meeting points are designed by the architect unit dot architects.

< Opening Period >

☞ The Festival Living Room

Promenade, ROHM Theatre Kyoto: 1.27 (Wed) - 3.28 (Sun)
 10:00-19:00 (opening hours are the same as ROHM Theatre Kyoto)

A place anyone can come and relax and learn more about the festival. Sit and watch archive videos of previous performances, read books on topics and themes related to the festival line-up, pick up a copy of our festival magazine or just take a rest! We'll also be live streaming short talk sessions run by our festival staff from here. Check our website for more information.



The Festival Living Room (TBD)

☞ The Festival Box

De machi: 1.30 (Sat) - 2.5 (Fri)
 Kyoto Art Center: 2.6 (Sat) - 3.28 (Sun)
 12:00-19:00 (closed Mondays)

A place for communication between audiences, artists and the festival. Here you can learn about recommended events as well as purchase tickets, drinks and festival merchandise. A week before the festival, The Festival Box will be located near Demachi Masugata Shopping Arcade and then move to Kyoto Art Center for the festival period.



The Festival Box

☞ Book Fair

Dates ☞ 2.1 (Mon) - 2.28 (Sun) 8:00-20:00
 (currently operating with shorter opening times)

Venue ☞ Kyoto Okazaki Tsutaya Books

During the festival the Kyoto Experiment Book Fair is held at Kyoto Okazaki Tsutaya Books. In addition to books about the artists in the festival, there is also a series of books recommended by the co-directors. Visit the fair before or after a performance to learn more.



This page was updated on Jan. 22nd

👉 More Experiments

Information on performances, events and exhibitions held in Kyoto Prefecture during the festival period will be posted on Kyoto Art Box (the Kyoto arts and culture information official website). All information can be viewed

on the special "More Experiments" page. The name "More Experiments" comes from the fact that Kyoto Experiment is not the only platform in Kyoto presenting artistic expression during this period and that there are multiple and various artistic expressions being developed and presented all over Kyoto at the same time. Information about these events will also be posted on social media with the hashtag #more-ex!



👉 Partner Programs

👉 The Triangle, Kyoto City KYOCERA Museum of Art

Araki Masamitsu: Zombies and Me
 2020.12.12 (Sat) – 2021.2.28 (Sun)

Venue: The Triangle

Free admission

Araki Masamitsu constructs highly original sound spaces based on fieldwork and his acoustic experiences. "Making sound starts from listening to sound," he says. In this way, his work has continued to emphasize the creativity of the listening environment, rather than the act of creating sound itself. This exhibition similarly focuses on "making a place for listening," with Araki harnessing the unique architectural features of the museum to create a space as a device for playing sound.

<https://kyotocity-kyocera.museum/en>



©Kai Maetani

👉 Goethe-Institut Osaka Kyoto Muntendorf/Lobeck „COVERED CULTURE “ Multichannel Audio-Video-Installation

2021.2.20 (Sat) – 2.28 (Sun)

Venue: KAGANHOTEL (Sujakuhozo-cho, Shimogyo-ku, Kyoto)

Free admission, no reservation required

In the German-Asian project COVERED CULTURE, Brigitta Muntendorf (Germany/Austria) and Moritz Lobeck (Germany) explore cultural imprints, individual interpretations and collective appropriations as potentials of the choric forms.

<https://www.covered-culture.org/>

(This project is supported by the Yamaoka Memorial Foundation.)



©Alt Space Loop



Tickets

	Artist · Title	Advance Tickets				Day Tickets	Seating
		Adult	Youth (25 and under), Students	High School Students & Younger	Pair (advance only)		
Shows	Dana Michel Mercurial George & Lay them all Down (Screening)	¥1,000	¥500	Free admission	—	Advance ticket price	Unreserved
	Masaru Kakio And Then	¥3,000	¥2,500	¥1,000	¥5,500	Advance ticket price +¥500 (High School Students & Younger: ¥1,000)	Unreserved
	Florentina Holzinger Apollon (Screening) & Online Workshop	¥1,000	¥500	No admission	—	Advance ticket price	Unreserved
	Seiichi Yamamoto Music Program curated by Seiichi Yamamoto	¥3,000 workshop fee not included	¥2,500	¥1,000	¥5,500	Advance ticket price +¥500 (High School Students & Younger: ¥1,000)	Unreserved
	Natasha Tontey The Order of Autophagia	¥1,500	¥1,000	500	—	Advance ticket price	Unreserved
	The Otoasobi Project & Seiko Ito OTO KYO-OTO OTTOTTO SEIKO-OTO (Day 1 AGARU / Day 2 SAGARU)	¥3,000	¥2,500	¥1,000	¥5,500	Advance ticket price +¥500 (High School Students & Younger: ¥1,000)	Unreserved
	Ayaka Nakama & Choreography Freeway Dance	¥3,000	¥2,500	¥1,000	¥5,500	Advance ticket price +¥500 (High School Students & Younger: ¥1,000)	Unreserved
	Wichaya Artamat / For What Theatre This Song Father Used to Sing (Three Days in May)	¥1,000	—	—	—	—	Online
	Mammalian Diving Reflex / Darren O' Donnell All The Sex I' ve Ever Had	¥3,000	¥2,500	¥1,000	¥5,500	Advance ticket price +¥500 (High School Students & Younger: ¥1,000)	Unreserved
	Masashi Kohara It's a Small World: Imperial Festivals and Human Exhibitions	Day tickets only Adult: ¥500 Youth (25 and under), Students: ¥300 High School Students & Younger: Free admission Free admission upon presentation of a ticket to any Shows program. Other discounts also available.					Admission ticket
SKF (Super Knowledge for the Future)	Free / No reservation required Please see each SKF program page for details on live streaming.					Online	

- ★ The venue box office opens one hour before each performance.
- ★ Proof of age is required for youth, student and high school student & younger tickets.
- ★ The price of a pair ticket includes two seats. A pair ticket is valid for two persons for the same performance (date and time) only.
- ★ Group rates are available for groups of more than ten people. Please contact the Kyoto Experiment Ticket Center for details.
- ★ A ¥500 discount per ticket is available for customers using a wheelchair (excludes the *It's a Small World* exhibition). One complimentary ticket per helper is offered to those with disabilities. We may guide you to specific seats. Please contact the Kyoto Experiment Ticket Center for further information.
- ★ There are age restrictions for certain performances, please see each performance page for more information.
- ★ Entrance to some performances may be refused after the start time. Please note that no refund is given to latecomers.

Ticket Information

📄 Kyoto Experiment Ticket Center

(11:00-19:00, closed on Sundays and public holidays, open every day during the festival period)

Online | <https://kyoto-ex.jp>

Phone | +81 (0)75-213-0820

Tickets bought by phone must be paid for and collected at the convenience store Seven-Eleven.

Box Office | 6F, 7th Hase Bldg. 229-2 Shoshoicho, Nakagyo-ku, Kyoto

📄 ROHM Theatre Kyoto Ticket Counter

(10:00-19:00, open every day except special closure days)

Online | <https://www.e-get.jp/kyoto/pt/>

Phone | +81 (0)75-746-3201

Box Office | 1F, 13 Okazaki Saishoji-cho, Sakyo-ku, Kyoto

Telephone and counter services may be shortened to prevent the spread of coronavirus (COVID-19).

In addition, each venue also sells tickets for the performances taking place at that venue.

(Kyoto Art Center, Kyoto Art Theater ticket center, Kyoto Prefectural Citizens' Hall ALTI, Kyoto Museum of Crafts and Design)

Passes and Discounts

📄 Festival Pass (limited numbers)

Festival Pass | ¥12,000 Student Festival Pass | ¥8,000

This pass allows the holder to see all nine performances and *It's a Small World: Imperial Festivals and Human Exhibitions* in the Shows program. Florentina Holzinger's Online Workshop is not included.

Limited to one performance per production.

Available for advance tickets only. Cannot be used to purchase tickets on the door.

Valid only for the ticket-holder.

📄 Family Ticket

Family Ticket | ¥3,500 (one parent and one child of high school age or younger)

Discounted tickets for families are available for The Otoasobi Project & Seiko Ito *OTO KYO-OTO OTTOTTO SEIKO-OTO*

📄 Shows Ticket Discounts

- Purchase day tickets for any Shows program at the advance ticket price upon presentation of a ticket to any other Shows program.

- Free admission to *It's a Small World: Imperial Festivals and Human Exhibitions* upon presentation of a ticket to any Shows program.

📄 It's a Small World: Imperial Festivals and Human Exhibitions Discount

¥100 discount upon presentation of a same day ticket stub from Kyoto City KYOCERA Museum of Art, National Museum of Modern Art Kyoto or Hosomi Museum.

 Schedule

February

Shows	Duration	5	6	7	8 ~ 10	11	12 ~ 14	15	16 ~ 17	18	19	20	21	22 ~ 25	26	27	28	
		Fri	Sat	Sun		Thu		Mon		Thu	Fri	Sat	Sun		Fri	Sat	Sun	
Masashi Kohara <i>It's a Small World: Imperial Festivals and Human Exhibitions</i>	—		Exhibition 9:00-17:00						Closed			Exhibition 9:00-17:00						
Dana Michel <i>Mercurial George & Lay them all Down (Screening)</i>	100 min											15:00						
Masaru Kakio <i>And Then</i>	60 min TBD														19:00	17:00★	17:00♥	
Florentina Holzinger <i>Apollon (Screening) & Online Workshop</i>	Screening 90 min																	
Seiichi Yamamoto <i>Music Program curated by Seiichi Yamamoto</i>	180 min																	
Natasha Tontey <i>The Order of Autophagia</i>	45 min																	
The Otoasobi Project & Seiko Ito <i>OTO KYO-OTO OTTOTTO SEIKO-OTO (Day 1 AGARU / Day 2 SAGARU)</i>	120- 150 min																	
Ayaka Nakama & Choreography <i>Freeway Dance</i>	240 min																	
Wichaya Artamat / For What Theatre <i>This Song Father Used to Sing (Three Days in May) Online streaming</i>	100 min																	
Mammalian Diving Reflex / Darren O'Donnell <i>All The Sex I've Ever Had</i>	90 min																	
					02. Curator's Talk with Masashi Kohara 11:30													
		Cancelled			03. Expositions and Museums & Human Exhibitions				Postponed									
Super Knowledge for the Future [SKF]			01. Okinawa and the Human Pavilion Incident 14:00	14:00														
			04. The Stage for Mealtimes 19:00			05. Space Engineering × Physical Expression 17:00												
		01. Sweet Chili Sauce 19:00		16:30		06. Approaches at Times of Renewal 19:00						18:30		07. The Study of Uselessness				
					02. History of Dance in Kansai: Archive Screening													
Kansai Studies																		
Meeting Point		The Festival Box at Demachi: 1.30 (Sat) - 2.5 (Fri)				The Festival Box at Kyoto Art Center: 2.6 (Sat) - 3.28 (Sun)												
		The Festival Living Room: 1.27 (Wed) - 3.28 (Sun)																

★ Post-show Talk

♥ Childcare Service (Reservation required, Kyoto Experiment Office 075-213-5839 [11:00-19:00, Closed on Sundays and public holidays])

March

April

5	6	7	8	9	10	11	12	13	14	15 ~ 18	19	20	21	22 ~ 23	24	25	26	27	28	3
Fri	Sat	Sun		Tue	Wed	Thu	Fri	Sat	Sun		Fri	Sat	Sun		Wed	Thu	Fri	Sat	Sun	Sat
Screening 19:00	Screening 15:30 Workshop 18:00																			
		15:00 ♥																		
				18:00 20:00	18:00 20:00	18:00 20:00	18:00 20:00	18:00 20:00	18:00 20:00											
								18:00	14:00 ★											
											15:00	15:00 ★	15:00							
																	19:00	17:00 ★	17:00 ♥	
										09. Cultivators of Urban Recesses 11:00										
								08. "Talking Spaces" 15:00										11. The Festival in Retrospect 13:00		

Venues

A : ROHM Theatre Kyoto

The Festival Living Room at ROHM Theatre Kyoto (Meeting Point)

Open: 1.27-3.28

13 Okazakisaishoji-cho, Sakyo-ku, Kyoto

Tel : +81-75-771-6051 rohmtheatrekyoto.jp

B : Kyoto Museum of Crafts and Design

B1F Miyakomesse, 9-1, OkazakiSeishoji-cho, Sakyo-ku, Kyoto-shi

Tel : +81-75-762-2670 kmctc.jp

- Kyoto City Bus Nos 32, 46 to "Okazaki koen / ROHM Theatre Kyoto / Miyako messe mae".
- 10 minutes' walk from Higashiyama Station (Kyoto Municipal Subway Tozai Line).
- Bicycle parking available. (Please use the Miyako Messe or Okazaki Park car parking lots.)

C : Kyoto Art Center

The Festival Box at Kyoto Art Center (Meeting Point)

Open: 2.6-3.28

546-2 Yamabushiyama-cho, Nakagyo-ku, Kyoto, 604-8156

Tel +81-75-213-1000 www.kac.or.jp

- 5 minutes' walk from exits 22 and 24 of Shijo Station (Kyoto Municipal Subway Karasuma Line) and Karasuma Station (Hankyu Kyoto Line)
- Bicycle parking available. No car parking.

D : Kyoto Art Theater Shunjuza

2-116 Uryuyama Kitashirakawa, Sakyo-ku, Kyoto

Tel +81-75-791-8240 www.k-pac.org

- Kyoto City Bus Nos 3, 5 or 204 to "Kamihatecho Kyoto Zoukei Geidai-mae".
- 10 minutes' walk from Chayama Station (Eizan Railway).
- Bicycle parking available. No car parking.

E : Kyoto Prefectural Citizens' Hall ALTI

590-1 Tatsumae-cho, Kamigyo-ku, Kyoto

Tel +81-75-441-1414 www.alti.org

- 5 minutes' walk from exit 6 of Imadegawa Station (Kyoto Municipal Subway Karasuma Line)
- Bicycle parking available. No car parking.

F : mumokuteki hall

3F Human Forum honsha building, 261, Shikibu-cho, Nakagyo-ku, Kyoto

Tel +81-75-534-1322 mumokuteki.com/hall

- 6 minutes' walk from exit 11 of Kyoto-Kawaramachi Station (Hankyu Kyoto Line)

G : The Festival Box at Demachi (Meeting Point)

Open: 1.30~2.5

67, Isshin-cho, Kamigyo-ku, Kyoto

Tel +81-80-5343-0409 demachi.aai-b.jp

- 5 minutes' walk from Demachiyana Station (Keihan Railway, Eisan Railway)



ROHM Theatre Kyoto Photo by Shigeo Ogawa



Kyoto Art Center Photo by Omote Nobutada



Kyoto Art Theater Shunjuza Photo by Toshihiro Shimizu

 Credits

Organized 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]

Supported by The Agency for Cultural Affairs Government of Japan through the Japan Arts Council 2020
Japan Foundation for Regional Art Activities
Association for Corporate Support of the Arts, Japan: 2021 Fund for Creation of Society by the Arts and Culture
The Saison Foundation

istyle Art and Sports Foundation
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